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EXHIBITORS TRADE REVIEW

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Paramount Pictures

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ADOLPH ZUKOR, President
NEW YORK CITY

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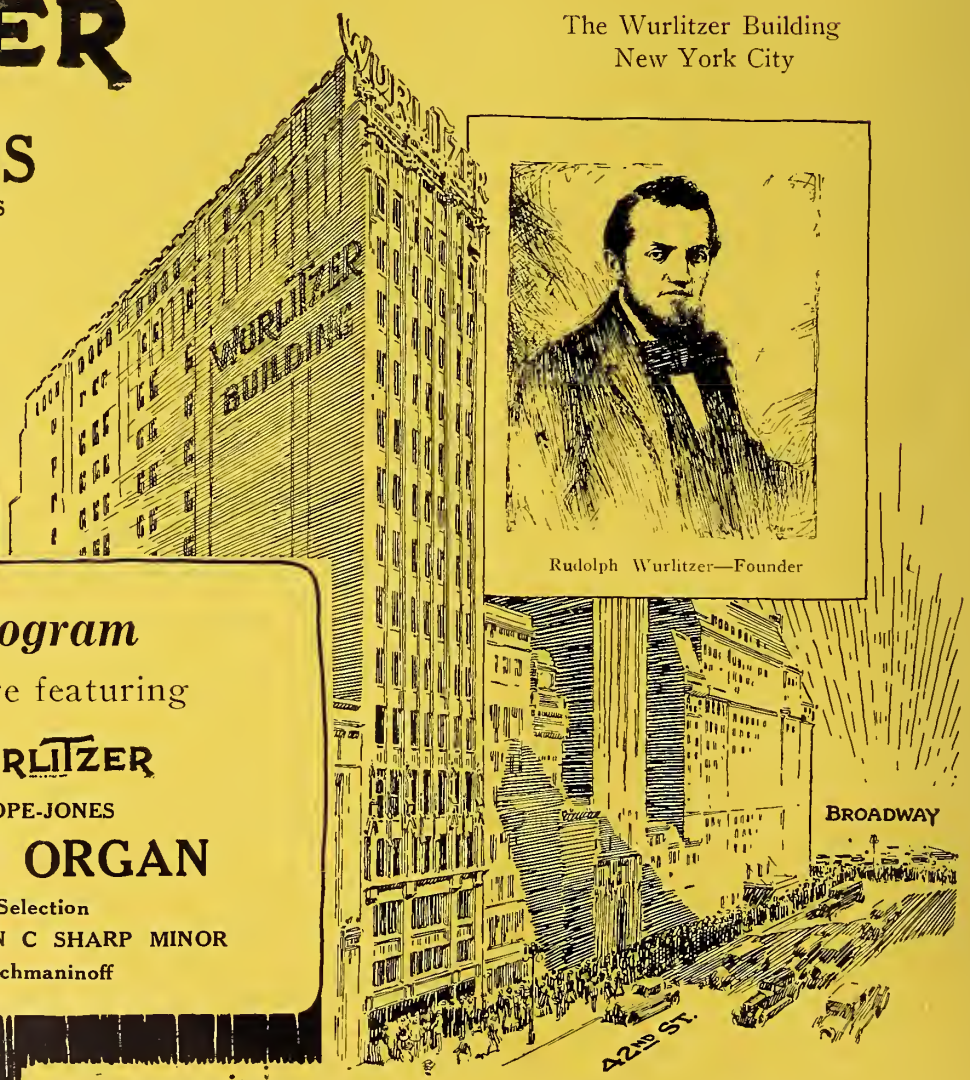

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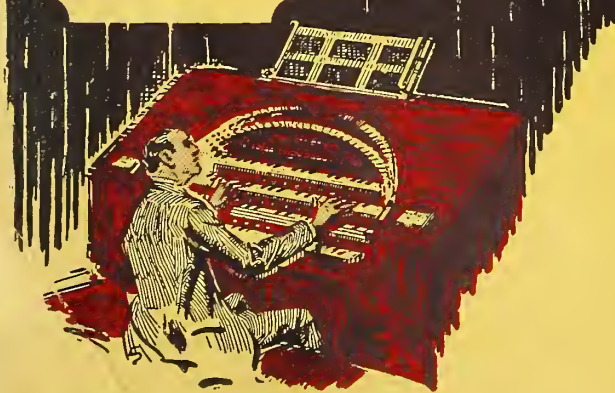

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EXHIBITORS TRADE REVIEW

Keeping the Record Straight

By L. W. BOYNTON

NOBODY who has followed closely or participated in the chaos that has existed in the industry for years can fail to look with satisfaction upon the moves that have been made for conference between producer-distributors, on the one hand, and exhibitors on the other.

That such a development would come about has been pretty well indicated ever since Mr. Hays entered the picture business. It was made a certainty when Mr. Hays had had an opportunity to acquaint the industry with his enthusiasm, his sincerity and his driving force.

Already, the exhibitors of New York City and State have met Mr. Hays in a preliminary conference. This week the announcement comes that Mr. Cohen and his board of Directors have arranged for conferences beginning June 12.

While it is obvious that Mr. Hays, as a matter of course, will confer with any group of exhibitors who desire to meet him, attention should be called to the fact that the New York group and the Cohen group stand in very different situations. The former is a well-defined, incorporated organization with a definite legal existence. It is a responsible body. There is no cloud on its entity or its ability to enter into the making of agreements.

For the purpose of keeping the record straight, we desire to point out that the same thing cannot be said for the Cohen organization. It is an unincorporated association, operating under a Constitution upon which its National Convention never voted. By the terms of that Constitution, state units are forced to apply for charters and decision upon these applications is to be made by the National Board of Directors. So far as we are advised, no charters have as yet been issued. That point is not so important, however, in view of the fact that state organizations in existence at the time the Constitution was adopted are by the terms

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EXHIBITORS TRADE REVIEW

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Build Up Your Local and State Exhibitor Organizations And Get Ready for the Business Era in the Motion Picture Industry

of this strange document continued for a period of six months.

The question, then, ceases to be one of technicality and turns into a matter of cold fact. Mr. Cohen and his director group cannot by any conceivable stretch of the imagination negotiate for the exhibitors of the entire country. At best, they can speak for themselves and a few state units whose status, even under the six months' clause, is ill-defined. Some of these units might never apply for charters; or they might apply and be turned down. There is no certainty that they will stay in the M. P. T. O. A. until the six months' period is up. All that Mr. Cohen can do, then, is to speak, in a very tentative way, for a comparatively small number of exhibitors.

All this is by way of saying that Mr. Cohen has some machinery with which to operate a national organization, so-called, but as a matter of fact he cannot know for half a year, even under the terms of his own Constitution, just what it is he is going to operate. Such is the knot in which the machine tied itself at Washington.

By all means, there should be conferences between producer-distributors—represented by Mr. Hays, and exhibitor organizations. But the Cohen group cannot speak for New York, the South, part of Ohio, a section of Missouri, at least. Its membership, considering the country at large, must be reckoned as being very far from 100%.

We come then to a period of negotiation with Mr. Hays by exhibitors in groups. Just that and nothing more.

The era of conferences will find its complete fulfilment only if exhibitors in all states form their own strong organizations, and seek conferences with Mr. Hays. There is no national organization of exhibitors which can speak for the theatre body as a whole.

New York has shown the way. Let others follow. We are entering the business epoch of the motion picture in which political machines will have to be scrapped in the interest and for the good of the whole industry.

Supply Dealers Organizing

SCIENTISTS and engineers who work with the problem of making motion pictures and projecting them have an efficient organization, The Society of Motion Picture Engineers, which is growing larger each year and is commanding the respect of its brother engineering societies. Exhibitors and motion picture directors have their organizations. The producers are knitting together. Projectionists, cameramen, musicians and actors have their societies, each fulfilling a purpose, and growing.

But theatre equipment and supply dealers are unorganized. Now a move is on foot to organize them. It is hoped it will get a good start and succeed as other organizations have.

The equipment and supply dealer has an important part in the industry, too often overlooked. It is he who furnishes the heart of the motion picture theatre; sees to it that the theatre is safely, comfortably and modernly furnished, please public tastes.

Serious attention should be given to the move which purposes holding a "get-together" meeting in Indianapolis. No petty jealousies, distrust, or differences should prevent organization.

Exhibitors may well look forward to an organization of this kind. For years the honest theatre owner has been injured in his business with supply dealers by the dishonest exhibitor, and an organization properly formed and honest in its purpose will serve as a protection to the exhibitor who is on the square. It will also drive out the dishonest supply dealer who sets up a fly-by-night shop and ropes in all within reach.

The keynote is struck when the association recognizes Will H. Hays and asks him to aid and advise.

New York Exhibitors, With Walker as Counsel, Hold First of Series of Important Conferences With Hays

THE first definite step toward understanding and co-operation between the producer-distributor and the exhibitor groups was taken on Friday, May 19, when a delegation representing the Theatre Owners Chamber of Commerce of New York City and the Motion Picture Theatre Owners of New York State conferred with Will H. Hays.

The conference was held in Mr. Hays' office. The exhibitor delegation had as its spokesman Senator James J. Walker, who has been retained as counsel by the T. O. C. C.

Full and Frank Discussion

There was a full and frank discussion of the great need for co-operation between the different branches of the industry so that a united front could be presented to enemies on the outside.

The exhibitors pointed out the necessity for the adoption of an equitable contract and the lowering of film rentals as initial steps toward harmony in the industry. Mr. Hays manifested a sympathetic attitude toward these proposals and asked the exhibitors to have what they considered an equitable contract drawn up, so that action could be taken in the very near future.

The correction of other business abuses was also discussed and Mr. Hays indicated he would see to it that every opportunity was given for remedying these evils.

More meetings between Mr. Hays and the New York exhibitors and their counsel, Senator Walker, are to follow.

The meeting in Mr. Hays' office was not heralded with a blare of trumpets, but its great significance is immediately apparent. The New York exhibitors, after waiting two years for National Headquarters of the M. P. T. O. A. to find constructive solutions to pressing exhibitor problems, decided to wait no longer. The complete divorcement of the T. O. C. C. from the Cohen organization last week opened the way for individual action by this unit and the State Body.

With the preliminary meeting between the New York exhibitors and Mr. Hays already an established fact, and other negotiations to follow, Sydney S. Cohen, President of the M. P. T. O. A., this week

Senator Walker to Be Honor Guest at T. O. C. C. Dinner June 14

AT the regular meeting held by the Theatre Owners' Chamber of Commerce of New York on May 23rd at the Hotel Astor, the Board of Directors announced the engagement of Senator James J. Walker as counsel for the Chamber of Commerce.

In recognition of the valuable service rendered by Senator Walker to the exhibitors of the country, and particularly to the exhibitors of the State and City of New York, the Theatre Owners' Chamber of Commerce is tendering the Senator a testimonial banquet to be held June 14 at the Ritz-Carlton Hotel, New York City.

sought a conference with the head of the Motion Picture Producers and Distributors of America.

Cohen Board to Meet Hays

It was pointed out by close observers of the situation that Mr. Cohen, having failed to take any constructive steps toward the solution of the real problems of the industry despite the fact that Mr. Hays had been at his post since March 1, fell in line because the New York exhibitors had virtually forced his hand.

On Wednesday, May 24, Mr. Cohen announced that the date for the conference had been fixed for June 12 in New York. The arrangements for the conference and the date were confirmed by Mr. Hays' office.

Mr. Cohen issued a formal statement which read as follows:

"A conference between Motion Picture producing and distributing interests, represented by Mr. Will H. Hays, and the National Board of Directors of the Motion Picture Theatre Owners of America, will be held in this city commencing Monday, June 12th, 1922.

"This conference was arranged in conformity with the provisions of a resolution adopted at the recent National Convention at Washington, in which the Board of Directors were directed to arrange for such a meeting within thirty days.

"At this conference matters affecting the industry generally will be discussed, and where joint action may be deemed advisable on any line of precedure arrangement will be made to move in that way. Matters in dispute between Producer and Distributor interests on the one hand and Exhibitor interests on the other will be considered and agreements reached, when possible, which will tend to bring about more harmonious and better business relations.

"The members of the Board of Directors are:

"A. R. Pramer of Nebraska; W. A. Steffes of Minnesota; M. E. Comerford of Pennsylvania; W. D. Burford of Illinois; Claude Cady of Michigan; W. A. True of Connecticut; H. B. Varner of North Carolina; E. M. Fay of Rhode Island; G. G. Schmidt of Indiana; I. W. McMahan of Ohio; A. Julian Brylawsky of Washington, D. C.; R. F. Woodhull of New Jersey; Sydney S. Cohen of New York."

Attempt to Disrupt N. Y. State Body Fails

Machine's Effort to Create Upstate Unit Breaks Down at Buffalo Meeting—Exhibitors Urge State Unit to Leave National Organization—Confidence Voted in O'Reilly and Other Officers

THE first attempt of the Cohen machine to put into effect the charter provisions of the so-called Constitution of the M. P. T. O. A., which was railroaded through the Executive Committee three days before the Washington convention opened, met with failure this week.

At the same time, an effort to disrupt the Motion Picture Theatre Owners of New York State, now an incorporated body, broke down.

The machine centered its attention on Buffalo where a meeting was called May 23, by Howard Smith, president of the M. P. T. O. of Western New York. Mr. Smith, a Cohen follower, is the man who wrote a letter to the National Board of Directors at Washington seeking a charter creating a new upstate unit to be affiliated with the national organization.

The Buffalo meeting was the first move made by the machine to get a semblance of an organization in the Empire State which it could affiliate with itself.

Information received in New York City by Charles L. O'Reilly, president of the M. P. T. O. of New York State, Inc., showed that the meeting, which was intended to be a victory for the machine, resulted in the rout of the Cohen forces. Mr. Smith resigned, and Jules Michaels of Buffalo, was elected for the unexpired term.

Instead of indorsing the proceedings of the National Convention and lining up with the machine the Buffalo exhibitors adopted a resolution urging that the New York State organization withdraw from the national body.

Summarizing the situation, Mr. O'Reilly on May 24 issued the following statement:

"A meeting of the Motion Picture Theatre Owners of Western New York was held at the Palace Theatre, Buffalo, N. Y., Tuesday, May 23. The meeting was called by Howard Smith, president of the northwestern exhibitors' organization, for the purpose of creating an up-State organization to work in conjunction with the national organization. Mr. Smith at the Washington convention had applied for a charter for the northwestern exhibitors with the evident purpose of splitting the organization of the Motion Picture Theatre Owners of the State of New York.

"The meeting was largely attended by the exhibitors of that territory and the proceedings of the Washington convention were discussed. A resolution was passed requesting the State organization to withdraw from the national organization, and a resolution was also passed voting confidence and support to the State officers in their efforts to keep the State organization a solid unit so that the interests of the exhibitors of the Empire State could be safeguarded. After the resolutions were passed, Mr. Smith resigned as president and Mr. Jules Michaels, of the Regent Theatre, Buffalo, who is also chairman of the Executive Committee of the State organization, was elected in his place as president for the unexpired term of office.

"The attempt of Mr. Smith to divide the State has met with failure and northwestern New York stands solid with its State organization, a unit in defense of the right of the exhibitors of the State. Attempts of the national organization, both prior to and after the national convention, to cause a split in the ranks of the Motion Picture Theatre Owners of the State of New York have met with emphatic disapproval of the theatre owners of the State."

Buffalo Exhibitors Quit M. P. T. O. A.

Withdraw from National Organization and Stand by State Body — Block Attempt to End Arbitration Contract

(Special to EXHIBITORS TRADE REVIEW)

BUFFALO, May 23.

EXHIBITORS of the Buffalo district have voted to discontinue all affiliations that they have had with the national organization and to stand by the New York State organization and its officers.

This action was taken at a meeting in the Palace Theatre to-day. Howard J. Smith, when the above action was taken tendered his resignation as president of the western New York unit and as a member of the Motion Picture Theatre Owners of New York State, Inc. J. H. Michaels, manager of the Regent and chairman of the executive committee of the state organization, was named to act as temporary president and to continue the unexpired term of Mr. Smith.

The meeting was called by Mr. Smith, who presided up until the time the divorcement action was taken, when Mr. Michaels took the chair. Before the vote Mr. Smith, Mr. Michaels and Walter Hayes each in turn gave their versions of the Washington convention. Mr. Hayes also discussed the Rochester episode, declaring that the whole affair was staged prior to the national convention to reflect on the present officers of the state organization. He told of the falling through of the whole fiasco when Rochester exhibitors failed to sustain the charges.

Mr. Michaels, in closing his talk, declared that it was up to the exhibitors to decide whether they should ride along with the new state organization or continue with the national association. Mr. Michaels said that he felt that the friendship of Senator Jimmy Walker and other friends that the New York association had in Albany was worth infinitely more to the exhibitors of New York State than Sydney Cohen as president of the national body. Upon the motion of Mr. Hayes it was voted that the Buffalo district discontinue all affiliation with the national organization.

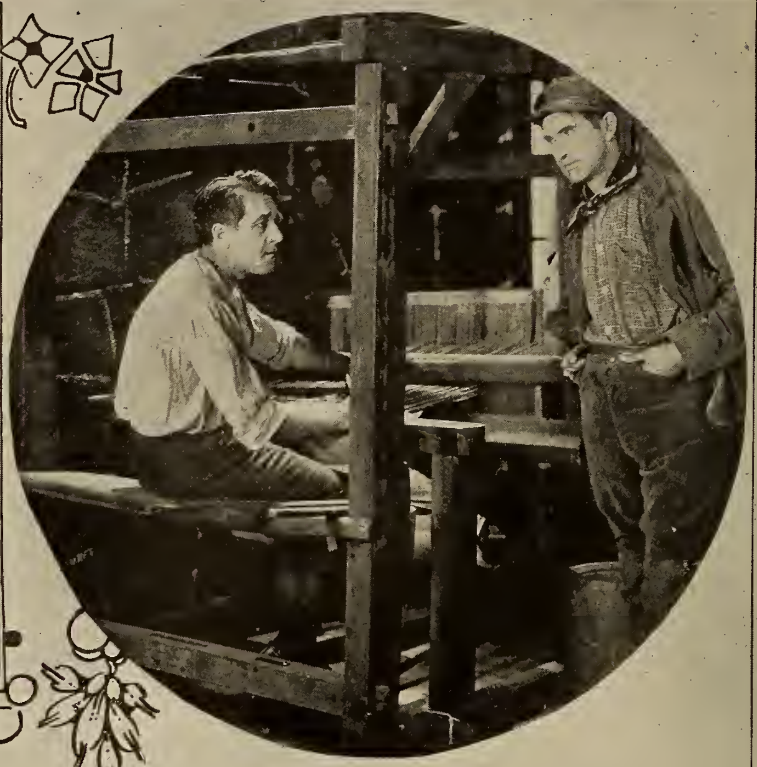
When this action was taken Mr. Smith tendered his resignation and upon the motion of M. Slotkin, general manager of the Monument Theatre Corporation, owners of the new Lafayette Square Theatre, Michaels was selected to act as president for the unexpired term.

A sidelight of the meeting was the discussion of Mr. Smith's returning from the Washington convention and informing Allan S. Moritz, manager of the Paramount exchange and president of the Buffalo Film Board of Trade that hereafter the exhibitors would not sit with the Grievance Committee because of action taken at the national meeting. Mr. Michaels asked Mr. Smith by what authority he has discontinued

(*Continued on page 8*)

Silas Marner

With an all star cast. Scenario and direction by Frank P. Donovan. Presented by Associated Exhibitors and distributed by Pathe.



"Let's Lay Bricks—Not Throw Them"

—Will H. Hays

Head of M. P. P. D. A., in Address at Carnegie Institute, Pittsburgh, Declares Prosperity Is Just Ahead—"I Have No Use for Commercial Slackers," He Says

WILL H. HAYS, president of Motion Picture Producers and Distributors of America, Inc., addressing an audience at Carnegie Institute, Pittsburgh, May 26, spoke frankly about the industry, told of its possibilities and its needs, and pledged himself and those with whom he has become associated to do everything possible to realize the great potentialities of the film.

After telling how he had been induced to take his present post by a group of leaders of the industry who convinced him they were earnestly determined to "establish and maintain the highest possible moral and artistic standards" and "develop the educational as well as the entertainment value and general usefulness of the motion picture," Mr. Hays pointed out to his hearers that twenty million Americans seek screen entertainment daily.

Picture's Great Mission

"They come in a mood of relaxation, of reception—in precisely that state of mind and emotion in which a master psychologist, a great teacher, would want them to come—in the most plastic state for receiving and holding impressions. If a man had the wish to influence the thought of the nation toward a common ideal he could not more intelligently create a situation better adapted to that purpose.

"The potentialities of the motion picture for moral influence and education are absolutely limitless. And if this is so, then the integrity of motion pictures should be protected just as we protect the integrity of our churches, and the quality of the pictures developed just as we develop the quality of our schools."

Mr. Hays likened the conditions surrounding the motion picture industry in its early days—and indeed almost until the present—to the conditions attending the rush to the California gold fields when the precious metal was discovered.

"There has been competition of the fiercest kind," he said. "There has been no time for adequate reflection. The mere physical and mechanical expansion has been so great and rapid that there has not been the time nor the mood to consider adequately the moral and educational responsibilities inherent in this great new thing.

"Now, at the end of this period of incredibly compressed physical, mechanical, financial and artistic development, the men interested in the industry find themselves the responsible leaders and custodians of one of the greatest industries in the world, with limitless commercial possibilities, and perhaps more income than all the public utilities of the country combined, this in addition to their other responsibilities."

Industry's Responsibility

Mr. Hays told his hearers that there is an investment of $500,000,000 in real estate, studios and equipment, with 50,000 persons constantly employed at salaries totalling $50,000,000 annually. For admissions to movie theatres $800,000,000 are paid annually, and possibly $200,000,000 a year spent in production.

He said he realized the enormous responsibility of his position as the head of such an industry, and continued:

"This movement to attain and maintain the highest possible moral and artistic standards and develop the educational as well as the entertainment value of the industry is a cause—with a capital C. I thought I saw a cause when I went into the work. Now I know it is here and again I say I am going to give all I have to this cause. The vital thing now is the certainty of the good faith of those who have set about these major purposes and I do have a certainty of that good faith.

"This industry shall and must maintain its high place in the business world along with the other great industries, offering enterprising capital a legitimate opportunity for profitable investment, established on a solid foundation, operated with reasonable economy, and supported properly, as are our other great industries, by the investing public. And it must and shall take its very high place in public estimation, based upon its demonstrated integrity, quality and usefulness."

Mr. Hays said the men who pioneered in the motion picture industry now proposed to make it their first business to do everything possible toward establishing and maintaining the "highest possible moral and artistic standards."

"To aid in this effort is the duty of all," he added. "So certainly is it a matter of your immediate concern that I earnestly ask your advice and active help.

I know the American public and I know that its manhood and womanhood is sound. Of course the American public will support clean pictures. It has been said repeatedly that certain objectionable pictures are the class of pictures which the public wanted, and that such productions have been a meeting of the demands of the public, based upon box office receipts. But one of the largest producers has told me that the outstanding financial successes in the last eighteen months have been clean pictures."

Public the Real Censor

Taking up briefly the subject of censorship of the films, Mr. Hays said:

"The American public is the real censor for the motion picture just as it is for the press and the pulpit. The people of this country, of course, are against censorship of press, of pulpit or of pictures. Just as certainly, this country is against wrong-doing, and the demand for censorship will fail when the reason for the demand is removed. As we move toward the consummation of the objects of our association, just in like degree will recede the demand, which seems more or less prevalent, for censorship.

"The problem of censorship which is now faced by pictures was faced by the press and settled—and settled right, so far as the American law is concerned—in one of those prolonged and bitter contests for the unrestricted freedom of expression more than two centuries ago."

Mr. Hays then pledged his association in these words:

"I promise that this agency for the distribution of information and thought, this agency for the amusement of millions and for the inevitable inculcation of standards of taste in art and conduct, shall endeavor honestly and earnestly to

measure up to its great responsibility.

The Challenge Accepted

"The motion picture industry accepts the challenge in the demand of the American public for a higher quality of art and interest in its entertainment. The industry accepts the challenge in the demand of the American youth that its pictures shall give the right kind of entertainment and instruction. We accept the challenge in the righteous demand of the American mother that the entertainment and amusement of that youth shall be worthy of their value as the most potent factor in the Country's future.

"We accept our full responsibility. It is a service, and 'service is the supreme commitment of life.' It is a service which needs the very best from all, and I have great faith in its fulfilment."

Mr. Hays also spoke interestingly of the postal service of the United States, the conduct of which he resigned to take his present position; and, touching upon business conditions, declared that a great era of expansion and prosperity had already started and would develop rapidly with courage, confidence and co-operation.

Courage, Confidence, Co-operation

"No exigency however serious will present to this nation an insurmountable crisis. Every problem is solvable. Readjustment demands the best there is in us as a nation mentally and spiritually. We shall adhere to the true, clear thing and never abandon our high ideals. This nation is a success; it is still the hope of the world; it must be made a yet greater place for the sons of men.

"The fact is, of course, that there is ahead the greatest era of expansion and prosperity the world has ever seen. The only question has been when will it start. Well, it has started. There has been a lot of business that has been really sick, staggering, still with the shell shock of war and the debauch of extravagance, but there has been a good deal more business that has been merely malingering. I have had and have now full appreciation of the difficulties, but I have no use for commercial slackers. We have not been in a period of hard times coming; we have been in a period of soft times coming. Prosperity is right ahead of us and it is time to go out and meet it. I cry continually for the common sense of Courage, Confidence and Co-operation. LET US LAY BRICKS—NOT THROW THEM."

Three State Conventions in June

Georgia, North Carolina and New Jersey Will Hold Important Sessions—Attitude Toward Cohen Organization of Vital Interest

EXHIBITORS of three states—Georgia, North Carolina and New Jersey will assemble in their respective state conventions in June.

The first meeting scheduled is that in Georgia, which has openly parted from the Cohen organization as a result of the machine tactics used at Washington. The Georgia Amusement Protective Association will gather in Atlanta on June 6, and it is expected a record number of exhibitors will be on hand. Every effort will be made to build up a very strong organization, fully capable of taking care of the interests of the exhibitors of the State.

The revolt of the Southern States against the Cohen administration is in full swing, and reports to Exhibitors Trade Review indicate that, as a direct result of the Washington convention, new organizations will be formed throughout Dixie.

On June 20, 21, 22, the Motion Picture Theatre Owners of North Carolina will gather at Asheville. The Langren Hotel will be convention headquarters, and the ballroom of the hotel, also commodious committee rooms, have been reserved for holding the meetings of the organization.

This will be the first convention of the North Carolina association to be held in the mountain city, all midsummer meetings have heretofore been called for Wrightsville Beach, Wilmington.

The Motion Picture Theatre Owners of New Jersey will hold their annual convention, June 20-23, inclusive, at The Alamac Hotel, Lake Hopatcong, in the mountains.

Henry P. Nelson of the Capitol Theatre, Elizabeth, has been appointed chairman of the convention committee.

Will H. Hays has been invited to attend the convention, and it is expected the Democratic and Republican candidates for Governor of New Jersey will be in attendance.

A number of entertaining events have been arranged for the entertainment of the delegates and their families. Several motion picture stars are expected to lend their presence toward making the affair a success.

Cohen Appoints Five Members of Executive Committee

The following statement was issued May 24 by National Headquarters of the M. P. T. O. A.:

"Under the provisions of the constitution of the Motion Picture Theatre Owners of America, the national executive committee consists of representatives from each state unit of the organization or recognized subdivision of a state. These state units or divisions are to make the selections and certify the same to the National Office.

"In addition to the members thus selected in the states, five members are to be appointed at large by the national president. In conformity with this provision of the Constitution, President Sydney S. Cohen has named the following: J. C. Ritter, Detroit, Mich.; L. J. Dittmar, Louisville, Ky.; Harry Davis, Pittsburgh, Pa.; C. E. Whitehurst, Baltimore, Md.; Jacob Lourie, Boston, Mass."

Important Meeting Held at Buffalo

(*Continued from page* 5)

the contract made with the films clubs of Albany, Buffalo and New York. Mr. Smith said that he had done it with the sanction of the national association, whereupon he was asked whether he knew if the contract had expired. Mr. Smith replied that it had several weeks to run.

Mr. Michaels said that the exhibitors would continue to sit with the Grievance Committee until the contract had expired and that New York State was not controlled by any action taken in Washington. He said that the Grievance Committee would continue to sit and when the contract had expired he expressed the hope that with minor changes the agreement between the film clubs and the exhibitors would be continued.

Among those in attendance at the meeting were: J. H. Michaels, Walter Hayes, vice-president of the Mark-Strand interests; M. Slotkin and Fred M. Shafer, Lafayette Square; Al Beckerich, Loew State; Henry Carr, Shea's Court Street; Vincent McFaul, Shea's Hippodrome; Art Amm, Shea's North Park; Eugene Pfeil, Mark-Strand, Arthur L. Skinner, Victoria; Bruce Fowler, Elmwood; Sid Allen, Scenic, Medina; Joseph A. Schuchert, interested in several houses in Buffalo; W. H. Bradley, Jim Wallingford, General Theatres Corporation; John Stevens, General Theatres; George Keating, Jubilee; Sam Carver, Empire; C. D. Dellemuth, Broadway Lyceum; Mr. Morris of the Happy Hour and several women exhibitors.

Friday there was another meeting scheduled to be held in the Criterion Theatre, which was addressed by Sam Berman. This meeting was held for out-of-town exhibitors.

Organizing Supply Dealers' Association

Meeting Called for Middle of July in Indianapolis by Committee

By HOWARD McLELLAN

EFFORTS to effect a national organization of Theatre Supply and Equipment Dealers' are under way. A call sent out by a temporary committee composed of H. J. Smith of Hollis, Smith & Morton, Pittsburgh, Pa.; W. C. Denney of Argus Enterprises, Inc., Cleveland, Ohio; and Leo F. Dwyer of The Theatre Supply Co., Cleveland, Ohio, is the first notice that a much needed organization, such as was suggested months ago in this journal, is at last in process of formation.

The first meeting will take place in Indianapolis, Ind., July 13, 14 and 15 at the Hotel Claypool. The response which is greeting the initial call indicates that the movement is being well received and the committee hopes that every supply dealer in the country will participate in the meeting and join.

An important feature of the movement is the effort being made to enlist the aid of Will Hays. It is possible that the new association may call upon Mr. Hays to advise it and to assist in perfecting organization.

In the year past theatre supply dealers have been hard hit by conditions. Forced to carry large stocks of equipment and supplies to meet emergency demands of theatres the dealers have gone through a season of limited buying. Relations with manufacturers have not been what they should be and a "get together," it is believed, will tend to better conditions.

The call sent out by the temporary committee follows:

Gentlemen:

We have been designated to write you with reference to a meeting of Motion Picture Supply Dealers to be held in Indianapolis, Ind., Thursday, Friday, Saturday, July 13, 14, 15, to take up the question of a national organization of all interests connected with the distribution of Motion Picture Equipment and Supplies.

After the organization is effected, the following subjects which directly affect our business and are of paramount interest to us at this time, should be discussed:

1. Credit risks.

2. Establish if possible a scale of allowances on used equipment.

3. The question of selling on cash or time basis and whether the consumer should pay the carrying charge on long term paper financing the same as automobile accounts are handled?

4. After this organization is effected, without a doubt arrangements can be made with a discounting company for handling long term paper which would stimulate our business in general.

5. The film exchanges have had their organizations and district board of trades and they have worked very effectively.

6. Endeavor to bring pressure in effort to obtain support of Will H. Hays, who has recently been appointed to better the conditions of the motion picture industry in general. We believe that we supply and equipment men are as much entitled to this support as other branches of the industry.

7. It may be advisable to include in our membership, dealers and distributors of all motion picture apparatus and supplies, including those who are specializing in the non-theatrical field.

8. To prevail upon the manufacturers to discontinue the practice of selling direct.

9. To endeavor to obtain closer cooperation from manufacturers of all equipment and accessories.

10. Of quoting educational discounts and the elimination of other practices that have worked a hardship on us in the past.

11. The matter of supporting manufacturers who will give us their undivided support.

12. One thousand and one other advantages you can think of and have the privilege of expressing yourself at this meeting.

The enclosed by-laws are proposed for our association; however, they may be revised if desired.

A great number of firms associated with the Motion Picture Equipment business have already expressed a willingness to attend this meeting, and we are assured that we will have one or more representatives from the following cities:

Chicago, Ill.; Milwaukee, Wis.; Minneapolis, Minn.; Indianapolis, Ind.; St. Louis, Mo.; Columbus, Ohio; Boston, Mass.; New Haven, Conn.; San Francisco, Cal.; Kansas City, Mo.; Dallas, Tex.; Seattle, Wash.; Portland, Ore.; Buffalo, N. Y.; Cleveland, Ohio; Cincinnati, Ohio; Omaha, Neb.; Denver, Col.; Salt Lake City, Utah; New York, N. Y.; Los Angeles, Cal.; Detroit, Mich.; Pittsburgh, Pa.; Philadelphia, Pa.; Atlanta, Ga.; Toledo, Ohio.

Can we depend upon you to be there also? Advise this committee in time that reservation may be made.

The Place: Claypool Hotel, Indianapolis, Ind.

The Time: Thursday, July 13, extending to July 15, inclusive.

Yours for a solid league of Motion Picture Equipment Engineers, we are,

Very truly,
TEMPORARY COMMITTEE.

Richard A. Rowland Joins Executive Forces of Associated First National

Richard A. Rowland, for years president of the Metro Pictures Corporation and senior member of the firm of Rowland & Clarke of Pittsburgh, with extensive theatre holdings in western Pennsylvania, has joined the executive forces of Associated First National Pictures, Inc., and will be associated in the administration of the company's activities with President Lieber, J. D. Williams, Harry O. Schwalbe and the executive committee.

Mr. Rowland's career as an exhibitor, producer and distributor, successively, makes his new association a natural and logical outcome of his varied and successful business accomplishments. With James R. Clarke, vice-president of Associated First National, Mr. Rowland played a part in the founding of First National and manifested at that time the same faith and confidence in the necessity and value of such an organization which has now brought him to an executive position in it. This in itself indicates that there will be no change in or departure from those policies which have always characterized the company, but simply adds to the executive strength of the organization one more able and experienced motion picture mind to assist in the complete realization of the ideals and aims for which it was founded.

It is hard to place Mr. Rowland predominantly in any of the three leading phases of the motion picture industry, because his experience in all three has been equally extensive and conspicuous. The firm of Rowland & Clarke were already leading exhibitors of western Pennsylvania as well as prominent independent distributors, when the collapse of the Alco Film Corporation in 1915 made it necessary for the independent exchange men who had backed that concern to take over its operation. Richard A. Rowland was selected by his associates at that time to take the executive helm, and for six years thereafter he made his headquarters in New York, where as president of the Metro Pictures Corporation, the new concern which arose from the ashes of Alco, he piloted the company to a prominent position.

"From the founding of the First National Exhibitors' Circuit, I have understood fully the extent to which such an organization could safeguard the interests of the theatre owner," said Mr. Rowland in discussing his new affiliation, "and for that reason I have not only believed in it thoroughly as an exhibitor from the beginning but I have always upheld its principles."

John Smith

A Selznick production starring Eugene O'Brien. Personally staged and directed by Victor Heerman. Scenario by Lewis Allen Browne.

Some Big Music Problems of Today

Speculations Rife as to What Will Happen as Result of Organized Musicians' Attitude

"THEATRE owners must decide pretty soon," said a man who has given years to the study of photoplay music problems, "just what they are going to do to make music for their patrons more secure."

The remark was prompted by a discussion of the situation in St. Louis, where the union musicians are out and the theatres confronted with the old problem of providing music in the absence of the union players.

The speaker went on, "Suppose this thing were carried along further and the organ builders formed an association of their own and told the theatre owners that they couldn't have an organ unless they agreed to take a certain kind. In St. Louis and elsewhere the public believes that the union is running the picture houses, and the public is not far wrong. Or, better yet, suppose the organ builders combined with the Musicians' Union and dictated terms. In a very short time the unions and the organ builders would build up the finest kind of a theatre trust.

"Music is very important to the motion picture theatre and the situation as I see it is just this. If business is bad this summer, what expenses are the theatre owners going to cut? Will they cut out their pictures or their orchestras? And if they do continue business what is the best possible means of putting a little animation into their pictures? Will they use a piano, a violinist or a cornet player? It's a serious question and one that must be settled pretty soon. As I see it, the organ must be resorted to, and it must be an organ that wasn't built for a church.

"I agree heartily with an article published not long ago in EXHIBITORS TRADE REVIEW that the organ is the recognized companion of pictures, and the funny part of it is I'm not an organ man. I only know that music is a big part of successful picture shows and it must be provided."

The situation in St. Louis is one of the most serious that has arisen. Some 450 musicians employed in ninety theatres are out.

The theatre owners point out that they have suffered great losses in recent months, that attendance fell off 35 to 45 per cent since May 1, 1921.

Although the theatre managers were most considerate of the musicians when the cost of living was mounting skyward in the war days and immediately after the close of the war, declining to take advantage of existing contracts to force impossible conditions on the players, the latter when called upon to aid the owners when conditions were reversed absolutely refuse to do so.

The theatres asked that wages be reduced 30 per cent, and especially that the management be permitted to employ only so many musicians as receipts justified, regardless of the size of the house or the admission fees. On February 24 the Musicians' Mutual Benefit Association, disregarding the advice of Frank Gecks, their president, rejected the demands of the theatres. All efforts to reach a satisfactory agreement henceforth failed.

The minimum wage that has been paid the musicians is $42 a week, but some earned as high as $75 weekly. However, the main point of controversy was the clause that compelled the management to employ so many musicians.

The attitude of the St. Louis theatre men is fully covered in their letter to the Musicians' Union, which follows:

St. Louis, Mo., March 22, 1922.

Mr. Frank Gecks, President Musicians' Mutual Benefit Association, 3535 Pine Street, St. Louis, Mo.:

My dear Mr. Gecks:

The undersigned committee, appointed by the Motion Picture Exhibitors' Association of St. Louis, representing every motion picture theatre charging admission over 15 cents, present herewith the necessities of their position.

The general business depression prevailing throughout the country has affected the theatrical business more extensively than it has any other industry, and this is particularly true in this locality. Since May 1, 1921, almost 75 per cent of the houses have shown substantial losses to their owners, and while the attendance of the theatres has shown a decrease of 35 per cent or 40 per cent since last May, still the music expense remains the same. That is one of the principal reasons why every theatre in St. Louis, with the possible exception of a few houses, have shown losses since that date.

When prosperous conditions existed several years ago, the theatre owners willingly granted the musicians a material increase in their salaries, and the same equitable action is now expected of your organization.

If theatres in St. Louis are to be kept open, expenses must be reduced and they must be left free to employ as many men as advisable and necessary.

It is impossible, under the contract which you compel us to sign, for any theatre of consequence, excepting a few larger theatres, which are located in populous localities, to remain in business unless theatre owners are permitted and granted the right to employ as many men as they deem necessary. In many instances the theatre owners employ more men—sometimes twice or three times as many as your rules require, where they think it necessary to have that number, and it is only just that they should be permitted a reduction of men when the exigencies of the situation demands.

It is every business man's right, under the laws of this country, to operate his business so as to make it successful, and his success, after all, is the success of every one of his employes. That is all that we ask of your organization in making this request.

We expect you to give this letter your most earnest consideration and advise us at an early date as to the action taken thereon, as we deem this of vital importance.

Signed:

WILLIAM GOLDMAN,
SPYROS SKOURAS,
FRED WEHRENBERG,
JOSEPH MOGLER,
E. J. SULLIVAN.
EDWARD D. SMITH,
HECTOR M. E. PASMEZOGLU.

"One Arabian Night" Finally Approved in Ohio

"One Arabian Night" has finally been approved by the Ohio State Motion Picture Commission, and is now being shown in the Buckeye State theatres after having been barred from the screens for nearly seven months.

The approval of the commission, of which Mrs. Evelyn F. Snow is the chief, was given after the picture had been reconstructed and revised in accordance with plans perfected in consultation with Mrs. Snow by Walter E. Lusk, manager of Associated First National Pictures of Northern Ohio, Lesley Mason of the New York office of First National, H. O. Bandy, district manager, and Roe S. Eastman of the Cincinnati exchange, and exploitation agent of First National for Southern Ohio.

Mr. Mason, who titled "One Arabian Night" in its original American version, re-edited and re-titled the picture from beginning to end, adding numerous titles not only to meet the approval of the censors, but to clarify the action of the picture at certain points for American audiences.

When the reconstructed film was submitted to her at Columbus for final approval, Mrs. Snow was enthusiastic in her praise for the manner in which revision of the picture had been made, and for what she considered the added box-office value of the production.

Douglas Fairbanks in Robin Hood

A United Artists' release, starring Douglas Fairbanks. Story by Elton Thomas. Directed by Allan Dwan.

The News of the Week

Paul Brunet Hopeful for the Future

Pathe Chief Goes Abroad for Vacation—Compliments Hays' Work and Looks for Harmony and Better Business

Paul Brunet sailed on May 24 for a few months' vacation in Europe. Just before his departure the president of Pathe Exchange, Inc., in an interview for publication, expressed himself as follows:

"I am taking a little rest, and I leave my desk with the sanguine feeling that upon my return I shall find the motion picture business still further improved.

"I think the worst is now behind us, and while one cannot expect much improvement during the summer months, the gradual and continued improvement in general conditions during the months from now until September will reflect itself in a surge upwards in the business of exhibitors, and accordingly make conditions easier for the distributor and the producer.

Paul Brunet, President of Pathe

"Almost everyone dislikes to talk about last year. While Pathe Exchange, Inc., made very little profit last year, we consider our good will asset somewhat increased. We have demonstrated that we stand by our customers, and gratefully acknowledge that they have stood by us during a very trying year, to our mutual benefit and better understanding.

"The conditions of our industry seem to be shaping themselves very nicely. Exhibitors and producers realize their mutual interdependence and are ever getting closer together in understanding and the shaping of the industry's future.

"Only a few short years ago the public felt a certain antipathy to railroads. I believe that the public now realizes fully the important relationship carrier prosperity bears to general welfare. Likewise exhibitor and public feeling toward producer and distributor is rapidly becoming more and more tolerant, and as soon as this feeling becomes fully crystallized we can look for some really wonderful developments in the production end of our business.

"The start made by Mr. Will H. Hays on behalf of the producers and distributors is interesting, and from the steps so far taken it seems clear that as he gets a full grasp of the industry's problems much good can be expected to result, particularly since I note the interest and participation of exhibitors in their organization and the apparent purpose of that body to make a trial of complete co-operation with the producer-distributor organization."

Universal Making New Version of Scott's "Ivanhoe"

Universal is making a production of Sir Walter Scott's *Ivanhoe*. Universal City, for the time being, has been turned into a mediaeval castle and knights in armor are no longer a novelty along the Lankershim Boulevard. The production will be a Jewel, possibly a super-Jewel.

Ever since Carl Laemmle sent King Baggot to Europe to film this classic of English literature, he has anticipated making it over again with all of the improvements which the modern method of story telling and modern photography could add to it. The Baggot *Ivanhoe* was filmed eight years ago in four reels.

Universal has met such success with its educational-historical serials, such as *Winners of the West, With Stanley in Africa, Perils of the Yukon, In the Days of Buffalo Bill* and *The Adventures of Robinson Crusoe* that it has established to its own satisfaction a new field not only for the making of serials but for features as well. *Ivanhoe* as a Jewel picture is expected to bear the same relation in its field as *Winners of the West* and *With Stanley in Africa* have done in theirs, the announcement declares.

Postpone Play Date of Coogan's "Trouble" for Children's Benefit

Sig Samuels, managing director of the Metropolitan Theatre, Atlanta, booked *Trouble*, Jackie Coogan's latest production, for one week commencing May 29. Mr. Samuels and his manager, Willard C. Patterson, were unusually active in exploiting the picture and were successful with their campaign.

Several days after the announcement Mr. Samuels received a letter from the president of the Atlanta Board of Education asking him to postpone the showing. The educator gave as his reason that the public schools held their graduation and other exercises every night during this particular week. The head of the school board also informed Mr. Samuels that the children were forced to study harder during this week than any other time in the school term and that very few of the children would get an opportunity to see the feature.

This recognition of the screen by the head of Atlanta's school board received the consideration of the theatre managers who informed the school board that they would postpone the picture one week to enable all the pupils to see it.

"The Son of the Wolf" to Be Released by R-C June 11

R-C Pictures announce June 11 as the release date of the Norman Dawn production, *The Son of the Wolf*, a screen adaption of the novel by the same name by Jack London which is interpreted by an all-star cast. It is a Canadian Northwest story abounding in action, and is expected to prove an excellent hot weather attraction. Edith Roberts and Wheeler Oakman have the leading roles.

This is the first of a series of special productions which Mr. Dawn will produce for R-C release. The cast includes Sam Allen, Askley Cooper, Thomas Jefferson, Fred Kohler, and Fred Stanton and Arthur Jasmine.

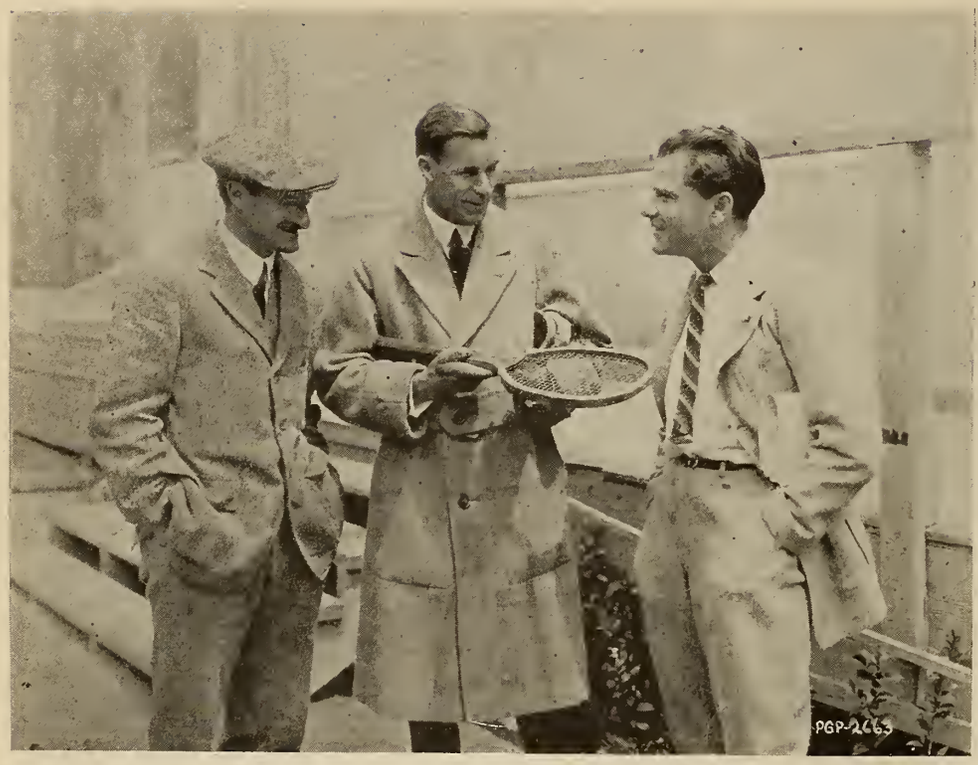
Harold B. Franklin Resigns as Managing Director of Shea's Hippodrome, Buffalo

HAROLD B. FRANKLIN, managing director of Shea's Hippodrome, Buffalo, and one of the most prominent exhibitors in the country, has resigned. He will leave Buffalo June 1 for a month's vacation, after which he will consider several propositions. He will remain in the industry. His leaving for Albany the middle of the week gave rise to the report that he was to discuss joining one of the big producing companies in some capacity. He is also considering an offer to become interested in a financial as well as directorial way in a mammoth new house soon to be erected in a western New York city.

No successor will be appointed to Mr. Franklin at Shea's Hippodrome for the time being. Vincent McFaul, assistant manager, will take up the work of manager with M. Shea supervising the operation of the big house. Mr. Franklin leaves his position with the good will and best wishes of the Shea Amusement Company.

During his long term as managing director of the Hippodrome, Mr. Franklin put over so many stunts that it would take a book to tell about them all. His original exploitation, advertising, presentation and house system ideas are well known in the industry. Some of his house system work was recently described in "Exhibitors Trade Review."

His coming vacation is the first he has had in eight years. He believes that he has it coming to him. Having recently acquired a big closed motor car, he will probably hit the long, long trail and forget all about picture presentation and stunts to fill up the box office—Franklin has filled many a box office with real money through his live ideas.



William J. Tilden, 2d, world's tennis champion (center), at Lasky studio as the guest of Fred B. Alexander, former national champion and Davis Cup internationalist (left), meets Bert Lytell. Mr. Alexander is now business manager for William De Mille

Madge Kennedy Returns to Screen

Will Be Starred by the Kenma Corporation, a Concern Composed of Prominent Business Men

Announcement was made a few days ago that Madge Kennedy was temporarily forsaking the stage and would soon start production as the star of a series of six new super-productions. Kenma Corporation, the concern starring Miss Kennedy, is composed largely of men who, while prominent in other lines, have not previously been identified with motion pictures. The announcement also closed the contest over the rights of filming Charles Major's celebrated romantic novel, "Dorothy Vernon of Haddon Hall."

The industry has heard unofficially at different times first that one producer had secured these rights and then that others were bargaining for them. Kenma, the recent purchaser, now announces that the story is not for sale, and that it will be used by them for one of their early productions. Work on the first of these will commence next week at the Tilford Studio on West 44th Street, New York City.

The president of the Kenma Corporation is Harold Bolster, investment banker. Rufus Steele, the notably successful magazine and scenario writer, is vice-president. George Brokaw Compton of the law firm of Peaslee & Compton is secretary and counsel, while the directors include such well known men as Chester B. Humphrey, vice-president of the Old Colony Trust Co. of Boston; Francis L. Robbins, Jr., of the law firm of Winthrop & Stimson; E. R. Grasselli, president of the Grasselli Chemical Co., and William C. McTarnahan, vice-president of the Petroleum Heat & Power Co.

The Kenma Corporation has also secured the rights to the John Golden stage success, "Dear Me," the work of Luther Reed and Hale Hamilton. This play, in being adapted to the screen, has been extensively re-written and the title will be changed. One of the best-known directors in the industry has been engaged to stage the new Madge Kennedy specials, but his name is withheld as his contract with a big producer has not quite expired.

Rufus Steele, who writes Miss Kennedy's scenarios, will supervise production. In making the adaptation of "Dorothy Vernon of Haddon Hall," Mr. Steele worked both from the script of the play and from the novel.

It is planned to present the first one of the new super-productions on Broadway early in September.

In Next Week's Issue

The fifth of "The Prisoner of the Booth" articles will appear in the Projection Department in Next Week's Issue.

More Evidence Shows Opinions Differ on What Public Wants

Distinctive Productions announces the receipt of fresh exhibitor information on the question of "What the public wants" for the consideration of George Arliss, star in *The Ruling Passion*, a United Artists release, and other stars and producers of motion pictures. The new advices reveal a difference of opinion between two of the correspondents, Mrs. M. K. Frank, Canton, Ohio, and A. Lawrence Chase, Pawling, New York. Mrs. Frank says:

I have followed the public demand as closely as possible for my own personal benefit, and find that human nature is very much the same in small towns as in the large ones. I appreciate that there are a few exceptions, but I am speaking from my knowledge of the general public demand—that is, the every-day theatre-goer, the one who makes our business good.

Aggressively, and on the other side of the fence, Mr. Chase writes to Mr. Arliss:

Doubtless you will agree with me that country audiences are more critical than those in the larger cities. I attribute this to the fact that they have so little to divert their minds and attention as compared with folk in the city, who have every form of amusement and entertainment constantly before them.

J. M. Darymple of the Dreamland Theatre, Waverly, Ohio, is an advocate of the simple plot to win public favor, and claims the ideal story to be "a good comedy-drama with action rather than too long drawn out stationary scenes; same to have plot or theme that readily can be followed. Double plots and counter plots seem to be a hindrance to the attention of patrons who may come in after the show has gotten under way, whereas one good, plain plot can be taken up and enjoyed at any stage of the showing."

"I believe that a good comedy-drama, while it may not break any box office records," Mr. Darymple goes on to say, "will play to more people and give more real interest to the average theatre-goer than almost anything else that could be produced. Sometimes a warm spot in the hearts of the public is better than a great deal of the gold dust made from one production."

"Give the public entertainment," is the motto of H. D. Morgan, Liberty Theatre, Electra, Texas, in solving the problem. "Above everything the public wants a film that will give them entertainment," he declares. "They want that entertainment *now* and have little thought for the things that are educational or what they call 'deep'."

George D. Hazelton, Rialto Theatre, Missoula, Mont., says:

"I never fail to do good business with a good, clean, consistent comedy. For that reason, *The Ruling Passion* was the most satisfactory picture we have ever shown in this theatre."

"The Stroke of Midnight" Will Be Released July 26

July 26 is the date chosen by Metro for the release of the Swedish Biograph production, *The Stroke of Midnight*, recently purchased for distribution in this country.

The photoplay was written by Selma Lagerloff. Adaptation and direction are by Victor Seastrom, who enacts the character of David in the picture. The girl, Edith Larsson, is played by Astrid Holm.

The first showing was given in Sing Sing prison the evening of Sunday, May 14. W. E. Atkinson, vice-president and general manager of Metro, and Colonel J. E. Brady, scenario editor, made the trip to Ossining for the presentation.

Metro Signs Malcolm McGregor

Malcolm McGregor, a young actor whose work in Rex Ingram's production for Metro of *The Prisoner of Zenda* has brought him to the favorable attention of critics, has recently signed a long-term contract with Metro. He will be seen in prominent roles in several of that company's forthcoming releases.

Copeland Gives Praise to "Klean-Up" Plan for Theatres

When H. H. Buxbaum, district manager for Famous Players-Lasky, started "Kent Klean-up Kuarter," it was arranged in an effort to clean up all bookings, so that the fall business could start with a clean slate. At the same time "Bux" issued a special letter to all exhibitors, in which he called attention to the fact that "Kent Klean-up Kuarter" should also be considered a period to clean and renovate all theatres where this was necessary, so that they, too, would be ready for the fall.

This matter was brought to the attention of Dr. Royal S. Copeland, health commissioner for New York City, and the result was the following letter:

May 17, 1922.

Mr. H. H. Buxbaum, District Manager,
Famous Players-Lasky Corporation,
729 7th Avenue, City.

My dear Mr. Buxbaum:

Thank you for your letter of April 29th, giving me the details of your program for "Klean-up Kuarter." I am very glad indeed to have so influential an organization as yours co-operating with the Health Department in its work of keeping the places of amusement in New York City fresh and clean. The motion picture theatre owners of New York City always have been among the foremost supporters of the Health Department in its work for the protection of the public, but none of us is perfect, of course, and we all need these occasional reminders like yours to keep us keyed up to our utmost in efficiency.

With best wishes for the success of your "Kuarter."

Very truly yours,
(Signed) ROYAL S. COPELAND, M. D.
Commissioner.

Alpheus Lincoln Making Personal Appearances in East

Alpheus Lincoln, stage and screen leading man, who has been making personal appearances all over the East, in connection with the showing of *Determination*, in which he plays the dual feature role, is to appear personally at several leading

Alpheus (Al) Lincoln

Brooklyn playhouses, according to an announcement made by Elk Photoplays, 729 Seventh Avenue, New York, who are booking *Determination* in this territory.

On Thursday, May 25, Lincoln is scheduled to appear at the Marcy Theatre, at 302 Broadway, Brooklyn, and on May 31, and June 1 and 2, at the Parthenon Theatre, Wyckoff and Ridgewood avenues; June 14 and 15, at the Kismet and State theatres, Franklin and DeKalb avenues.

"Smilin' Through" Runs Extended

Associated First National Attraction Is Being Regularly Booked for Second and Third Weeks

Smilin' Through, the current Norma Talmadge-First National attraction, appears destined to be the 1922 record oreaker. In scores of houses it has set up new figures for box office receipts and attendance and reports of run extensions are being received at the offices of Associated First National, says the announcement.

The picture was the first one ever held over for a second week at the Metropolitan Theatre in Atlanta, according to the following telegram from the management:

"Despite bad weather conditions all week, *Smilin' Through* broke all house records. We are holding picture second week. This is first time in history of Metropolitan Theatre any production has been held second week. Will you please convey to Mr. Schenck and Miss Talmadge our sincere thanks and gratitude for having delivered a production at this time that gets such splendid returns."

At the Stillman Theatre, Cleveland, it was booked originally for one week, but the engagement was extended to two and then to three weeks.

A one week booking at the Branford Theatre, Newark, N. J., was extended to two, and then the picture was put into another Fabian theatre in that city for an additional week.

At the Kinema Theatre, Los Angeles, where the picture opened on April 29, the run was extended from the original two weeks to three weeks.

Many other theatres have reported run extensions.

San Francisco Club Women Will Review Pictures

The public should be its own censor, according to Mrs. F. M. Sponigle, president of the California Club of San Francisco, an important factor in the California Federation of Women's Clubs. Mrs. Sponigle recently visited the Lasky studio in Hollywood, where she met and became great friends with Lois Wilson and Lila Lee, and watched Cecil B. DeMille and Penrhyn Stanlaws at work upon their current Paramount productions.

"In a plan which we are going to put into effect in San Francisco, we hope to find the answer to the censorship question," she said. "A committee representing the women's clubs will view every picture at its opening, or first showing. From their findings they will make up a list of the pictures which they recommend for family patronage. This list will be circulated through the public schools, and will be available for everyone who wants the information. It shall be our policy to say nothing about the bad pictures, simply leaving them out of our list.

"The women of our committees will be representative citizens, with the interest of the family, particularly the children, at heart. Their opinion may be relied upon, and if the San Francisco public want better pictures, here is its chance to support them, and let the bad ones fall of their own weight.

"I find the people of the studios an earnest and hard-working lot, a fact which does not seem to be generally understood outside, and I believe that they would rather make good pictures than bad ones. By supporting the good ones, we must inspire them to make the very best of which they are capable."

Cosmopolitan Productions' Company Returns Home

Cosmopolitan Productions' company that had been in Banff, Canada, making *The Valley of Silent Men*, the James Oliver Curwood story, returned to New York this week.

In the company were Frank Borzage, director; H. P. Carver, production manager; Richard Carver, secretary; John Lynch, scenario writer; Cyril Gardner, cutter; O. O. Dull, assistant director; Chester A. Lyons, first cameraman; H. Weil, second cameraman, and the following cast: Alma Rubens, Lew Cody, Joe King, George Nash, Mario Majeroni and J. M. Johnson.

Also with the party were Mrs. F. Rubens, Alma Rubens' mother; Mrs. C. A. Lyons and Major Woodward, engineer.

Charles W. Beyer Engaged for Next Arliss Film

With the engagement of Charles W. Beyer for a prominent role, the cast of *The Silent Voice*, which Distinctive Productions, Inc., is making, starring George Arliss, is now complete. Ann Forrest will appear opposite the star, while Edward Earle will play the leading juvenile.

Beyer recently completed a tour of the leading theatres in the East, where he made personal appearances in connection with the showing of *Ten Nights in a Bar Room*, in which he plays the "heavy" lead.

Vitagraph Moves Publicity Department to Brooklyn Studio

Vitagraph has completed arrangements for the housing of its entire publicity organization in its Brooklyn studios. The action is taken as part of a plan to more closely co-ordinate the production and distribution units.

The quarters selected in Brooklyn are convenient to art, still and printing departments, and will put the staff in daily touch with the atmosphere of production. The change will not affect Vitagraph Exchange, which occupies an entire floor at 1600 Broadway.

Report Foreign Market Active

Export and Import Film Company reports healthy activity in the foreign market. Among the deals consummated by this company during the past week were the sale of eleven two-reel Mirth Comedies for the United Kingdom; ten Alice Howell Comedies for United Kingdom; a series of six two-reel westerns for Argentina, Uruguay, Paraguay and Chile, and five features for Argentina, Uruguay, Paraguay and Chile.

The Associated First National's booth at the M. P. T. O. A. convention held in Washington, D. C. C. Lin Bonner was in charge

Capitol, New York, Books "Nanook"

Rothafel Declares Pathe Special Feature "Unique and Gladly Accepted Surprise for Capitol Patrons"

Announcement is made by E. A. Eschmann, Pathe General Sales Manager, that the premiere public showing of *Nanook of the North* will be on Broadway, at the Capitol Theatre, New York City, on June 11. Mr. Eschmann closed the Capitol booking arrangement last week for the Pathe special feature of native life, love and struggle in the Arctics. Samuel Rothafel stated frankly that the picture was unique and gladly accepted it as a surprise for Capitol patrons. He added:

"I consider *Nanook of the North* so out of the ordinary, so distinctive and original, and so rich in other elements entering into an unusually fine picture, that I feel no doubt of its welcome by Capitol patrons."

"It was a foregone conclusion," said Mr. Eschmann, "that this novel and wonderful human interest story of cheerful and courageous conflict with the most forbidding forces of Nature would begin its career on Broadway. We felt from the time of our own first view of *Nanook of the North* that no exhibitor in the world could afford to deny his patrons the privilege of seeing it. On viewing the six remarkable reels of this epic of the frozen regions, Samuel Rothafel frankly agreed with our view."

Nanook of the North is said to be the only picture feature ever photographed wholly in Arctic conditions and dealing from beginning to end with the life-drama of native Eskimo-characters—men, women and children. It was made during two winters and summers by Robert J. Flaherty, leader of five Sir William Mackenzie expeditions into the Northeast Hudson Bay regions known as the Ungava Peninsula. The only human inhabitants of this vast region are the families of a small tribe of Eskimos.

The real life hero of the picture is Nanook, leading man and mightiest hunter of this tribe, who accompanied Explorer Flaherty into the icy wildernesses as guide and faithful companion.

Reading the Contest Series

in the Exploitation Section?

Great Stuff—Try Them Out.

Stars, Players and Directors to Appear at Movie Carnival

The Movie Players Carnival Committee received a telegram from Vera Gordon, Detroit, offering her services for the one week Carnival to be held to establish a benevolent and sick fund for the Film Players Club, Inc., to be held June 5 to 10 at Starlight Park, East 177th Street, New York City.

Miriam Battaista, Baby Peggy Rice, Fay Marbe, and Directors George Terwilliger and Ray Smallwood were also added to the list of participants with Veronica of the Moulin Rouge and Vera Meyers additions to the dancers.

The Carnival Executive Committee consists of Paul G. Walters, chairman; J. Francis O'Reilly, treasurer; Allan Calvert, secretary; Captain E. Whitwell, J. F. Poole, Franklin Murray and A. D. V. Storey, general manager.

Crosland with Cosmopolitan

Alan Crosland has been engaged by Cosmopolitan Productions to direct *The Face in the Fog*. The scenario has been adapted by John Lynch.

The Face in the Fog, written by Jack Boyle, appeared as a short story in *Cosmopolitan Magazine*.

"Crossroads of N. Y." Wins Newspaper Praise in Metropolis

The Crossroads of New York, a Mack Sennett production released by Associated First National, was the feature at the Capitol Theatre, New York, this week. It is the first picture of feature length which Sennett had made since *Molly O*, and it received an enthusiastic reception.

The picture received considerable praise from the New York newspaper critics, who hailed it as a new type of photoplay, blending melodrama and comedy. Some of their reviews follow:

New York Daily News: "It will mean a rollicking hour."

New York Herald: "A photoplay that is better and faster than *Molly O*, and that tickles you on the spine when it isn't tickling you on the funny bone."

New York World: "It is distinctly refreshing and is chock full of funny business. Some one at the theatre yesterday said it struck him as being just as interesting as George M. Cohan's *The Tavern*. The photoplay manages to keep the laughing pretty steady throughout the house. It looks as if here was a picture that would cause a great deal of comment."

New York Evening Mail: "This film teaches no great moral lesson; it does not seek to impress the burning vital truths of life; it deals in no propaganda, but for simon pure entertainment it is, in the language of the hoi-polloi, decidedly 'there.' Its comedy passages, and there are many, are in the true Sennett vein, while the melodrama speeds on with a 'zip.'"

New York Evening Telegram: "In *The Crossroads of New York* at the Capitol Theatre this week, Mack Sennett has hit upon a novel idea—a new departure in screen entertainment which is guaranteed to tickle the palate of even the most jaded theatre-goer. It is a happy combination of thrilling melodrama and uproarious comedy, fashioned in a new way."

New York Sun: "It will arouse in many persons about all the variety of emotions, with uproarious laughter predominating."

New York Evening Journal: "*The Crossroads of New York* are humorous avenues that divert and satisfy the tired mind."

Colleen Moore to Star in Hodkinson Released Picture

Colleen Moore will star in the Mary Roberts Rinehart story, *Affinities*, to be produced by Ward Lascelle for release by the W. W. Hodkinson Corporation, according to an announcement issued from the Hodkinson offices this week.

Work on the production was started during the past week on the Pacific Coast under the personal direction of Mr. Lascelle. The production will be ready for release during the late summer or early fall and will constitute the first of a series of super-specials to be released regularly by Hodkinson.

"Understudy" Completed by Doris May for R-C Release

Having been given the definite title of *The Understudy*, the latest Doris May comedy drama has been completed at the R-C Studios in Los Angeles. *The Understudy* will be the fifth Doris May picture to be released by R-C Pictures Corporation, and will follow *Gay and Devilfish* which was issued to exhibitors on May 14th.

"Silver Wings" Wins Praise of Newspaper Critics

Silver Wings, first of the super-specials scheduled by Fox for 1922-23 to be shown on Broadway, opened at the Apollo Theatre, New York, Wednesday night, May 17. The premiere was attended by an audience composed mainly of newspaper critics, magazine editors, well-known clergymen, educators, and a large group of prominent actors and authors, whose hearty applause at the close of the showing resulted in bringing Mary Carr before the assemblage for a short address.

Following are extracts from reviews published in the New York daily press:

Morning World (Quin Martin) — "'Silver Wings' is the kind of motion picture you want to write home about. After seeing it you feel as though you ought to drop a line to mother and tell her what a no-account rascal you used to be."

Evening Mail—"It was distinctly Mary Carr's night at the Apollo Theatre last night."

Evening World (Don Allen)—"Mother love in great big portions is served in 'Silver Wings,' starring Mary Carr, which started an extended run at the Apollo Theatre last night. The story is well told, well directed, and for those who like to sob a bit should prove attractive.

Evening Telegram—"It is an eloquent film, never failing in interest." "You remember how popular she (Mrs. Carr) was in 'Over the Hill.,' Well, she is every bit as good, and perhaps even better, in 'Silver Wings.'"

Morning Telegraph — "'Silver Wings' may even duplicate the popularity of Mr. Fox's earlier tribute to mother love, 'Over the Hill.'"

Daily News (McElliott)—"The homely details of living are excellently outlined, and Mrs. Carr is without doubt the ideal film mother.

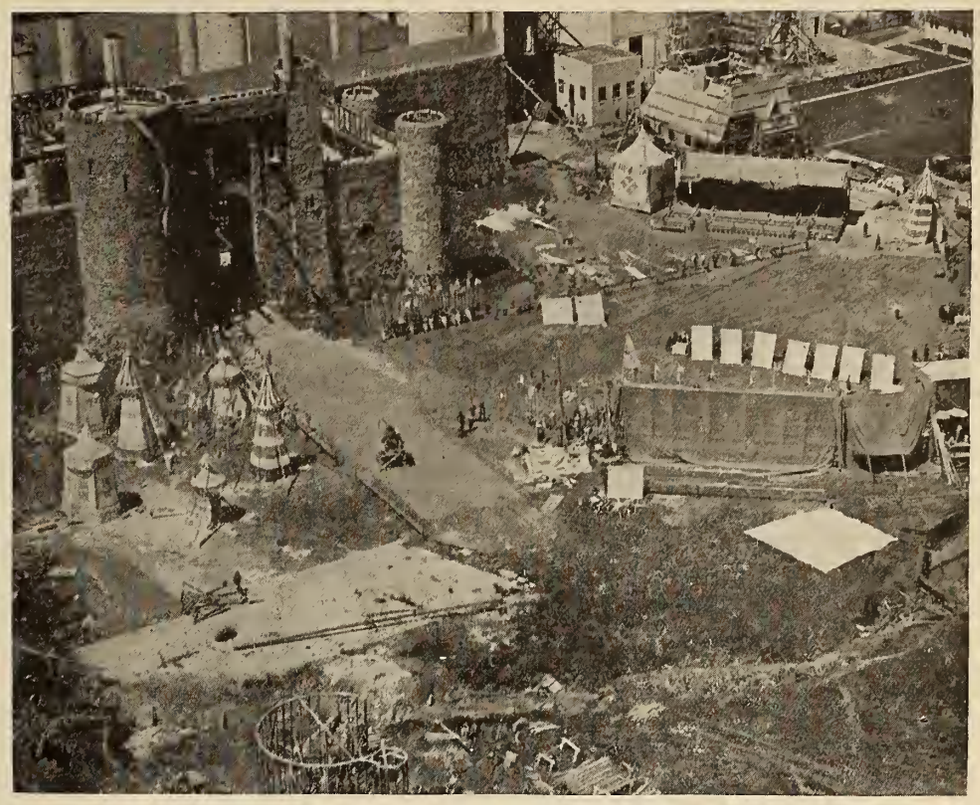
American (Grena Bennett)—"The story is as old as the hills, but age cannot wither a theme so irresistible nor a treatment so full of charms."

Efficiency Plan Is Devised by Whitman Bennett

The system of production invented by Whitman Bennett and used in the production of his two United Artists releases, *The Iron Trail* and *Fair Lady* was made public this week when it was learned that the Distinctive Productions, making the George Arliss pictures, were employing it in the filming of their next release at the Bennett Studio in Yonkers, N. Y.

"I have made no attempt to keep secret the system I devised," says Mr. Bennett, and any producer is at liberty to follow it if he so desires. I believe that it is the nearest approach to getting every dollar into the picture and the elimination of waste that has yet been devised for practical production purposes, and the first essential of the system is the engagement of a staff, competent not only to perform the work assigned to them, but fully versed in every other detail of production and with an intelligent view of the importance of speed and accuracy in every department."

"Next comes the advance preparation, of all sets, revisions of scripts, and the setting of production details, before the cast is engaged and the actual shooting commenced. Then one of the most effective parts of the system is put into operation. —This is the 'error sheet' and I have found that it works better than a time clock in increasing efficiency.—The 'error sheet' is kept close at the hand of the director and on it is noted every delay experienced during the day's work; the reason for the delay, the department responsible for it, and the amount of time lost is set down, and the matter is officially taken up with the persons at fault."



Airplane views of the Norman castle sets now under construction at the Pickford-Fairbanks studios where Doug is making "Douglas Fairbanks in Robin Hood" for release through United Artists

To Show New Photographic Effects

"Douglas Fairbanks in Robin Hood," United Artist Release, Will Present Camera Innovations

New developments in screen photography may be looked for when *Douglas Fairbanks in Robin Hood*, Douglas Fairbanks' forthcoming production, is released through United Artists' Corporation.

A series of paintings before which the story is enacted; a combination of beauty and dramatic feeling; an ingenuous expanding of the power of the camera for recording that which constitutes the highest form of gratification to the eye — this is an accurate analysis of Mr. Fairbanks' version of *Douglas Fairbanks in Robin Hood* from a photographic standpoint.

There are no precedents from which comparisons can be drawn, says the announcement, for the reason that the photography in this forthcoming feature will present camera innovations never before attempted.

A large measure of the credit for the inventive skill belongs to Arthur Edeson, chief cameraman for Mr. Fairbanks, who has displayed new methods for transferring to the film an artistic composition in background effects.

From the very beginning it was calculated that a certain amount of extra time was to be given to every "shot" in the whole production in order to make possible a careful working out of an absolutely unbroken series of perfect views — the whole to furnish a continuous "backing" for every bit of the dramatic action of the players, attired in perfect harmony as to period and environment.

Americans Going to Europe to Produce Pictures

American producers are gathering in Berlin to work out plans for increased production of pictures in Germany and for wider distribution of American-made product in Central Europe.

Ben Blumenthal, president, and Ralph A. Kohn, vice-president and treasurer of the Hamilton Theatrical Corporation, are sailing for Europe on the "Majestic" next Saturday.

They will confer with Albert A. Kaufman, who is in charge of European production for Hamilton Theatrical Corporation, and lay plans to produce the type of pictures now in demand for American distribution. Mr. Blumenthal and Mr. Kohn will remain in Germany for about three months to see these productions started.

Three production units are now making pictures in Europe for the Hamilton company and a fourth, headed by Director Joe May, will begin filming in August.

"Torchy's Nut Sunday" Is Strong on Elaborate Sets

Production reports from the C. C. Burr studios indicate that the latest Johnny Hines two-reeler, titled *Torchy's Nut Sunday*, will eclipse by far the number of sets used in any of the previous Torchy comedies. Coincident with the many scenes to be used in this production will be an exceedingly large number of film players in the support of Johnny Hines. Among the many sets completed is an exact replica of a sanitarium which has been reproduced in splendid detail.

Paramount Lists June Releases

Specials by Melford and Stanlaws, and a New Pola Negri, Are Included

Five productions, including starring pictures of Wallace Reid, Thomas Meighan and Pola Negri, and special productions by Penrhyn Stanlaws and George Melford, are announced for Paramount release in June by S. R. Kent, general manager of distribution.

Heading the list for release June 4 is Wallace Reid in *Across the Continent.* This is an automobile story by Byron Morgan, author of the previous Reid pictures, *The Roaring Road, Excuse My Dust, Too Much Speed* and *What's Your Hurry?* Philip E. Rosen directed from Mr. Morgan's scenario. Mary MacLaren plays opposite the star.

Also scheduled for the 4th is the Penrhyn Stanlaws production, *Over the Border,* with Betty Compson and Tom Moore. This is an adaptation by Albert Shelby LeVino of Sir Gilbert Parker's story, "She of the Triple Chevrons."

June 11 is the date set for George Melford's production, *The Woman Who Walked Alone,* with Dorothy Dalton. Milton Sills and Wanda Hawley are also seen in leading roles. The picture is from a story by John Colton, with scenario by Will M. Ritchey.

On June 18, the first direct contribution to the screen by George Ade is placed before the public. *Our Leading Citizen* is the title, and Thomas Meighan is starred under the direction of Alfred E. Green. The scenario is by George Ade and Waldemar Young, with original titles by Mr. Ade. Lois Wilson is Meighan's leading woman.

On June 25 the Hamilton Theatrical Corporation presents Pola Negri in the UFA production, *The Eyes of the Mummy,* with Emil Jannings. Egypt and London furnish the locales for this modern drama.

Keen Rivalry for "Grandma's Boy"

Harold Lloyd Insists Feature Belongs to Straight Picture Houses; Long Runs Are Only Considered

Inspired by the success of Harold Lloyd's *Grandma's Boy,* at the opening of its world's premier run in the Symphony Theatre, Los Angeles, first run exhibitors in New York and throughout the country are reported indulging in spirited bidding for bookings of this Associated Exhibitors feature, according to Arthur S. Kane, Associated's president.

A significant feature of the bids which the big exhibitors are making, according to Mr. Kane, is the fact that none gives consideration to an engagement of fewer than two weeks, at the minimum.

With the opinion of exhibitors thus expressed, it became known this week, the company has adopted as a policy in the distribution of the feature the principle of long runs. Engagements of a few nights or even a week's duration, are not being considered at this time.

Another point which has been definitely determined upon, says the announcement, is the decision to play only straight picture houses. Mr. Lloyd himself was insistent upon this. In the following letter to Mr. Kane he gives acknowledgment of the work of exhibitors and makes plain his position regarding this feature of the distribution plans:

"I am most decidedly of the opinion that *Grandma's Boy,* my forthcoming release, belongs in the straight-out picture theatres rather than the 'legitimate' houses. This is as true in the case of long runs as in those of brief duration; of the large centers as well as the smaller towns.

"The exhibitor is part and parcel of our industry. He devotes his time, his abilities and his capital to it, and he stands to lose as well as to gain. The owner of the 'legitimate' theatre, on the other hand, is interested in pictures only occasionally, and rarely if ever when a risk is involved.

"The exhibitor is the central link in the chain binding the star to his public. To him I owe no small debt of gratitude for the success that has come to me in such generous measure, and I should consider myself both disloyal and ungrateful were I to consent to place what I regard as my greatest and best production elsewhere than with him."

Hal Roach, the producer of the Lloyd features, supplemented the star's letter with this one over his own signature:

"Mr. Harold Lloyd's preference for the picture theatre in the showings of *Grandma's Boy* is mine also, most emphatically. The live, enterprising exhibitor has helped to make Mr. Lloyd and his products internationally famous, and it is to our advantage, as it is our pleasure, to serve him in every way possible.

"Whatever makes for a spirit of closer cooperation among stars, producers, distributors and exhibitors results to the benefit of each and the good of the entire industry, for, in the final analysis, we are all partners, whose interests are intertwined and who are seeking to reach a common goal.

"Aside from this, the exhibitor is a good fellow, a staunch friend and a loyal champion. *Grandma's Boy* for the straight picture theatres by all means."

The attitude of Mr. Lloyd and Mr. Roach was in harmony with the opinions frequently expressed by Mr. Kane himself and enthusiasm was displayed in giving official sanction to the "exhibitors first and always" policy.

Alan D. Marr, newly appointed general manager of the Arthur S. Kane Pictures Corporation

Inquiries for Blaney Drama

Since the announcement only a week ago that C. B. C. would handle a picturized version of "More to Be Pitied Than Scorned," the company has been in receipt of a steady stream of inquiries as to when the picture would be ready.

Robert G. Vignola and Joseph Urban Try Out New Idea

Cosmopolitan Productions have adopted a slogan for Marion Davies' ten-reel super feature, *When Knighthood Was in Flower.* The production will be called the most beautiful picture ever made.

Robert G. Vignola, who is directing, and Joseph Urban, who designed the sets, are trying out a new idea. They are making all exteriors indoors, utilizing three studios—Cosmopolitan's plant at 127th Street and Second Avenue, the Jackson Studio in the Bronx, and the Famous Players studio in Long Island City.

There are many advantages in shooting the exteriors indoors with the aid of super batteries with 200,000 candlepower lamps. In the first place, the company has lost no time due to bad weather. Work is begun promptly at 9 o'clock every day and continues without interruption.

An example of the time saving that results from indoor shooting—a street scene, two blocks long, all built under cover at Famous Players Studio, was completed in two days. If done outdoors this scene might have taken two or three weeks, due to weather interruptions.

The cast follows: Marion Davies, Princess Mary Tudor; Lyn Harding, King Henry VIII; Forrest Stanley, Charles Brandon. Others in the supporting cast are: Theresa Maxwell Conover, Pedro de Cordoba, Ruth Shepley, Ernest Glendinning, Arthur Forrest, Johnny Dooley, Charles Gerrard, William Norris, Macey Harlam, George Nash, William H. Powell, Ann Warwick, Gustave von Seyffertitz, Paul Panzer and Guy Coombs.

Mrs. Keating Joins Warners

Mrs. Pearl Keating, former Boston newspaper woman and producer of historical pageants for many states, has been engaged by Warner Brothers to handle special feature and fan publicity in connection with forthcoming productions.

Prior to joining the Warner organization Mrs. Keating was on the scenario staffs of Metro and Cecil De Mille on the west coast.

Christie Studio's contribution to a Greater Hollywood. Vera Steadman and Bobby Vernon "holding their own" —and it's a girl in each instance

"John Smith" Excites Comment as Film Title

John Smith, the title of the forthcoming Selznick release, starring Eugene O'Brien, has excited some little comment in the trade. The business of selecting titles for photoplays has always proved more or less difficult.

The importance of a "good title" has always been recognized, but there have been almost as many ideas as to what constitutes a "good title" as there are executives in the motion picture industry. Some titles are "good" because they are short, some because they roll easily off the tongue, some because they influence some original train of thought, and so on, *ad lib.*

"*John Smith* is a title which just won its way onto the Selznick posters because it gradually convinced one after another that the photoplay to which it belongs simply could not properly be called anything else," says the announcement. "It was the title on the story when the script was placed in the director's hands long before the matter of a permanent title was taken up. That it stood the gaff is quite remarkable since few 'working titles' are chosen as permanent titles.

"*John Smith* is probably the most commonplace name which is encountered in real life. *John Smith* aspires to be nothing greater than a dramatic representation of commonplace life, using the adjective in its true, and not the accepted, sense of the word."

Mary Astor appears in leading support of Mr. O'Brien. Others in the supporting cast are: Vivia Ogden, William J. Ferguson, Ester Banks, Frankie Mann, George Fawcett, J. Barney Sherry, Warren Cook and Tammany Young.

Will Rogers to Star in Film for Hodkinson Release

Work on a picture called *The Legend of Sleepy Hollow*, based on Washington Irving's classic, starring Will Rogers, for release by Hodkinson, was started last week under the direction of Edward Venturini for The Legend of Sleepy Hollow Corporation. The interiors of the picture are being made at the Norma Talmadge studios on 48th Street, New York.

In *The Legend of Sleepy Hollow*, Mr. Rogers will be seen in the famous fiction character of Ichabod Crane, while Ben Hendricks, the man who played the part of Omaha Pete in the Sinclair Lewis picture, *Free Air*, will be seen as Brom Bones. Lois Meredith, who at the present time is playing in support of Doris Keane, in *The Czarina*, will be seen as Katrina. Other members of the cast are Emily Fitzroy, Charles E. Graham, Downing Clarke, Nicholas Brunham, Kate Jepson and a number of other types of established dramatic ability.

Business Falling Away?

Well, try a contest for a change this Summer.

See the Exploitation Section

Laemmle Sees Turf Classic Filmed

King Baggot Given Unusual Facilities at Churchill Downs for Reproduction of Charles T. Dazey's Famous Melodrama

With 45,000 sport-loving Americans as atmosphere, and with America's great turf classic, the Kentucky Derby, as the star thrill, a Universal production company, headed by King Baggot, and working at Churchill Downs, Louisville, Ky., under the personal supervision of Carl Laemmle, last week completed the final shots of *The Kentucky Derby*. A battery of camermen planted at various places around the famous racetrack got remarkable "shots" of the great race run by Morvich, the wondercolt, and which will be used as the climax for the Baggot picture, an adaptation of Charles T. Dazey's stage melodrama, *The Suburban*.

Prior to the big race, Baggot and his company, including a score of actors, actresses and technical men, spent two weeks in and around Louisville, Ky. Both at Lexington and at Churchill Downs, the Universal director received hearty cooperation on the part of municipal officials, racing officials and leaders in the turf world. As a result, Universal announces that *The Kentucky Derby* will be a picture every horse lover will delight in, and one which every lover of sports will appreciate.

Among those who extended unusual courtesy to Universal were Col. James P. Whallen and Col. Matt Winn, manager at Churchill Downs.

The Universal production company "covered" the Kentucky Derby even more completely than the news reels. Eight moving picture machines were constantly grinding during the great event, in addition to the efforts of a number of still camera men. Mr. Laemmle supervised their work from the box of Colonel Whallen, veteran horseman, and later from the box of Ben Bloch, owner of Morvich.

King Baggot brought his company to Kentucky from Universal City, Cal., in a special car. Martin H. Bendheim, business manager of the company, preceded the company. Those who came East to play in the picture were Reginald Denny, former star of *The Leather Pushers*, now being featured in Universal productions; Lillian Rich, Kingsley Benedict, Gertrude Astor, Lionel Belmore, Walter McGrail, Emmet King and others.

The first part of the picture *The Kentucky Derby* is laid in the midst of the Blue Grass region. Scenes were taken at "Ashland," the home of Henry Clay, and at other estates in middle Kentucky. While in Lexington, the players and Baggot made personal appearances at the Strand Theatre, where *The Leather Pushers* and other Universal pictures were being shown.

Baggot's company now is en route back to California, where *The Kentucky Derby* rapidly will be whipped into shape, edited and prepared for early release as a Universal-Jewel production.

Cast of "White Shoulders" at Monterey for Scenes

The entire cast of *White Shoulders*, the Preferred Pictures' production in which Katherine MacDonald is starred, is at Monterey, the California resort, where some of the important scenes of the screen version of the George Kibbe Turner's *Saturday Evening Post* serial are being filmed under Tom Forman's direction.

The latest addition to the cast of *White Shoulders* is that of little Richard Headrick, the child actor.

Other players who will be seen in the support of Miss MacDonald in *White Shoulders* are: Bryant Washburn, Nigel Barrie, Lincoln Stedman, Charles French, James Barrows, Lillian Lawrence and Tom Forman who, in addition to directing the picture, will also enact one of the chief parts.

Franklyn E. Backer Places Von Tilzer at Head of Sales

Jack Von Tilzer has been appointed general sales manager of East Coast Productions, Inc., by Franklyn E. Backer. Mr. Von Tilzer's headquarters are in the New York offices on the sixteenth floor of the Times Building. Mr. Von Tilzer is a veteran in the film field, and has had much experience in sales. While comparatively new to the independent field, he has already made his presence felt and looks for big results with East Coast Productions.

Making the dollar mark boom business for Si Fabian Month for First National New Jersey Exchange

Elaborate Exploitation Aids for "Reported Missing"

An elaborate press book and newspaper text sheet have been prepared by Selznick for the use of exhibitors in exploiting "Reported Missing," starring Owen Moore.

Besides complete listing and display of accessories and novelties for the picture, sample ads and drawings from which cuts may be made are shown on a large separate sheet. The newspaper matter has been prepared with an eye to the practical, and virtually every variety of press story is furnished.

The whole is a work of art and an unusual bit of exploitation. Exhibitors will find it to their advantage to make use of this material in acquainting the public with the merits of "Reported Missing."

The Hon. William Dennison Stephens, Governor of California, congratulating Owen Moore, Selznick star, upon his performance in "Reported Missing," at Talley's Theatre, Los Angeles, May 15. Myron Selznick at left

Harry Carey's First for R-C Pictures Nearing Completion

Harry Carey's first picture for R-C release, *Combat*, as the picture is now titled, will give the new star a role which will not only require finish in characterization, but which will demand considerable rapidfire action, says an R-C announcement.

Ethel Grey Terry has been selected as the leading lady. Miss Terry has an extensive training on both stage and screen, having followed a career with Belasco. During her screen experience she played important roles for practically every leading company.

Henry B. Walthall has been assigned an important male role. Ever since his first success in *The Birth of a Nation*, Mr. Walthall's name has been before the public either as the star or in important roles in all-star pictures.

The picture is now nearing completion at the Los Angeles studios and a print is expected at the home office within a short time. It will probably be released at the beginning of the fall season. Val Paul is directing the picture.

Al Lichtman Corporation Will Distribute Pictures Nationally

Following many weeks in perfecting details of organization, announcement is made this week of the formation of the Al Lichtman Corporation, with offices at 576 Fifth Avenue, New York. The chief executives as well as the organizers of the new concern are Al Lichtman, Ben P. Schulberg and J. G. Bachmann.

Mr. Lichtman will head the distributing activities, while Mr. Schulberg, with offices in Los Angeles, will devote his attention to production. Mr. Bachmann, who has been the associate of Mr. Schulberg in various enterprises including the production of pictures starring Katherine MacDonald, as well as treasurer of the company making those subjects, will be the treasurer of the new corporation.

Mr. Lichtman is now organizing Al Lichtman Exchanges in the various territories. It is his intention not to open new exchanges, but to form alliances with "territorial partners," with men of integrity and high standing who now are in position to distribute pictures in their jurisdiction. It is stated the first subject will be ready for showing in August, with distribution to follow in September.

Mr. Schulberg will continue his production headquarters at the Louis B. Mayer Studios in Los Angeles. Six pictures already are slated for production, although it is the intention of the company not to limit itself to its own product.

Pathe's Series of Screen Snap Shots Hits Popular Fancy

The widely published announcements of a new series of *Screen Snap Shots*, dealing exclusively with popular screen favorites at home, at work and at play, produced for distribution by Pathe, are declared to have created more than the "mild" sensation in the industry and among motion picture patrons caused by many more pretentious production promises. Pathe says that the many opinions received from exhibitors and others are unanimous in favor of a reel of this sort that will be kept clear of personalities, however celebrated and interesting, that are not directly associated with the screen.

As an indication of the acknowledged wide appeal of this "fan magazine of the screen," editors of newspapers are seizing the idea as a means of brightening the pages of their Sunday supplements, the Cleveland *Leader*, for example, appearing with a full page of pictures showing screen stars in their personal activities on and off the screen. This sort of unceremonious representation of public amusement favorites is as attractive in print as on the picture screen. It is allied to the time-honored column of personal gossip about people in the public eye.

Inglis Here From Coast to Confer With Kane

Gus Inglis of Los Angeles, member of the firm of Willis & Inglis, general manager for King and Florence Vidor, and vice-president of Charles Ray Productions, arrived in the city early this week and is stopping at the Biltmore Hotel. Mr. Inglis attended the convention of Motion Picture Theatre Owners in Washington and came on to New York to confer with Arthur S. Kane respecting Florence Vidor's future starring arrangements for Associated Exhibitors.

Miss Vidor's second production, *The Real Adventure*, from the novel by Henry Kitchell Webster, has been set for release May 28. The print of the third production, now called *The Shuttle Soul*, is expected to arrive in New York in a few days.

It is understood that in their conferences Mr. Kane and Mr. Inglis are discussing plans for a series of yet more elaborate and expensive productions than those is which Miss Vidor has appeared so far.

Construction Started on New Associated Authors Studio

Work began last week on the construction, two miles from Orlando, Fla., of a two-unit studio building for Associated Authors Productions, Inc., of which John Howard Carr is president. As announced at the time, this company closed a contract a few weeks ago for the production of six pictures to be released by Associated Exhibitors.

It is expected that the new building will be ready for occupancy by Sept. 1, next. Meanwhile, the company will produce the first of the features in the vicinity of New York City. Production work will start within the next few weeks, and it is believed that the picture will be finished in time for delivery Aug. 1.

The studio property comprises ten acres, with a lake frontage. The building, which will be in the Spanish style of architecture, will house the administration offices as well as the operating departments.

Coming Torchy Film Is Staged in and Around Sanitarium

Torchy's Nut Sunday, which is in its final stages of completion, and starring Johnny Hines, has been the means of great elation at the Burr studio. So well pleased is the studio staff with the latest of the Torchy two-reelers that they are exerting their utmost energies toward rounding out what in their estimation is the best of the Torchy comedies to date.

The picture is said to be replete with new stunts in comedy construction, and Hines himself is particularly elated with the results of the work done to date. The plot devolves about a sanitarium in which Torchy is sent by the board of directors to apply for a position as attendant in order that he may ascertain the cause of brewing trouble which has created pandemonium among the patients. This central theme is also aided by another plot in which Torchy's rival for the hand of Miss Ellins comes to the sanitarium to undergo a reducing process. What with home-brew getting into the patients' milk and the peculiar ravings of the head doctor of the sanitarium and Torchy's expedients for keeping his rival fat, many amusing incidents are involved.

C. C. Burr, producer of Torchy comedies, is sparing no means in the production.

The art of combining work with pleasure. A radiophone "played" atmospheric music while Associated Exhibitors' "The Real Adventure," starring Florence Vidor, was being "shot." The program was known in advance and the "shooting" was arranged so that there was proper music for the different scenes. Miss Vidor and friend husband, King Vidor, are enjoying the national indoor sport of "listening in"

Al Herman Stocks Up Ark for Making Animal Comedy

Al Herman, Century Comedy director, has engaged a score of veterinaries, mule skinners and kindred animal trainers. He is directing Queenie, the horse, with a supporting cast of Camie the dog, Jack the parrot, a goat and her kid, a ram, an ostrich, a pelican, cats and kittens galore, several rabbits and a monkey.

Jimmy Adams, who was one of the featured players in the Hall Room Boys series of pictures, and who has recently played important parts in several Century Comedies, is now turning his attention to directing. He is making a picture for Century with Johnny Fox in the featured role.

Al Christie Plans to Form International Comedy Trio

Word has been received at the home office of Educational Film Exchanges, Inc., from Al Christie, supervising director of Educational-Christie Comedies, who has just arrived in Europe, telling of plans to engage an English and a French girl to make up an international comedy trio for Christie Comedies.

Production will go right ahead at the Christie Studio during the six weeks Mr. Christie intends to spend in Europe. Work has already begun on *The Son of a Sheik,* in which Christie will take a fling at the deluge of desert pictures which have followed the success of *The Sheik.* This is following up the idea which brought *Cold Feet,* a travesty on the snow melodramas.

Century Comedy Notes

Stern brothers have signed Blanche Payson for Century Comedies on a long term contract. Blanche is the 6 foot 4 giantess who attained fame some four or five years ago as chief of police at Universal City.

* * *

Johnny Fox will take the place vacated by Harry Sweet, who is leaving the Century Comedy forces. The little chap shows such screen ability that the Stern brothers are having special scenarios written for him.

* * *

Ena Gregory, who is seen in support of Lee Moran in his Century Comedy, *Too Much Family,* has put in fifteen of her eighteen years on the stage. She started at the age of three in pantomime in Australia and was ballet dancer and child actress until she put down her skirt and put up her hair. She has appeared in many Century productions.

Lloyd Hamilton Again at Work

Lloyd Hamilton, who is starred in six out of thirteen of Educational's current series of Mermaid Comedies, is back in Los Angeles after his trip to New York, where he made plans with E. W. Hammons, president of Educational, to produce six special Hamilton Comedies during the coming year.

Max Asher with Century

Max Asher has returned to the screen and is now playing at the Century Studio with Director Alf Goulding in a Baby Peggy picture, *Peggy Immigrates.*

Goulding has finally cut and titled *Little Red Riding Hood,* in which Baby Peggy has the stellar role.

Tried a Contest This Summer?

A great variety of them described for you in the Exploitation Section.

Read them and You Won't Weep!

Gerson Company at Work on Comedies of "Plum Center"

The Paul Gerson Pictures Corporation of San Francisco is now actively at work on the next of the Plum Center Comedy series, which it is producing for R-C release. Dan Mason, veteran stage and screen actor, with a career extending over fifty years, is featured.

While it is the intention of Mr. Gerson to build up the rustic character which Mr. Mason portrays in the entire series, this will not be done to the neglect of the story interest. Each picture will be built around a well-defined comedy theme, so that greater exploitation possibilities will result.

It is the belief of the producers that the exploitation of comedies has been greatly neglected, and that this can be overcome by building each picture around an exploitable idea. At the same time, the series will be connected by the unique character created by Dan Mason, who will be the binding link of the Plum Center series.

Dan Mason will be remembered for his portrayal of The Skipper in the Toonerville Comedies.

"Orphans of the Storm" Is Praised by Theatre Manager

"*Orphans of the Storm,* in my opinion is the greatest picture D. W. Griffith ever made," wrote J. Lloyd Dearth, manager of Pantages Theatre, Memphis, Tenn., in a letter to United Artists home office. "To say that it pleased my audiences is putting it mildly. However, I was a little bit handicapped in exploiting the picture on account of having only two days to work in, but last week was the biggest picture week Memphis has ever known."

Live News of the West Coast

BY RENEE BEEMAN

"*THE Age of Chivalry*," which Douglas Fairbanks is producing, has been retitled *Robin Hood*. It is believed the later title will have a more universal box office appeal, and it will also serve to identify the picture beyond any chance of imitation by leeches. The picture story is based on that of Robin Hood and is said to be the most unique and pretentious ever filmed by Mr. Fairbanks. The sets in Hollywood are remarkable and the detail holding to reality is splendid. The film will be finished in about two months.

Jackie Coogan, it is declared, is responsible for bringing hundreds of new patrons of the box offices of the motion picture houses throughout the country. The starlet's fan mail has brought dozens of letters written by parents for children stating they have seldom if ever attended the theatres until Jackie's productions arrived on the scenes.

During the distribution of *My Boy*, the Coogan offices were daily filled with letters from parents commending Jackie for his clever work and for the clean and wholesome nature of his screen presentations.

The growth of Universal City, Carl Laemmle's experiment in 1914 and the plant of to-day, attest the rare judgment of the producer. Of the several thousand sets built by the Universal, over 500 remain standing to-day. Their value is estimated at close to $2,000,000.

The area of Universal City, Cal., is about 600 acres and comprises land of various kinds—flat, rolling, and hilly. Universal pictures very often show a greater diversity of natural back-ground than other pictures due to the fact that Universal City is in the San Fernando Valley and every section of the world is represented in the valley.

Eileen Percy and Helen Jerome Eddy will have the principal feminine roles in *The Flirt*, which will film at Universal City as a Universal-Jewell all-star production from the Booth Tarkington story of small town life.

Both girls are stars in their own right.

Hobart Henley will direct and is interviewing scores of players. So far Miss Percy, Miss Eddy, Lloyd Whitlock, little Buddy Messenger, Tom Kennedy, Robert Russell, George Nichols, Lydia Knott, Bert Roach and Edward Hearn are chosen in the cast.

Rags to Riches is the current Wesley Barry production for Warner Bros. The cast consists of Niles Welch, who has been borrowed from Selznick for this picture, Ruth Rennick, Russell Simpson, Ninna Ferry Redman as the mother, Wallace Wordsley is directing this Harry Rapp production for Warner Bros.

Joseph Girard has been engaged as the "heavy" of the Universal historical chapter play, *Perils of the Yukon*, in which William Desmond is starring. Laura La Plante is the leading woman. Perry Vekroff is directing from George Morgan's story. The title has been changed since the beginning of the production from *The Great Conspiracy* to *The Perils of the Yukon*. The story will animate the dramatic history of the purchase of Alaska from the Russian government by the United States.

Frank Kingsley, juvenile leading man, who played with such success in *One Wild Week* and other recent pictures, has been engaged to support Marie Prevost in her current picture at Universal City, *They're Off!*

Harry Pollard, director of *The Leather Pushers*, starring Reginald Denny, has begun work on his second feature starring Hoot Gibson at Universal City. The story, "The Cherub of the Seven Bars," is by Ralph Cummins, prepared for the screen by George Hively. The preceding Gibson-Pollard effort was titled *Trimmed and Burning* Hapsburg Liebe's Ozark mountain story, finished on the day of Gibson's wedding to Helen Johnson, the Orpheum actress.

Tony Gaudio, who photographed the Norma Talmadge production, *The Duchess de Langeaise*, has been assigned by Joseph M. Schenck as the cinematographer for the forthcoming production at United Studios of *East Is West*, in which Constance Talmadge will be starred.

The latest in protective screen organizations is the film screen stars club, started by Helen Ferguson. Mary Pickford has been nominated president and the membership is to be by invitation only. The object of the club is to protect the good names of the picture actresses. A meeting was held at the home of Miss Ferguson last week for the purpose of organizing and naming the club.

One of the desires of the club will be to investigate reports of girls not being treated right at the studios. Miss Ferguson announced, "We will not let the club interfere with business affairs of the girls, however, as in the matter of salaries, for we consider that an individual matter."

The club will consist of the younger set among the feminine picture players. The charter members of the club are Lois Wilson, Mary Pickford, Clara Horton, Vola Vale, Maryon Aye, Virginia Valli, Mildred Davis, Betty Francisco, Patsy Ruth Miller and Bessie Love.

Sid Grauman, Los Angeles' noted showman, will present some 12 year old Paramount re-issues at the Grauman Million Dollar Theatre next week.

Jack Holt, Bebe Daniels, Mary Pickford, King Baggot, and Shannon Day are among some of the stars that will be presented.

Holt and Miss Daniels will be seen as the co-stars of *North of the Rio Grande*, and Mary Pickford and King Baggot will appear in *Going Straight*.

Mr. Grauman is anxious to give the Los Angeles public the opportunity to compare the advancement of the two celebrities in the past 12 years and to compare modern methods with those in vogue at the present.

The current Harold Lloyd comedy for Pathe is as yet untitled. Over two reels have been filmed, but still a title is lacking. The scenes are played in a millionaire's home and are closely interwoven with nurses and a very pretty invalid in the person of Mildred Davis. The comedian is endeavoring to make this picture so much better than his former ones that to watch his work it would never be guessed that Harold Lloyd was making a comedy.

Mr. Lloyd is supported in the present cast by Mildred Davis, Eric Mayne, John T. Prince, Norman Hammond and others.

"Paul" Parrott has finished his street car comedy and will shortly begin on a motor cop story which will be shot in the main thoroughfares of Los Angeles and the near vicinity. Jim Davis will direct the next Parrott picture with Jobyna Ralston and Eddie Baker will support the comedian.

"Sunshine Sammy" will buy out a whole town in the forthcoming *His Rascals* kid comedy now being produced by Hal E. Roach. About 100 small children under 6 years will appear in the current comedy which Bob McGovern is directing.

Colleen Moore will play the leading feminine role in *Broken Chains* for Goldwyn release. The role is that of a young rancher's wife chained in her house by a brutal husband, which will give Miss Moore an opportunity to show her dramatic ability which has made her one of the most popular of the younger players. Allen Holubar will direct the picture at the Goldwyn studios and production will start shortly.

Mahlon Hamilton and Wallace MacDonald will be seen in principal supporting roles in *Under Oath* with Elaine Hammerstein, which George Archainbaud is directing for Selznick.

Toilers of the Sea, the next Rex Ingram production, will have an Eastern background. When Mr. Ingram finishes *The Black Orchid*, he will leave for the East to make arrangements for filming the Victor Hugo story of the Maine coast. Alice Terry, Edward Connelly and Ramon Samoniegos have been chosen by Mr. Ingram as a part of the cast and they will go East with him in June, when he expects to begin operations for his next picture under the new Metro contract.

Buster Keaton has completed filming *My Wife's Relations*, a Joseph M. Schenck production for release through Associated First National.

The picture was directed by Eddie Cline and the cast is made up of Joe Roberts, Tom Wilson, Monte Collins, Kate Price and Harry Madison.

Katherine MacDonald and her supporting company, including Bryant Washburn, Mitchell Lewis, June Elvidge and others have finished the production of *The Woman Conquers*, for First National under the direction of Tom Forman.

Hal E. Roach has added Herman C. Raymaker to the directorial forces at his Culver City plant. Mr. Raymaker is handling the megaphone for "Snub" Pollard, who is at work on his second two reeler.

The complete cast for *Someone to Love*, the most recent Thomas H. Ince feature to enter production, has been announced. The cast includes Madge Bellamy, Cullen Landis, Noah Beery, Vola Vale, Harry Rattenburry, Carrie Clark Ward, Bert Sprotte, Lincoln Stedman and Harry Steers.

The company is now on location near Sante Cruz, in northern California, under direction of John Griffith Wray, who directed *Hail the Woman*.

Short Subjects and Serials

Will Issue Two Sherlocks a Month

Educational Announces That June Will Mark the Release of Twelve Adaptations from the Works of Conan Doyle

The Adventures of Sherlock Holmes, the series of twelve two-reel pictures made from the famous stories by Sir A. Conan Doyle, which Educational announced some time ago were being prepared for distribution, have been scheduled for release by Educational two each month, beginning early in June.

The first two releases of the series will be *The Devil's Foot* and *The Dying Detective*. The former is a poison mystery story. Holmes is at the seashore for a rest when he finds two brothers and a sister sitting upright about a table in their home, dead. The next morning their brother, from whom they have been separated and who lived at the rector's home, is found dead under the same conditions. The solving of this mystery by the famous detective makes two reels of keenest interest and suspense, as it made one of Conan Doyle's best short stories.

Eille Norwood, famous English actor who is a genius at make-up and disguise, plays the part of Sherlock Holmes in these pictures. Another well-known English character actor, Hubert Willis, is the detective's bosom friend, Dr. Watson. The pictures were directed by Maurice Elvey, and were made in England, in the locations about which Conan Doyle wrote.

So keen is the interest in these short subjects that the Cameo Theatre in New York booked the first of the group, *The Devil's Foot*, for a pre-release showing before Educational had even had time to prepare accessories on the pictures. It went into the Cameo Sunday, May 21.

"We are beginning to release these remarkable short subjects as the summer season approaches, while many other companies generally hold up their strongest subjects until fall," said E. W. Hammons, president of Educational, "because Conan Doyle's visit to the United States has brought about an unusual amount of interest in this great man and in all his writings at this time, and because we believe the exhibitors of the country ought to have strong pictures to show at a time when warmer weather begins to make people want to stay out of doors. We think these subjects are among the strongest box office attractions that have been offered to exhibitors in the last two or three years.

"Exhibitors who have been served by Educational in the past knew when Educational announced this series of pictures that they could rely on us to provide them. They know that Educational does not make definite announcements unless and until it has the material and the legal right to back up its promises. Educational has the negatives on this series of pictures, all the working prints and all material necessary for the fullest exploitation. All prints delivered to exhibitors will be new ones.

"Educational has all proper contracts with the duly accredited agents of the producer for all rights to these pictures, and Educational will prosecute to the fullest extent of the law any person or company 'duping' any of its pictures or otherwise violating its rights."

Sir A. Conan Doyle's visit to the United States, with the vast publicity about it in the newspapers and magazines of the country, has brought interest in this literary genius and his works to the highest point it has ever reached. His most popular writings still remain the Sherlock Holmes stories, and with interest in them thus rekindled, theatres can easily find a limitless number of exploitation schemes to make these pictures work for the box office.

Eille Norwood

Educational is preparing a large number of exploitation helps. At a luncheon given a few days ago by Educational, at which editors and critics of the national trade publications were present, these men made valuable suggestions as to methods of exploiting these short subjects. Many of these suggestions are being incorporated in Educational's big exploitation plans. These many exhibitor helps will be announced soon by Educational in its advertising.

Among the first aids to exhibitors will be advertising to about 24,000,000 readers through such national magazines as The Saturday Evening Post and The Ladies' Home Journal.

Sport Review Will Feature Slow Motion in Coming Numbers

One of the most attractive features of the Sport Review releases, issued every other week by Goldwyn, is the variety of slow motion photography presented. Jack Eaton, producer of this series of short subjects for Weiss Brothers' Artclass Pictures Corporation, has secured several shots involving slow motion camera work which is said to be unusual in many respects.

Among the various athletic pastimes shown in this manner may be mentioned high jumping, swimming, diving, wrestling, golfing, boxing, etc. In each instance champions of these different branches of sport are first shown through the means of regular motion picture photography, followed by interesting analyses of their form and methods through the use of slow motion.

Up to date sixteen single reel Sport Reviews have been issued by Goldwyn, and it is said the pictures are rapidly springing into favor with first run exhibitors and the public through their cleanliness, outdoor atmosphere and general novelty. Mr. Eaton promises an interesting release on the sports of hunting and fishing within the next few weeks, as he has just returned from a special trip made for the purpose of securing scenes in Maine, upper New York State and Indiana.

Stirring Northwest Role for Denny

Athletic Young "Leather Pusher" in "Never Let Go," Universal Two-Part Subject, Again Proves He Belongs

Affording a contrast with his work in *The Leather Pushers* Reginald Denny comes back to the screen in *Never Let Go*, a two-part Universal subject in which the athletic youngster has the role of a Northwest mounted man. It is a bruising and a speedy characterization, in which the redcoat not only plays constable but also detective. And in the latter twist there is a bit of a surprise. The story is George H. Plympton's, and the scenario Harvey Gates's. Nat Ross directed.

It is the writer's opinion no manager looking for two-reel material should miss a screening of this subject. Denny demonstrates that he is not limited to the role of the gentleman boxer or to those of the gentleman and the boxer. In a military role or in a role where knowledge of military discipline is called for he supplies a snap that is obtainable only at first hand. When saluting, undergoing examination by a superior, or walking away he is the ideal soldier. It is an accomplishment the studio cannot confer, a bit that stands out.

The story is of a lone trooper at an isolated post, a daughter of the storekeeper with whom the trooper is in love, a storekeeper and a bunch of thieves whose depredations have defied detection. Also there is a girl of the dance hall infatuated with the constable. As the trooper encourages this friendship his sweetheart is dismayed and her affection cools. When a burglary takes place and it is revealed the trooper was visiting the dancehall girl the inspector quickly disgraces the constable and removes him from the force. In the role of a bum the constable hangs around the settlement, but when the next job is executed the inspector is warned, and is on the ground to witness the discomfiture of the thieves and with high commendation formally restores the uniform of which he apparently had deprived his subordinate.

Never Let Go is a thrilling two-reeler, well conceived and well executed. Mr. Denny is supported by Molly Malone as the daughter, and finely she plays her part; by George Williams, the storekeeper, and Jack Walters as the leader of the fur stealers. G. B.

Eille Norwood a Striking Sherlock

In First Two Episodes of Series Shown by Educational Portrayal of Detective Displays Deep Thought and Skill

Educational Pictures last week showed two episodes of its *Sherlock Holmes* Series, adapted from the stories of Sir Arthur Conan Doyle. The chapters, which were *The Devil's Foot* and *The Dying Detective*, like their companions, were in two reels. As all of the episodes will contain so far as possible the same cast, it is a fair assumption that the quality of the whole may oe judged by that of the two numbers screened for the trade press; and it is a fair statement to say that it is exceptional.

In the first place, the leading character, the player who is seen in the title role, is a man of real ability and of screen personality. Eille Norwood fits the part of Holmes right down to the ground. One cannot witness his work in the two episodes under review without feeling that he has given deep and intelligent thought to the interpretation of the character of the detective. Mr. Norwood is not well known to screen followers in the United States, but it is certain that he will be well and favorably known by the time the release of the series is well under way.

To Maurice Elvey has been intrusted the direction of the Holmes pictures. Mr. Elvey has done nothing better. His players show a fine regard for restraint, and at no time do they yield to the temptation to drop into the melodramatic. In both episodes it is always stern drama we see upon the screen.

We advise exhibitors not to miss a screening of the Sherlock Holmes series—and in case they decide to show them to exploit the leading player; for it is our belief Mr. Norwood will make a place for himself among American picturegoers.

G. B.

Four Urban Popular Classics Are Playing Broadway Houses

Four Urban popular classics are playing in Broadway theatres this week. At the Strand is another of the "Great American Authors" series, the subject being James Fenimore Cooper. At the Rivoli is *Ancient Rome in Africa*, a scenic that gives glimpses of the ruined cities of Timgad, El Djem and Carthage.

At the Criterion is *Camping Adventures*, being the experiences of a youthful rover in Oregon.

The other Urban Popular Classic is playing at the Capitol and is entitled *The Silvery Salmon*, depicting the hatching and catching of the gamest of fish in the northwest of America.

"Go-Get-'Em Hutch Causes Manager to Recant on Serials

When a leading picture exhibitor announces from his own stage where *Go-Get-'Em Hutch* is being presented, that this chapter-play caused him to reverse his decision not to use any serial, Pathe considers the event of wide interest—in the nature of the "flying straw that shows the direction of the wind." The following letter on the subject from Samuel Perlin, manager of the Strand and Clearmont Theatres, Oakland, Cal., is quoted:

"I want to thank you for the opportunity of screening your serial, *Go-Get-'Em Hutch*. I had for some time past—in fact, since I took over this house—made up my mind that I would not run a serial; have always been opposed to serials, and went so far as to make a statement from the stage of my theatre to my patrons to that effect. However, after seeing *Go-Get-'Em Hutch*, I have a complete reversal of opinion, and was glad to book this picture for both my Strand and Clearmont Theatres, introducing it to my public as a novelty.

"I personally think that *Go-Get-'Em Hutch* is one of the cleanest, most entertaining and exciting adventure pictures I have ever seen, and feel that the same will be a treat to my patrons."

Pathe Adds Twelve Rolins

Pathe announces the addition of twelve Rolin comedies to its short subject schedule, for release one each week beginning June 11. This is in response to many exhibitor inquiries for still more bright and snappy laughmakers, which make most acceptable entertainment at any time and particularly useful to help fatten receipts during the "dog days."

The Rolin round dozen examples are said to be interestingly varied in subject and treatment and to supplement very creditably the short comedy output of the Hal Roach Studios distributed by Pathe.

REVIEWS OF CURRENT SHORT SUBJECTS

HIS PREHISTORIC BLUNDER—Universal two-reel comedy.—Roy Atwell in the guise of a henpecked husband is the star of this farce devised by Glenn Lambert and directed by Craig Hutchinson. Roy is one of a number of male neighbors who suffer from his complaint. When advised by one of these that he can get his wife to do his bidding by throwing a fit he tries it out and with fair success. So Roy gets a trip to the fishing grounds, by the banks of a creek, where he induces his wife to don the simplified tiger skin garb of the caveman period. Ethel Ritchie has been selected for the role of the wife with a due regard for the requirements of this particular characterization. There will be no complaint that she does not fit her role. Also there probably will be no complaint that the subject does not make good as a comedy.

SCREEN SNAPSHOTS—Released by Pathe.—Pathe's first issue of this popular number will go to exhibitors the week of June 4. Among the features is a snapshot of the Lasky Studio Orchestra, performing during the noon hour, with close-ups of Wallace Reid, Theodore Roberts, Cecil De Mille, Gus Edwards (at the piano), Lila Lee, Betty Compson, Thomas Meighan and Tom Forman. Others shown in succeeding subjects are Guy Bates Post, Charles Chaplin, Douglas Fairbanks, Gloria Swanson, the Talmadges, and Herbert Rawlinson.

THE LITTLE RASCAL—Two-part Century comedy released by Universal.—Baby Peggy is the featured player in this story of mischief and near slapstick—perhaps just a bit too much of mischief to please those parents who already have their hands full in keeping their offspring out of trouble. There is no denying the charm and naturalness, the winsomeness and cuteness, of this little player, even when she is by all the rules of infantile discipline storing up bad quarters of an hour.

PATHE REVIEW 158—Excellent photography marks the opening section, that of "White Days," scenes of a child and a dog in the snow. There is an intimate glimpse of the life of men and women in the far north in "Summertime in Greenland." "At Home with the Seals" is an interesting pictorial description of a thousand of these fearless creatures in the Southern California surf. In "The Glories of Oporto" we get many glimpses of life in Portugal's second largest city.

KIDDER & KO.—Pathe Playlet.—Bryant Washburn is featured in this three-reel re-edited subject. It is a comedy-drama showing Washburn in the role of a ne'er-do-well son of a hitherto indulgent father, but who decides it is time the young man went on his own. The son falls in love with the daughter of the tin plate king, and makes good. The picture is up to the average of its predecessors, and that is a pretty good average.

ROBINSON CRUSOE—Universal Serial, Chapter 9, *The Jaguar Trap.*—There is a goodly amount of action in this episode, which tells of the attempt of the mutineers to capture and kill Crusoe. Through the release of the jaguar from the trap just as Crusoe, tied to a gate, is about to be shot, the indications are the attempt will fail. There are thrills in the chapter.

PUNCH THE CLOCK—Hal Roach Comedy, released by Pathe.—"Snub" Pollard adopts new tactics to save his job, going so far as to camp all night on the factory steps, only to discover the shop is closed for the day. Marie Mosquini, as the wife of a giant-like and jealous husband, is the innocent cause of much trouble for "Snub," who always is doing the wrong thing. O. K.

STARLAND REVUE NO. 2—This number opens up with a trip through the Earl Carrol Theatre, one of New York's newest, and shows some of the innovations and devices used in a modern theatre. It is followed by "camera interviews" with several stage stars of Broadway successes, giving peeps into their home life and everyday surroundings. It is interesting.

TRAVELAUGHS NO. 3—*Such Is Life in Monte Carlo* is a typical Hy Mayer scenic that is, if anything, a little bit better than its predecessors. It contains splendid views of life in Monte Carlo that bring to the front some of the comedy in real everyday life. There are also several surprise elements in this one that will make it popular.

NOTHING BUT TROUBLE—Harold Lloyd reissue released by Pathe.—There is a reminiscence of the almost forgotten bathing girls in this single reel, in which Lloyd is supported by "Snub" Pollard and Bebe Daniels. Besides the incidents at the beach there is a series of happenings in a restaurant in which Lloyd wins a job as waiter. Good farce.

THE DOG AND THE WOLVES—Aesop's Film Fables released by Pathe.—Cartoonist Paul Terry continues his fast gait in the line of funmaking. In the present number he makes amusing use of a modern children's toy in exemplifying an ancient adage.

UNDER THE CAULDRON—Episode 9 of *Go-Get-'Em Hutch*, Pathe serial release.—A good number, with several exciting incidents.

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Warners Move Into Larger Quarters

Leave 1,000 Foot Space on Fourth Floor for 12,000 Feet on Ninth—Harry Warner Discusses Business Fundamentals

Faith in the continued stability of the independent market is displayed by the firm of Warner Brothers in its latest "move." That "move," too, is tangible, physical. It is from the fourth floor at 1600 Broadway, where the offices occupied about 1000 feet, to the ninth floor, where there will be available for present and future use twelve times that amount of room. The space is in two sections, equally divided by the center hall which runs south from the elevators.

The Seventh Avenue side already is in full working order. At the corner of the avenue and Forty-eighth Street, with a sweeping view down the avenue and overlooking the busy theatrical district, is the office of Harry M. Warner. Ranging away to the north and west are rows of offices for the use of Warner executives. Also there is a spacious projection room, equipped with two new machines. The Broadway side of the floor at present is in the hands of the decorators, and when ready will be utilized as the emergencies of the business require.

The expansion of the home office of the Warners marks another milepost in the business career of these men who for eighteen years have fought their way along a tough road. They have had their disappointments, bitter ones some of them, but they have never lost their faith in themselves nor in the business they had selected for a lifework. Every factor they acquired in the way of experience only served to quicken and revitalize their determination to pursue the course they had mapped out years ago—to proceed slowly and surely—and squarely—and they would be bound to win in the end.

An associate of Harry and Abe Warner told the writer of an incident following the final setting in order of the new offices. The two brothers named met in the room of Harry, looked around them, over the big floor and down the avenue. They shook hands, but they didn't smile—not at first. There was a mutual if momentary recognition of the significance of what the new offices meant to them. But if they were reminders of the past they also spelled opportunity for the future.

The writer had dropped in at the ninth floor of the Mecca Building to look over the place. He was seated in the office of Harry Warner.

"A man situated in a new office like this and looking back over eighteen years ought to have something in his mind if not on it that he can say to the readers of the TRADE REVIEW," we remarked to Mr. Warner. "Just what stands out above everything else?"

"Nothing but what has been said many times before," replied Mr. Warner. "Something that may sound trite, too—but it is always good. That is, that honesty is the best policy. I believe that is one of the most important things for a man in the motion picture business to bear in mind. This business has got down to a basis where a man's word is more than his signature, and that is just the same as in any other line of endeavor. Those who work along those principles are bound to be the survivors.

"In addition to just working for the dollar, which we all love, you must have the best of the industry at heart and look out for its welfare if you want to be one of those who remain factors in it.

"The greatest compliment paid to the firm of Warner Brothers was when a distributing company offered us a substantial deposit upon the signing of a contract for our next year's product, and that company was willing to leave it to us to make pictures that we thought were good. It takes a great deal of heart interest to turn down a proposition such as was submitted to us, but we felt it the wise if not the easy thing to do.

"We had an experience this week where a certain party wanted to buy our product for a certain territory. We refused to do business with him on the ground that he had allowed his name to be dragged down in a failure in the motion picture business when he could well have afforded to pay the debts of that concern, and no one need to have lost a dollar.

"We feel that these big men who come into the motion picture business knowing nothing about it and take their trusting friends in with them should be men enough to pay their obligations when they discover they are in a business they know nothing about—and the picture business as a whole suffers from things of this kind.

"A man who does not play on the level with himself will not last. A man who schemes to beat others is only beating himself. Be honest with the public, with your friends—and with yourself. If you are honest with yourself you will be honest with others.

"The firm of Warner Brothers has not a stock certificate to sell. Instead of selling stock certificates it devotes its time to making and selling pictures. It has missed many chances in the past to further promotions, but it did so with its eyes open.

"Naturally it was a matter for deep gratification that we received so flattering an offer from a great distributing company, but while we felt that it established the recognition for which we had been fighting it was because we wanted to be independent that we declined and also because we are firmly convinced that we can right here build a real organization."

G. B.

Guinn Williams' "The Trail of Hate" Is Wild and Woolly

"Big Boy" Guinn Williams' second picture for Di Lorenzo release, *The Trail of Hate*, is, like its predecessor, a "western" subject. But unlike that predecessor it is more so—and perhaps for the general run of motion picture houses a trifle too much so. It is woolly as well as wild, "if you get what we mean." In creating the action large dependence has been placed on fisticuffs and gunplay, on picturing the west and some of its residents at its worst rather than selecting an average community and building around that. The story has its exciting moments.

Young Williams is revealed as a hard-hitting, fast riding and, as rare occasion demands, straight shooting ranchman. He lives in a community infested by rustlers, who back up their depredations by a willingness to kill and are backed up by a complaisant, even crooked sheriff. It is not an impossible situation, nor even an improbable one, but undoubtedly, as intimated, an unusual one.

"Silent" Kerry, the character portrayed by Williams, is a chivalrous young man who gets into a lively fight at the opening of the story when he insists upon acting as escort for a young woman who is coming west to visit her father. Two drunks assigned by the father of the girl to meet her are properly beaten up. The sheriff, sent to arrest Kerry, is disarmed and sent back to Beeker, the leader of the rustlers, bound to his horse. Beeker abducts the daughter, along with the sister of Kerry, and the ranchman overtakes the rustler and in a fight the latter is thrown over a cliff and killed.

Molly Malone as daughter and Audree Tourneur as the sister of Kerry make a charming pair. Mauine Chadwick as Carmencita, of the dance hall, also does creditable work. John Anthony Miles is responsible for the story, which was directed by W. Hughes Curran and photographed by Charles Stumar. The picture will be distributed by Di Lorenzo. G. B.

Holland-Bound Americans Hold Reception on Steamer

The departure of Evelyn Greeley and Carlyle Blackwell and Director Oscar Apfel for Holland, May 20, brought out many friends and admirers and a big reception was held aboard the liner Majestic.

The party is in charge of Miss Elsie Cohen, representative of the Hollandia Film Company, for whom the Americans will produce. After a week in London the company will proceed to Haarlem to start work immediately. Producers' Security Corporation will handle the American distribution of the Hollandia product.

Chapin Engaged by Rapf to Assist on "Rags to Riches"

James Chapin, one of the youngest and most promising assistant directors in the industry, has been engaged by Harry Rapf to assist Wallace Worsley in directing *Rags to Riches*, featuring Wesley Barry, which is being produced at the Warner west coast studios.

Mr. Chapin, prior to joining Mr. Rapf, assisted Hugo Ballin in the production of *Other Women's Clothes*, and also aided in bringing to light three recent Warner pictures.

Ekeburg Takes Burr Review

Affiliated Distributors has announced through its short subject manager, Raymond S. Harris. that the New England territory on Burr's Novel Review has been acquired by John E. Ekeberg, president of Screen Art Pictures Co., Inc., 42 Melrose Street, Boston.

Hallroom Producers Gather Consensus

Invite Ten Exhibitors to See First of New Series as Part of a Regular Program and to Express Their Views

Producers of the Hallroom Boys Comedies put one of their releases through a new test this week.

The first of the comedies on the new series was received at the New York offices. At the same time came a wire from Producer Harry Cohn to Jack Cohn suggesting that a special screening be given for New York exhibitors who had run the previous series, so that their viewpoint and criticism might be secured.

Accordingly invitations were extended to ten exhibitors and an entire program of pictures was run through for them, with the new Hallroom Boys subject as the comedy. Each spectator was asked to answer four questions—whether it was, in his opinion, a good comedy; was it what the public wanted; how did it compare with previous Hallroom Boys comedies; and how it compared with the majority of other two-reel comedies. Remarks and reasons were requested with each answer.

The answers were unanimous in declaring it a good comedy. Two said it was as good as the best of the Hallroom Boys Comedies they had run, and the remaining eight that it was much better than any they had seen. In comparing it with other two-reel comedies six said it was the best two-reeler they had seen in many months and four said it was on a par with the most recent comedies featuring big comic stars.

Sacred Films to Produce Fifteen More One-Reelers

Sacred Films, Incorporated, at Burbank, Cal., producers of the motion picture version of the Bible, are ready to put into production immediately fifteen additional single-reel Bible subjects. The first year's schedule of films now being released on the state rights market calls for twelve single-reels, all of which have been completed, and are awaiting release dates.

The newer episodes take in the Egyptian period covered in the chapters of Genesis, and Dr. Edgar James Banks, Biblical authority and Oriental archaeologist, has completed the scripts for these episodes. The studio draughtsmen are going ahead on the plans for the big sets.

The closing of negotiations for the rights to Sacred Films in China completes the world-wide distribution of these Bible films. Hy Winik, of the Western Import Company of New York, and Pearl Films, Ltd., of London, is releasing the first eight episodes at once in Great Britain. Mr. Winik reports heavy bookings.

Western Pictures Reports Many Sales on Two Productions

Irving M. Lesser of Western Pictures Exploitation Co. reports the following sales on *The Man from Hell's River* and *The Sagebrush Trail*, regarding which Mr. Lesser comments that as the two subjects have only been before buyers for five weeks it does not indicate that "the State Rights market is dead":

Greater New York and New York State—First National Exhibitors' Exchange.

New Jersey—First National of New Jersey.

New England—Eastern Film Corporation.

Ohio, Western Pennsylvania, Kentucky, Michigan—Standard Film Service.

Texas, Oklahoma, Arkansas—Specialty Film Co.

Wisconsin—Mid-West Distributing Corporation.

Iowa and Nebraska—Fontenelle Feature Film Co.

Kansas and Western Missouri—A. H. Blank Enterprises.

Utah, Wyoming, Colorado and New Mexico—Liberty Theatres Corporation.

Oregon, Washington, Idaho and Montana—De Luxe Feature Film Co.

California, Nevada, Arizona and Hawaiian Islands—All Star Feature Distributors.

Indiana—A. H. Lieber Co.

Steiner to Rejoin Neal Hart

William Steiner will leave shortly to rejoin Neal Hart, who is finishing the last two of the first series of eight pictures. Mr. Steiner will formulate plans for a second series of eight.

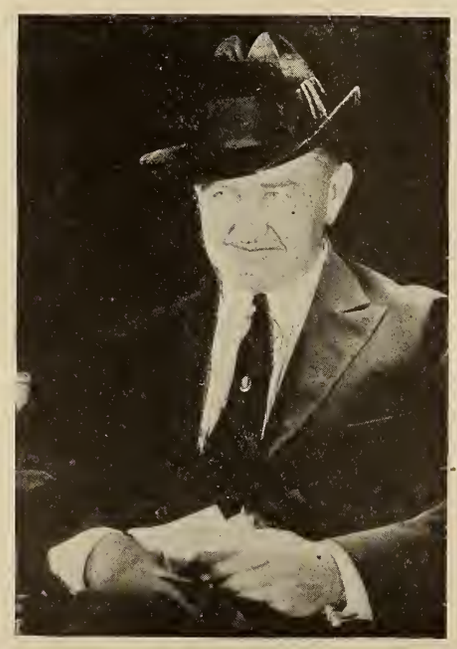
Report Four Sales on Eddie Polo Serial at Home and Abroad

Territorial sales were closed this week on two more important territories for the serial *Cap'n Kidd*, which Eddie Polo is making. Fontenelle Feature Films of Omaha took over rights to Iowa and Nebraska. This sale was made in record time.

Fine Art Pictures Corporation of St. Louis will release the serial in Eastern Missouri and Southern Illinois. With Western Missouri being handled by Richards & Flynn of Kansas City, and Northern Illinois by Celebrated Players of Chicago, these states are entirely covered. Fine Art Pictures announces it is completing an extensive exploitation campaign to accompany the release in its territory.

Two important foreign sales also were made this week. One unusual sale for a serial of this type was that made for the Far East to J. Pearson, whose offices are in London.

Spain and Portugal have been sold solid also, these countries to be handled through the Sociedad Anonima de Comercio, of Barcelona. The sale was made through Trieste & Co. of New York.



Wallace Worsley, director of "Rags to Riches," Warner Brothers

Chapters 5 and 6 of Polo Serial with Paper Ready to Go

Final editing and titling was completed this week on two more episodes, Chapters 5 and 6, on the serial *Cap'n Kidd*, in which Eddie Polo is starring.

These episodes, the Star Serial Corporation announces, are ready for release.

Number 5 has been titled *Missing Plans*, and in this chapter the search for the missing parchment which contains the secret of the buried treasure continues. *Trapped* is the title of Chapter 6, in which the chase continues with both Polo and the girl finally trapped in two secret passages of the bandits.

"Paper" and advertising accessories on these two episodes have also been completed and are ready for exchanges and exhibitors. The twenty-four sheet has been especially commended, in that it is a successful example of catching on paper something of the thrills and excitement to be found in a serial—a real pirate ship full of action being shown.

Second National Is Now Booking Third of Season's Output

Four of the twelve Second National Pictures Corporation photoplays announced for release in the current season now are being booked in all parts of the country. These are:

The Night Riders, a picturization of the popular Northwestern novel by Ridgewell Cullum, with Maudie Dunham, Albert Ray and Andre Beaulieu; *Her Story*, by Dion Titheradge, featuring Madge Titheradge, star of *The Butterfly on the Wheel*, a speaking stage drama which enjoyed a long run on Broadway, New York; *Broken Shadows*, an Irish romance based on the famous novel "Nance," by Charles Garvice, with Isobel, Mary Forbes, James Lindsay and Ivan Sampson; *David and Jonathan*, an adaptation of the popular novel of that name by E. Temple Thurston, with Madge Titheradge.

Reports to the New York offices of Second National indicate widespread and growing popularity for these pictures.

Belasco Productions to Make "Baldy of Nome"

Edward Belasco, president of Belasco Productions, announces he has signed a contract to produce as a motion picture Mrs. Esther Birdsall Darling's book, "Baldy of Nome." "Scotty" Allan, the well known racing driver, is leaving for Nome on the first boat to collect his original racing equipment, harness, dogs and some of the old time drivers who will be used in this picture. Many of the scenes will be taken in San Francisco and the snow scenes will be photographed in the California mountains.

End Litigation on "After Six Days"

Weiss Brothers Announce Amicable Adjustment of Legal Difficulties with Luporini Brothers Over Biblical Film

Louis Weiss, of Weiss Brothers' Artclass Pictures Corporation, issued a statement this week setting at rest rumors concerning the production *After Six Days*, the feature version of the Old Testament, and incidentally brought out the fact that his organization has acquired an important new production:

"On behalf of Weiss Brothers, I wish to make it clear that all legal difficulties involving the production *After Six Days* have been adjusted and settled out of court satisfactorily to all parties concerned," says Mr. Weiss. "I believe in justice to the importance of the subject, and to all concerned, all rumors should be set at rest as to the fate of this picture. *After Six Days* is controlled and will be handled exclusively by Weiss Brothers' Artclass Pictures Corporation.

"In passing I wish to express the highest personal regard for Luporini Brothers, American agents of the foreign interests from whom the production was acquired by Artclass. Their actions and demeanor throughout the entire course of the litigation are to be commended highly, and at the present moment the most cordial relations exist between Luporini Brothers and Weiss Brothers. I consider this film one of the most important ever brought to this country, and it is our intention to accord it an exploitation campaign and presentation in keeping with its general magnitude and public appeal.

"Mario Luporini has sailed for Rome, for the purpose of finishing up the business details in connection with the settlement. Ferdinand Luporini will remain in New York to act as American representative in connection with the American premiere. Weiss Brothers were represented by Harry G. Kosch, while the interests of Luporini Brothers have been handled by Thomas McMahon.

"Incidentally I would like to make known the fact that we have acquired this week from Decla-Bioscop of Berlin a feature production which I feel sure will create a furore when it is shown in this country. The subject matter dealt with and the entire production is of such unusual entertainment value that I hesitate to express my opinion concerning its merits before the trade in general has an opportunity of seeing it."

North and Weber Buy American Rights to "Curse of Drink"

It was learned this week that the special, *The Curse of Drink*, produced by the Export and Import Film Company, was sold to L. Lawrence Weber and Bobby North of 1600 Broadway, for American distribution. Export-Import will retain the foreign rights to the picture.

The feature is a romantic melodrama with the biggest kick coming at the finish, when the hero and heroine give chase to a runaway train speeding headlong into a flooded roadbed. A full half reel is devoted to this scene alone. The suspense aroused as the pursuing train creeps up to the fugitive engine is said to be unusual.

The picture does not, however, depend on melodrama for its excellence and interest. It has a story that combines the picturesqueness and sentiment of the "folks back home," the comedy of the rural regions, and the romance of wealth and poverty. As far as the producers know, no picture of its all-embracing scope has made its way to the independent market as yet.

Players of the first rank have been assembled, among them Edmund Breese, George Fawcett, Marguerite Clayton and little Miriam Battista.

Announcement of sales of territory will soon be made.

"Big Boy" Williams to Make Appearances in Western Country

Harry Nolan of First National Exhibitors' Circuit of Denver has just wired Joe Di Lorenzo, president of Di Lorenzo, Inc., that he has definitely arranged with Frederick Herbst to have "Big Boy" Williams appear in Denver in conjunction with his latest five-reeler, during the week of June 25 at Fox's Isis Theatre. The following week the player will appear in Salt Lake City.

This is the sequence to the closing of the Denver territory on the series with First National Exhibitors' Circuit of Denver.

Louis Sidney, general manager of the Isis, looked at *Blaze Away* and *The Trail of Hate*, the first two of the series, and closed with Nolan for the group.

Pending negotiations on other territories indicate that a great portion of territories will be closed within the next ten days on the series. The third subject, *The Freshie*, which depicts Williams in the role of a college freshman, is in its final stages of completion and will be ready shortly for distribution.

Impresario's Widow to Appear in Coming Goodman Production

Daniel Carson Goodman, president of Goodman Productions, Inc., which is now producing *What's Wrong With the Women?* for release through Eddy Pictures, will introduce a well known person to the screen public in the person of Mrs. Oscar Hammerstein, who is making her motion picture debut in this picture. Mrs. Hammerstein ever since the death of her husband has been before the public in the famous old Manhattan Opera House.

Production on the subject is now well past the half-way mark and Dr. Goodman will deliver the completed print to the hands of Equity in plenty of time to allow a big publicity and advertising campaign to precede the release. The story, which is from the pen of Dr. Goodman, will be interpreted by a cast including Wilton Lackaye, Barbara Castleton, Montagu Love, Rod La Roque, Hedda Hopper, Huntley Gordon, Julia Swayne Gordon, Constance Bennett, a daughter of Richard Bennett, who is afforded her first big screen role, and Mrs. Hammerstein. The direction is by R. William Neill.

Louis Auerbach Goes West to Confer with Col. Selig

Louis Auerbach, vice-president of Export and Import Film Company, Inc., left New York Wednesday for Los Angeles for a conference with William N. Selig.

Export and Import recently contracted with Selig for the world rights of his entire output for a period of three years.

Selig controls the picture rights to a very extensive library of famous novels and plays. It is understood Mr. Auerbach will discuss new production plans and that a program for the fall will be decided upon.

Export and Import will offer several features on the independent market this fall in addition to the product which it will put through national distributor channels.

Aywon Making a Series of Two-Part Western Subjects

The Aywon Film Corporation announces the sale of *Lure of the Orient* to the Commonwealth Pictures Corporation of Chicago for the territory of Illinois and Indiana.

A new series of twelve two-reel western pictures featuring *Cherokee Jill* is now in the course of making by Aywon, and will be released shortly.

President Nathan Hirsh announces that he has purchased for the New York exchange from the Anchor Film Corporation a series of four race-track pictures. The first one, *They're Off*, is now ready for distribution.

Blumenthal Sails for Europe

Ben Blumenthal, president of the Hamilton Theatrical Corporation and Export and Import Film Company, sailed for Europe May 20. Ralph Kohn, vice-president of Hamilton, accompanied him.

Abramson to Portray "Flapper" Type

Producer Negotiating with Nationally Known Star for Leading Role and Promises Strong Supporting Company

Graphic Film Corporation promises one of the biggest independent productions to be released on the State rights market this year when Ivan Abramson, aided by Assistant Director M. A. Sachs, begins production on a six-reeler. The actual story dealing with the present "flapper" girl will be a feature attempting to portray with as much truth and vividness as possible the typical New York "flapper," the sophistications, the originality, and the ideas and ideals of her type.

Mr. Abramson has felt that in these young women the paramount difference between the grandmothers of yesterday and themselves is a knowledge of the world which has strengthened their moral fibre better than Sunday sermons. On the assumption that the New York "flapper" is "too wise to be morally bad," Mr. Abramson intends presenting an interesting story picturization.

A nationally known star will be featured in the lead, whose name will probably be announced to the trade next week. Supporting the star will be among others Julia Swayne Gordon and Thurston Hall, who already have signed contracts.

In all probability production will begin about June 1, all depending upon the rapidity with which the cast is completed.

Retain Warners' "Your Best Friend"

Following Wide Exploitation and Personal Appearance of Star, Detroit's Broadway-Strand Holds Picture Second Week

Warner Brothers' *Your Best Friend*, a Harry Rapf production starring Vera Gordon, is creating a number of precedents since its release, according to exhibitor and newspaper reports.

The feature was held over for a second week at the Broadway-Strand, Detroit, following a widespread newspaper and billboard campaign announcing the personal appearance of Miss Gordon in conjunction with the picture.

Many theatres, including the Strand, Cincinnati; Orpheum, Akron; Colonial, Columbus, and the Strand, Milwaukee, have arranged to take advantage of Miss Gordon's popularity by having the star appear during the showing.

During the engagement of the production at the Kismet Theatre, Brooklyn, it played to the biggest business in the history of the house, according to the management, and it was necessary to have ten policemen in attendance.

"I have just finished a four days' run of Vera Gordon in *Your Best Friend* at my Kismet Theatre," writes Manager Blemdes, "and I wish to compliment you on the wonderful box office results and the satisfaction expressed by my patrons with this picture. I wish to thank you for the interest shown by you and your organization after the picture was sold to me and the way you co-operated with me.

"It may interest you to hear that it was necessary to have ten policemen in attendance during the run of the picture to help clear the crowd from the street car tracks so as to permit the street cars to pass the theatre. I played to turnaway business the entire four days, my only mistake being that I did not have it booked for the entire week."

Due to the crowds which tried to get into the Kismet Manager Blemdes has arranged to show the feature at his State Theatre, Brooklyn, for a longer run.

Cherokees to Make Ten-Reelers Directed by John Paul Jones

The Nighthawk Keetoowah Society, which is composed of full-blood Cherokee Indians, and whose origin dates back to the Seven Council Fires of the Iroquois, have under process of production a series of two-reel pictures depicting Indian legends and folklore, the cast being composed wholly of members.

Upon the completion of these two-reelers the Keetoowahs will produce a ten-reel subject depicting the major events in the contemporary history of the red man and the white man since the colonization of America. The continuity is now being arranged, the working title of which will be *The Passing of a Nation*. The direction will be under the supervision of John Paul Jones.

De Luxe Takes Over Nineteen Subjects From Arrow's List

An important sale in the Independent field has been consummated between Arrow Film Corporation and De Luxe Film Company of Philadelphia.

Under the terms of the contract De Luxe will distribute in Eastern Pennsylvania and Southern New Jersey the following product:

The Broken Silence and *Jacqueline*, Curwood productions; four Peter B. Kyne pictures, six new Jack Hoxie pictures, four Neva Gerber pictures, *The Innocent Cheat*, Arrow's fall special; *Chain Lightning*, the Ann Little racetrack drama, and *The Deceiver*.

Oscar Lund Forms His Own Producing Company

An addition to the list of directors who are producing on their own account for the independent field is O. A. C. Lund. After completing his contract with William Fox, Mr. Lund spent some time abroad, returning to America several months ago with the intention of forming his own producing company and making a definite type of special productions. His company is now fully organized and financed and will start work on its first contribution to the independent market at once. Mr. Lund will produce at the Paragon studios in Fort Lee, where sets are now in course of construction.

Prepare Novel Accessory for "Sawing a Lady in Half"

Weiss Brothers are preparing a novel accessory to assist exchanges and exhibitors in exploiting the film exposé of *Sawing a Lady in Half*. This consists of miniature reproductions of the box and saw used in the stage act and the film, and in which the woman is placed during the process of sawing. These small boxes and saws are made up in cardboard. They contain space on one side for the imprint of the exhibitor or the exchange, while the other side carries information containing the film illusion. Several thousand boxes and saws have already been ordered by exchanges handling the subject.

Frederick Herbst Production Company on location shooting "The Trail of Hate," one of the "Big Boy" Guinn Williams series, distributed by Di Lorenzo, Inc.

"One-Eighth Apache," From Wilson Studio, Received by Arrow

From the home office of the Arrow Film Corporation comes an announcement to the effect that many of the new productions on which various of its units have been at work are now completed and in the vaults.

The most important picture to be received on what may be termed the new program was the Peter B. Kyne production, third of the series, made by Ben Wilson from Mr. Kyne's magazine story, *One-Eighth Apache*. This is a picture which may be classified as a "society western." It is full of thrills, splendidly directed and acted by a cast headed by Roy Stewart and Kathleen Kirkham.

A new Eddie Lyons comedy, *Follow Me*, also has been received and will soon reach the screen. It contains many unusual situations and many new "gags."

These are but two of the many pictures coming to strengthen the Arrow line-up and to enable the exhibitor to win out.

Weiss Brothers Make Two Sales

The rights for Michigan on the exposé of *Sawing a Lady in Half*, being distributed on the independent market by Weiss Brothers, Clarion Photoplays, Inc., have been purchased by the Favorite Film Company, Inc., of Detroit. Al Kahn has bought the exposé for Iowa, Nebraska, Western Missouri and Kansas. First run bookings continue to pile up in the various territories for this novelty offering.

Columbia Buys "Parish Priest"

The Western Pennsylvania and West Virginia rights on *The Parish Priest* were bought the past week by the Columbia Film Service of Pittsburgh.

The H. Lieber Company also has bought the same subject for Indiana. The Special Attractions Company of Toronto has secured the Canadian rights, and the picture opened in Montreal last week.

Goldstone Has Three Units

Another old time melodrama will be filmed for the state rights market by Phil Goldstone, who now has three producing units, including Richard Talmadge and Franklyn Farnum features.

An all-star cast and well known director have started on the production of *Deserted at the Altar*.

Norfleet to Visit Exchanges

Hal C. Norfleet, sales manager of Sanford Productions, Hollywood, is in New York and plans to visit all of the exchange centers. He has with him a print of the two-reel Tweedy comedy, *Fire! Fire!* and of the five-reel semi-western, *The Better Man Wins*, featuring Pete Morrison.

Institute Publicity Campaign

The Export and Import Film Company has embarked on a "direct to the public" publicity campaign on Selig's *The Jungle Goddess* serial, which is expected to reach every part of the country within the next two months.

Exploitation Contests—Try Them

Summer Is On and These Will Build Business for You If Anything Will

No. 1—The Postal Laws and Contests

A close perusal of Sections 482 and 483 of the United States Postal Laws and Regulations leads us to believe that Uncle Sam's post offices and some contests are not on very friendly terms. In fact, some paragraphs in them show a distinct enmity and, furthermore, they threaten the perpetrator of the said non-welcome contest with a sojourn in one of his well kept penitentiaries. Not a pleasant thing to look forward to, so the best way to avoid incurring an unpleasantness with our uncle or any of his agents is to first submit the rules of a contest to your local postmaster and obtain a ruling from him before you place an advertisement in the newspapers or mail any letters or pamphlets on the subject.

He can give you a ruling and it will cost you less money to abide by that ruling than it will to go against it. This does not mean that all contests are not permissible. On the contrary, any kind of a contest can be used as long as it does not contain an element of chance or when the participants do not have to pay either directly or indirectly for the privilege of entering.

Wide Variety

There are plenty of contests that come under this head. Good ones, too, that an exhibitor can use without playing with fire. They all contain an element of chance in a way that makes them interesting, but this element is done away with in the manner of awarding the prizes. Take a voting contest, for instance. There is plenty of chance in it, but this chance is all eliminated by the judges in awarding the prizes. They have something definite (the votes) on which to base their decision, something that can be counted and proven or disproven, and as such this kind of a contest is admissible. On the other hand, if the awards are based on the personal opinion of one or more judges, then the contest becomes a violation of the postal laws and is prohibited in the mails.

Take an essay contest on a picture. This contest is not permissible if participants have to purchase tickets in order to take part in it. On the other hand, if a synopsis of the picture is given free, so that anyone can participate without having to purchase a ticket to be eligible, you can advertise the contest in the newspapers without infringing on any of Uncle Sam's laws. There is an element of chance in this contest, a big one, but still one does not have to pay for the privilege of entering. When the rules, however, call for the participant to purchase a ticket to the theatre conducting it, then it is a violation. You see, they pay indirectly for the privilege of entering by having to buy a ticket of admission to the theatre.

Watch Out

On puzzle contests it is hard to say what is permissible and what is not. When you decide to hold one, either take it from some press book or else talk your plans over with the local postmaster before you do any newspaper advertising. Puzzle contests given in press books have been ruled on by the postal officials, and in using them be sure to follow the plans outlined or you might stumble into trouble. By changing one or two words or awarding the prize in a different manner, may violate the law. As an illustration, the press book's contest awarded the prize in one way, and you changed it by giving a prize for the first correct answer received at your theatre. Two people solve the problem at the same time, one living close to the theatre and the other quite a distance from it. Then the element of chance

Theatres' Biggest Problem Is Getting Them In—Try Out a Contest

EXHIBITORS TRADE REVIEW *has made a survey of conditions in the motion picture theatre field. Every theatre it was possible to reach was asked this question:*

What is your biggest problem to-day?

The replies are notable for the difference of opinion existing.

The biggest problem appears to be getting folks into the theatres. Here is a percentage tabulation of the replies:

Problem	Percentage Replying
Getting more business	43¼
Lower film rentals	24½
Too many taxes	4¼
More new idea films	7
Cutting expenses	5
Too many theatres	3
Building new theatre	1½
Booking conditions	3⅔
Getting better prints	1½
When to raise admissions	6⅓

SOUTH—Biggest problem is getting more business, with lower rentals next and new idea films third.

WEST—The main problem in the West is getting more people to attend the theatres and reduction in film rentals following closely, reflecting the agricultural and industrial conditions in that section which are now improving.

EAST—The lack of business leads as a problem in this section but the demand for lower rentals is not one-third as great as in the West. Too many theatres is a big problem in this section as well as taxes and new idea pictures.

NORTH—Poor business is this section's big problem with new idea pictures and lower film rentals sharing equally.

comes is as to which one gets there first with the answer. And that little change can make you a free guest of Uncle Sam for one or two years.

Another stunt that seems to be quite popular in some parts of the country is to have an aeroplane drop envelopes, some of which contain money, some tickets to the theatre and others nothing but air. Don't advertise a stunt like this in the newspapers or send any literature about it through the mails. That, according to the ruling of some of the postal officials, is a distinct violation of the law, even though you do not have to pay in any way to participate in the scramble for one of the envelopes. The element of chance is in it and that knocks it out of the mails. To use a stunt like that, it is permissible to advertise it in front of your theatre by window cards or in any way so long as none of the advertising is handled through the mails.

Safety First

The purpose of this article is to simply give a general idea of what can be safely used and what should not be used. The question of just why some things can be used, while the same things couched in a little different language cannot, is something that only a lawyer who has made a specialty in postal laws and regulations can answer. The why and the why not is based on decisions handed down by the courts, most of which make very dry reading, and aside from that, the rulings are so numerous and so complicated it would take a big book to cover the question thoroughly, and then a legal education to understand it. As to exhibitors having the legal knowledge necessary to understand and "translate" court rulings, some of them have but most of them have not. What is more important, however, none of them have the time in the scramble for business to make a study of the law on puzzle contests, and it is not necessary. Uncle Sam has a postmaster in every little hamlet in this wide country who can give you the information you want, and if he is not able to, then they have a highly trained legal staff in Washington that can, and the postmaster will get any line of dope on a contest you want without any cost to you. It will be cheaper in the long run to get the information from him rather than run any risk of a court scrap—a very expensive thing to do—and the rulings he gets for you will be authentic.

COMING—The second article of this series will describe contests of all sorts.

What Is the First Thing to Do When You Start a Contest?

In starting a contest which involves the use of the United States mails, or newspaper advertising, it is imperative that you do not run afoul of the United States laws. The Postoffice Department has strict rules and classifies some contests as lotteries. Lotteries are prohibited by United States laws and the Postoffice Department is charged with denying the use of the mails to lotteries and publications printing details concerning lotteries.

The first thing to do then, when you have prepared your contest plan is to submit it to your local postmaster. He will tell you whether it conflicts with Postal Regulations and the law and it is good judgment to observe what he tells you.

For the benefit of those who are not familiar with the postoffice laws on contests this extract from the Postal Laws and Regulations is published:

Sec. 482. No letter, package, postal card or circular concerning any lottery, gift enterprise or similar scheme offering prizes dependent in whole or in part upon lot or chance; and no lottery ticket or part thereof, or paper, certificate or instrument purporting to be or to represent a ticket, chance, share, or interest in or dependent upon the event of a lottery, gift enterprise, or similar scheme offering prizes dependent in whole or in part upon lot or chance; and no check, draft, bill, money, postal note or money-order, for the purchase of any ticket or part thereof, or of any share or chance in any such lottery, gift enterprise or scheme; and no newspaper, circular, pamphlet or publication of any kind containing any advertisement of any lottery, gift enterprise, or scheme of any kind offering prizes dependent in whole or in part upon lot or chance, or containing any list of the prizes drawn or awarded by means of any such lottery, gift enterprise or scheme, whether said list contains any part or all of such prizes, shall be deposited in or carried by the mails of the United States, or be delivered by any postmaster or letter carrier. Whoever shall knowingly deposit or cause to be deposited, or shall knowingly send or cause to be sent, anything to be conveyed or delivered by mail in violation of the provisions of this section, or shall knowingly deliver or cause to be delivered by mail anything herein forbidden to be carried by mail, shall be fined not more than one thousand dollars, or imprisoned not more than two years, or both; and for any subsequent offense shall be imprisoned not more than five years. Any person violating any provision of this section may be tried and punished either in the district in which the unlawful matter or publication was mailed, or to which it was carried by mail for delivery according to the direction thereof, or in which it was caused to be delivered by mail to the person to whom it was addressed.

Sec. 483. The term "lottery," as used in Section 482, embraces all kinds of schemes, general or local, for the distribution of prizes by lot or chance, such as gift exhibitions or enterprises, concerts, raffles or the drawing of prizes in money or property at fairs.

Extract from United States Official Postal Guide

Attention * * * is directed to Section 482 of the Postal Laws and Regulations by the provisions of which newspapers or other publications of any kind, circulars and pamphlets, containing advertisements of lotteries, gift enterprises or similar schemes offering prizes dependent in whole or in part upon lot or chance, or lists of the prizes awarded in pursuance of such schemes, and all other matter relating to them, are declared to be unmailable. The terms "lottery, gift enterprise, or similar scheme offering prizes dependent in whole or in part upon lot or chance," as used in that section, include "guessing" or "estimating" contests for prizes, as well as drawings and raffles of every kind, whether general or local, whether for private gain or in aid of charitable, educational or religious objects, and whether the consideration for chances be money or other thing of value. Enterprises in which prizes are distributed among purchasers of merchandise in stated amounts, or among subscribers for publications, or for shares of corporate stock, through the medium of drawings or guessing contests, are lotteries within the meaning of that section. Publications, circulars, cards or pamphlets containing advertisements of such enterprises, or notices or other information of any kind relating to them, should be withdrawn from the mails and treated in accordance with Sections 547, 574 and 593 of the Postal Laws and Regulations.

"Endless chain" enterprises designed for the sale or disposition of merchandise or other things of value through the circulation or distribution of "coupons," "tickets," "certificates," "introductions" and the like, are held to embrace the elements of a lottery, and also to be fraudulent. Matter of every kind relating to such enterprises should be excluded or withdrawn from the mails, and treated in accordance with Sections 547, 574 and 593 of the Postal Laws and Regulations.

Persons who contemplate the use of the mail in the operation of prize competitions, contests or schemes are advised to ascertain whether matter relating thereto is mailable under the law, and should submit specimens of any advertisements, offers or literature with full particulars relating to the project.

Publishers are cautioned against the printing of advertisements or announcements of enterprises of the character referred to before ascertaining whether the matter is mailable, as publications containing matter relating to schemes which are not in conformity with the law are unmailable at any rate of postage.

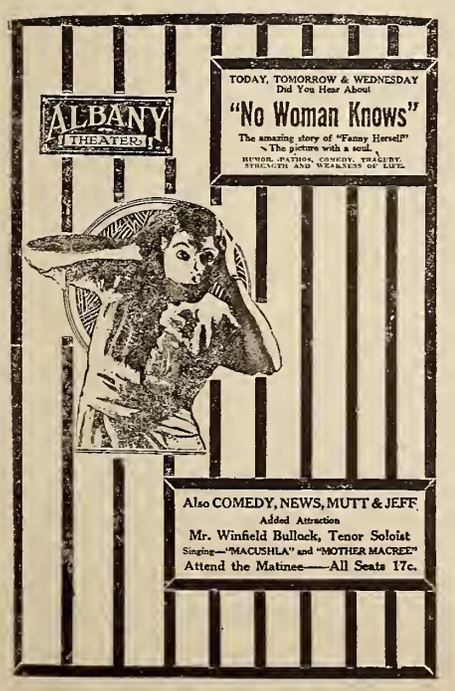
Newspaper Ads With a Punch

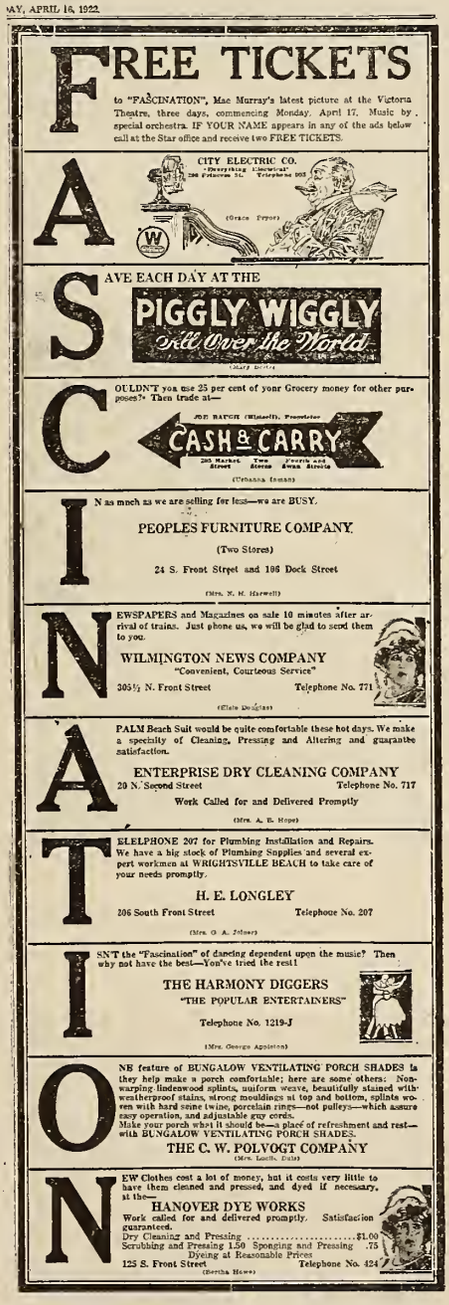
A Few Samples That Have Boosted Business for Exhibitors Who Used Them

A NEWSPAPER display advertisement that will attract attention and be read is the aim of every advertiser. Some hit the nail on the head with their ads while others miss it a mile, but here are five, one of which is a co-operative, that will attract attention in practically any newspaper.

The first one, used by Alexander Frank, proprietor of the Rialto and Waterloo Theatres, Waterloo, Iowa, for Fox's *Over the Hill*, has plenty of reading matter in it, in the way of an open letter to the ministers. The letter by itself, would probably have been passed by in rapidly looking over the paper but for the picture of the old mother, which caught the eye. Naturally, the gist of the ad was read then, as attention had been attracted. It was four columns wide by 10 inches deep.

An ad of the opposite type, one with little reading matter, was used by the Albany, Schenectady, N. Y., for Universal's *No Woman Knows*. It was three columns wide by 10 inches deep, and the white space broken by bars, presented a striking appearance. The busiest reader read this ad, even without intending to, as the printed matter was so prominently displayed it was read at a glance.





A good co-operative ad is that of the Victoria, Wilmington, N. C., for Metro's *Fascination*. There is no use of calling attention to the good points of it, as they stand out plain enough for any exhibitor to see. Occupying half of a right-hand inside page, it could hardly be passed without the word "Fascination" being read.

Frank's double ad for his two theatres,

playing up United Artists' attractions in the center panel, is not as good as his other one. It could have been made much stronger by using only one panel, the center one, leaving out the letter and setting the word "Because" in 48 point type and the two lines following in 24 point to balance, at the bottom of the ad.

A good example of a black background ad is the Virginian's, Charleston, W. Va., for Universal's *No Woman Knows*. It printed well in the paper, and with a minimum amount of reading matter that stood out strongly against its dark background, was quickly read.

The Kozy, Paducah, Ky., conducted a beauty contest during the run of Paramount's "Beyond the Rocks" and not being able to get an empty building for headquarters, they tied up with a music dealer, who gave over his entire store. The inside was decorated with stills and art photographs of Miss Swanson and Valentino, while the banner on the outside drew the people in.

Against settings with a Dutch windmill background, Manager McCormick of the Allen, Cleveland, Ohio, staged a Mother Goose Nursery Rbymes prologue for First National's "My Boy," tbat made nearly as big hit in Cleveland as his jazz week did.

No doubt "greater wonders" were worked within, but George Schade of Schade's Theatre, Sandusky, Obio, worked a "wonder without" in the way of exploitation, for First National's "A Perfect Crime," when he staged a demonstration of a miniature automobile moved and controlled by radio in front of his tbeatre.

Beauty Contest

With a beauty contest occupying the position on the front page of the Peducah, Kentucky, *Sun*, and a whole store devoted to stills and advertising for *Beyond the Rocks*, the Kozy Theatre, just naturally cleaned up.

Manager R. C. Davis and A-Mike Vogel, Paramount exploiteer tied up the *Sun* for a beauty contest in which the whole town took interest. The two exploiteers even saved the theatre the price of the prizes. The biggest department store in town furnished a box of silk lace hosiery and a silk lace Spanish mantilla—both retailing at $50—to be awarded the winners.

Two weeks before the run of *Beyond the Rocks* the activities centered around the "Headquarters" which Messrs. Davis and Vogel established after much effort. There was no empty building available but they did even better. They tied up with McLaughlin, the leading musical dealer, who gave over his entire store. The inside was decorated with stills and rare art photographs of Miss Swanson, Mr. Valentino and others, all provided by Davis. Vogel had Miss Swanson and Valentino send telegrams of congratulations, which were duly shown in the windows.

A cut-out of Valentino, showing the life-size figure of the dapper star in a saucy observance, was taken from a three-sheet. It was mounted and placed on the curb with a card reading:

> Greeting Friends. Won't you step into McLaughlin's and see some of my latest pictures.

Newspaper advertising as well as cards in McLaughlin's windows made it plain that a visit did not obligate the visitor to either buy records or go to the show. It was to be purely a "hang-out." Such a rendezvous on Paducah's main street was something new and it became the talk of the town. McLaughlin was so pleased with it that he asked Davis to try it again whenever he had a picture worth it.

The department store donating the prizes did better than that. They gave their front window, and a twenty-four-sheet cut-out of both Miss Swanson and Valentino dominated it. Miss Swanson's figure was cleverly supplemented by a cascade of silk formed by the mantilla which was one of the prizes. The silk hosiery was also shown and stills and a one-sheet completed the display.

These events covered the town as it has never been covered before. Press book ads were used in the newspapers and the title and the dates were kept constantly before the public.

Double Truck

The Paramount-Empress, Salt Lake City, tied up enough merchants for a double truck on *Is Matrimony a Failure?* but chose to scatter the ads through the paper rather than combine them for a flash.

There was a big co-operative ad on every inside page. George Carpenter said, whereas the double-page truck or single-page knocks the reader between the eyes, the scattered ads inevitably catch him and impress him through repetition. Rick Ricketson, Paramount exploiteer, helped land the merchants for Mr. Carpenter.

Theatre Hostess Appears on Scene

New Wrinkle in Theatre Operation and Exploitation Tried Out in Texas

Have you a hostess at your theatre? If you haven't, you're a step behind the procession.

Earlier in the history of the motion picture theatre a hostess might have been considered as much of a luxury as two projection machines were once thought to be. Now it's a poor theatre that doesn't sport a pair of projectors.

Taking time by the forelock and stepping forward to set a precedent in the Southwest at least, the Hope Theatre, which opened in Dallas during the last days of April, has incorporated a hostess into the theatre staff, and it is the forecast of J. D. Williams, Managing Director Stuart and other executives of the theatre that the hostess will prove to be a vital and pivotal factor in the success of the Hope.

In the events attendant upon the opening of the Hope Theatre the Hope hostess, who on this occasion was Mrs. Grace Wynden Vail, played an important part in securing the sympathetic attention of the leaders of Dallas women's activities in the occasion.

Over her own signature the Hope hostess addressed personal letters to the president of the Girls' National Honor Guard of Dallas, the officers of the Mothers' Council of Dallas and of the women's clubs, inviting them to be present at the private preview of "Stardust," the Hope Hampton feature which opened the theatre named in honor of the star. Stress was laid upon the fact that Miss Hampton is a Texas girl and that she would be present in person.

Immediately following the opening, the Hope Theatre management began to lay active plans to make the house the centre of a gala celebration of Mothers' Day, Monday, May 15, and City Federation Day the same Wednesday.

In conference with Mrs. W. H. Carson, of the Federation of Women's Clubs, and the Mothers' Council, Mrs. Eugene Bagley, Mrs. George Francesco, Mrs. J. H. Brower, Mrs. Emma Wynne Ballard, of the Mothers' Council; Mrs. P. P. Tucker, president of the Hope Cottage Association, and Mrs. Mamie Folsom Wynne, editor of the woman's page of the Dallas *Dispatch*, the Hope hostess was able to formulate an impressive program for the observance of these days by the presentation of a special series of appropriate features during the week at the Hope.

Meeting of Dallas women with the Hope hostess

Following the conference, the leaders of Dallas social and civic life were addressed with one of the two letters:

The first of these letters was addressed to members of the Parent-Teacher Association, the second to the members of the City Federation of Women's Clubs:

Tuesday, May 9, 1922.

Dear Mr. Speaker:

The Hope Theatre has set aside Monday, May 15, for special observance of Mothers' Day. On that day the theatre will introduce extra numbers on its program, and it is our wish to seek the cooperation of the Dallas Council of Mothers in lending dignity and import to the observance.

I have talked with Mrs. Bagley, who has graciously indorsed our plan. She has also consented to act as one of the associate hostesses on that day.

As Hostess of the Hope, I am extending a cordial invitation to you to act as associate host with me, either during the matinee or evening performance. I am also inclosing a pass for admission on that day.

May I ask that you notify the members of the Parent-Teacher Association, which you head, of this Monday performance at the Hope? The feature film for the week is little Jackie Coogan in *My Boy*, a picture that is an especially happy choice for the particular week. Grown-ups and youngsters will find splendid entertainment in it. Then, of course, there will be the usual musical features and shorter films. I mention these inducements in the thought that the question of our program may be asked you.

Will you please notify me at the theatre as to whether or not you will be able to honor us with your presence, and at which performance I may expect to count upon you to assist in receiving—the matinee at 2.30, or the evening performance at 8?

Thanks for your attention and interest.

Very cordially,

THE HOPE HOSTESS.

Wednesday, May 10, 1922.

Wednesday, May 17, has been set aside by the Hope Theatre in special observance of the clubs comprising the City Federation of Clubs in Dallas. The theatre has always voiced its indorsement of the type of civic activity represented in the organizations included in the city clubs.

Through the courtesy of Managing Director Buddy Stuart and the particular efforts of a Graham Harris, orchestral conductor of the Hope, a special program is being arranged for Club Day, to be given in conjunction with the regular current bill, headed by young Jackie Coogan in *My Boy*. The high quality of the Hope artists represented in our quartet and the orchestra, will receive fine demonstration in the special program.

In addition, Mr. Stuart has made a generous monetary combination to the fund for the maintenance of the Girls' Summer Camp at Backman's Dam.

At the Hope Hostess, I have the pleasant duty of greeting patrons and of welcoming them. It is the same agreeable task I ask of you. As the performance both afternoon and evening will be in honor of the club, will you acquaint me of whether or not you will be able to be with us, and at which time you prefer to be present, at the matinee at 2.30, or the evening performance starting at 8?

As a further courtesy, may I ask that you acquaint members of your organization of this Club Day at the Hope and urge their attendance?

My hearty thanks for your interest and the sincere hope that you may be with us on the 17th.

Very cordially yours,

THE HOPE HOSTESS.

Small Drawings

Little thumb-nail drawings executed by the house artist of the Royal Theatre, Kansas City, were used in a highly effective manner for newspaper teasers for *Is Matrimony a Failure?*

The first showed a minister with a bride and groom in front of him going through the joining process. The caption was:

> 5685 couples were married in Kansas City last year—"Is Matrimony a Failure?"

The next day the sketch showed the court room with the following caption:

> 1610 couples were divorced in Kansas City last year—"Is Matrimony a Failure?"

The third showed the long-legged stork aflight with a diaper through his beak suspending a baby. The caption was:

> 6921 babies were born in Kansas City last year—"Is Matrimony a Failure?"

This local appeal got the attention of the readers right away and sold the title. The simplicity stunt put it within the means of the average house artist so it is of no extra expense to the theatre.

Alligator Lobby

The Liberty Theatre, Yakima, Wash., decided that America in the lobby during the run of *Fool's Paradise* wouldn't do, and the only way to get the proper atmosphere was to obliterate it.

H. A. Gillespie, advertising manager for the theatre, built in a wall-board front covering the lobby entirely. The crocodile scenes from the picture were painted on the blank board.

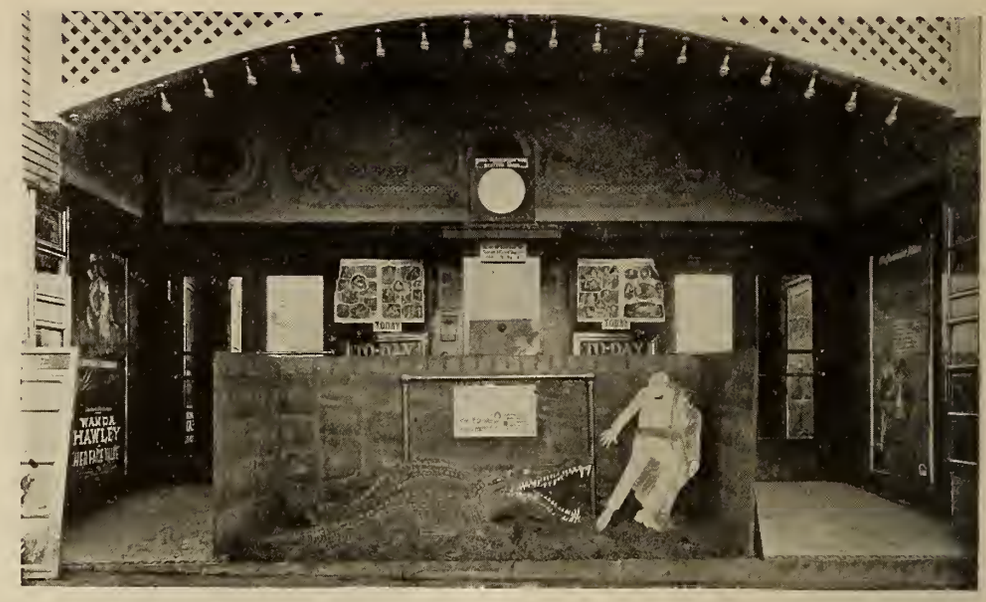
> This stirring sign helped pull them in: Positively no one will be seated during the blood-stirring scenes of the crocodile den.

The entrance doors and even the box office were masked. Anybody getting within three blocks of the theatre caught the flash and the whole town buzzed with conversation.

Kids' Exploitation

Molly O was being played at the Opera Hall, Mapleton, Iowa. The city has still to acquire a regular motion picture theatre, so the First National attraction was staged under the auspices of the consolidated schools. The youngsters had read in the trade papers of the power of exploitation and started out on their own account to make the show a financial success that would warrant bringing other pictures to Mapleton and perhaps induce a theatrical man to put capital into building a theatre there.

The stunt was a simple ballyhoo and still different from any of the previous exploitation on *Molly O*. They brought out the old hook and ladder to play up the fire scene in the production, bordered it with banners and clanging bells, manned it with a crew of juvenile firemen, and had it traverse the main streets of the town. The ingenuity and initiative paid at the box office and *Molly O* was reported a success. The kids say that when they have a theatre they expect to put on some real exploitation.



Manager Stalcup of the Princess, Eastland, Texas, could not secure live alligators with which to make a display for Paramount's "Fool's Paradise," so he cut some out of a poster, mounted them on beaver board, and had just as good a display, without running any risk of one of the alligators making a meal of a spectator.

Publicity Director Cullen of the Branford, Newark, N. J., used the English garden effect in his lobby decorations for First National's "Smilin' Through" with a new angle. The wall was used as the side of a house covered with ivy, the doorway to it heing the entrance to the theatre, at the left of the lobby.

This unusually artistic window display was secured by the Hippodrome, Huntington, West Virginia, for United Artists' "Orphans of the Storm." The settings of the window, being imitations of stone walls, ledges and tile floors in tinted shades, formed a typical atmosphere for the two figures representing Lillian and Dorothy Gish.

Cutts Puts Over Big Campaign

Uses Some Brand New Stunts That Sold His Feature to Seattle with a Bang

"Foolish Wives" Usherettes

FOOLISH WIVES did not come to Seattle unannounced. On the contrary, it had one of the biggest exploitation campaigns the city has ever seen, that, starting one week in advance of the showing, was continued until the last day of the run, and has been talked about in that neck of the woods ever since.

Manager Cutts of the Columbia Theatre planned and conducted the campaign. It was started by a series of six-inch teaser ads that appeared in the Seattle papers one week previous to the opening—Sunday, to be exact—these ads being increased in size each day and telling something about the picture. They only told enough, however, to whet curiosity, until Thursday, when the "cat was let out of the bag" with a half-page ad. This was the largest ad used, and beginning with the next day they dwindled in size, until toward the end of the run they had again reached the size of six inches.

On that same Thursday, at the theatre, each patron was handed a well-gotten-up herald printed on heavy enameled stock that told the story of *Foolish Wives*. It consisted of four pages and gave a brief history of the picture, its cost, and what the leading dramatic critics of the country thought of it. On the last page was given the price schedule, the time of the showing and something about the length of the production. Ten thousand of these descriptive heralds were given out in the theatre and on the streets in its immediate vicinity.

The heralds were followed by a mailing campaign, a picture postcard being used instead of a letter or herald. This postcard contained a picture of Von Stroheim with six catchlines about the picture on one side, and on the other a message in fac-simile handwriting, addressed to "Dear Friend," and signed "Mary." They were addressed by hand in the same shade ink as that used in printing the message, and mailed to five thousand women in Seattle.

On Friday night, after the show, Manager Cutts decorated his lobby, as the picture opened on Saturday. This was not such a hard job, as the false front and decorations on the interior are all sets built of wood and hinged so they can easily be taken down and put up. These sets were built months ago and are similar in every respect to regular sets used on the stage, and the savings effected by being able to use them over and over again has more than repaid their original cost. After they have been used for one picture the scenic artists repaint them for the next one, and it only takes a few minutes to put them up. The art glass effect, however, on the upper part of the canopy and just over the doors inside of the lobby is not a part of the sets, but was made of oiled paper and illuminated from behind. It will also be noticed that Cutts has done away with the regular easel in the lobby, which is constantly being knocked over by patrons. He placed a plain brass bar at the back of the frame, which is fastened in a hole in the floor of the lobby. When anyone strikes these frames, instead of falling over, they simply turn to either the right or the left. Trees when used in a display are also mounted in the lobby in the same manner.

The decorations of the interior of the lobby were made up of draperies on the sides and the ceiling festooned with gilt cloth. Over the box office he placed some real lilies of the valley, and back of them a red light. From a concealed source in the ceiling a white spotlight was thrown on them, which made the lilies stand out in a very striking manner, as all other lights in the lobby were red.

Cutts has also changed the lighting system in the lobby from the direct to the indirect. Troughs, similar to those used on the stage, contain colored lights, and they are concealed in the walls about four feet from the ceiling. There are three different circuits in each trough, the circuits being controlled by switches in the box office, and any one of the three colors can be used without the necessity of changing all of the globes. This, of course, makes it very easy to blend the lighting effects with the general color scheme of the lobby.

A "Foolish Wives" Window

On top of a big building two blocks from the Columbia he had an electric sign *Foolish Wives* erected, the letters being five feet tall, and it could be read for five blocks in either direction. Right under the letter "H" was placed a battleship searchlight, and at night this light was maneuvered up and down the street until it attracted the attention of pedestrians and motorists, then was flashed on the front of the Columbia. It made the front stand out like a lighthouse on a stormy night.

Rather than go to the expense of bringing Von Stroheim or any of the other prominent members of the cast to Seattle, Cutts employed two impersonators, one of whom impersonated Von Stroheim as Count Karamzin and the woman impersonated Mrs. Hughes. These two impersonators rode about the city in a large open car without any advertising matter on it whatever. They also visited every place where crowds of any size congregated and created a great deal of talk and discussion as to whether they were genuine or just imitations, and at the theatre, all employes were dumb on the subject.

In order to create atmosphere in the theatre, the ushers were dressed in full evening costume. The dresses were new,

At left—The interior of the Columbia's lobby all dolled up for Universal's "Foolish Wives." Center—A view of the 5-ft. sign with the searchlight under it. Right—The front illuminated by the searchlight

and in most instances were designed along the same lines as the costumes worn in the picture. The long trains, which would have gotten in the way of the girls in walking, were "tacked" up on one side, and really added to their appearance rather than detracted from it.

When the picture started on its second week, Cutts arranged with a well-known Seattle aviator and his wife to make a flight over the city. This was widely advertised in the newspapers, under a heading "The Foolish Wife of An Aviator will make flight across the city today." A prize of $20.00 was offered to the first person to reach "the foolish wife" after the flight and escort her to the office of a morning newspaper.

Although the stores of Seattle are rather "hardboiled" when it comes to letting an exhibitor have their windows for a display, Cutts had plenty of them. He made an address before the Ad Club, which is composed of the advertising managers of all of the larger stores, and explained to them how co-operative windows paid in other parts of the country. This address lead to the advertising managers offering him the use of their windows instead of Cutts having to ask for them with the likelihood of being refused.

Another stunt that got a lot of publicity was the radio station of the *Post Intelligence*. It is considered the most powerful on the coast, and Manager Cutts tried to get in radio connection with Von Stroheim in Los Angeles over it. Von Stroheim could hear Seattle alright, but Seattle could not hear him. It was good for several free stories that tied up effectively with "Foolish Wives."

Appropriate Prologue

A soprano sang "Eli, Eli," a Jewish hymn, in Edward L. Hyman's prologue for Cosmopolitan's "Humoresque" during its one day engagement at the Brooklyn Strand Theatre when "Film Masterpiece Week" was being observed. The prologue, which showed the interior of a synagogue, was timely inasmuch as it was presented just after the close of the Hebrew holidays.

A plush drop was used as the background, and in the middle there was an opening through which was seen a stand upon which was a large six-pointed star flanked on either side by tall, lighted candles. It was here that the soloist stood when she rendered her number.

The stage was almost completely dark. There was a dark red flood illuminating the star and the soloist. Unlike Hyman's prologue for *The Inside of the Cup*, where a church scene was used. The orchestra accompanied the soloist.

The singer was dressed plainly and there was a heavy shawl about her head. The overture was Dvorak's "Humoresque" and the Original Piano Trio played Cadman's "From the Land of the Sky Blue Water" on this program.

The organ solo was Yon's "Adagio Plaintive."

New Slogan

Harry Arthur, managing director of West Coast Theatres, has found a new slogan for the Kinema of Los Angeles that ties up directly with its First National product for which it holds a franchise. The slogan is: "Park Your Cares." Below the sign is a frame, 20 x 40, surrounded by gold border, which incloses the title and star of each First National picture playing at the Kinema. The combinations have proved to be an effective medium.

Manager Cobe of the Central, New York City, had a job on his hands when it came to photographing his display for Associated Exhibitor's "Lady Godiva." It had to be done in the "wee sma' hours" before the street was awake, otherwise, the crowds along Broadway, would have been photographed and not the lobby. His decorations were based on one of the scenes from the picture.

Eight real logs, six pine trees, and a cut out of Priscilla Dean holding a canthook borrowed from a local hardware store, were used to make an attractive but inexpensive lobby display by Oscar White, manager of the Rex, Sumter, S. C., for Universal's "Conflict."

After giving this bunch of "Georgia Peaches" the once over, you won't doubt Willard Patterson's word at all when he says that First National's "Smilin' Through" enjoyed a big run at the Metropolitan in Atlanta. With such good looking unsherettes to guide you to a seat, it certainly should have a big run."

OUT IN THE TERRITORY

With Live Exhibitors

The Kaier Grand Opera House, Mahanoy City, Pa., which was destroyed by fire in 1913, is to be rebuilt. New York capitalists are negotiating for the acquisition of the site and plan to erect a big motion picture playhouse there if the deal goes through. While their names are not divulged, managers of the Kaier estate interests declare the New York men have the funds for putting over a big proposition.

George C. Naylor has relinquished the management of the Hippodrome Theatre at Okmulgee, Okla., to become manager of the Southwestern Theatre Company, which operates the Orpheum Theatre. A. Allen Karf, formerly manager of the Newman Twelfth Theatre at Kansas City, will succeed to the management of the Hippodrome Theatre. A. C. King, recent manager of the Orpheum, will become connected with another theatre in Oklahoma in the near future.

B. R. Steven, Philadelphia architect specializing in theatrical work, has started the preparation of plans for the remodeling of the Family Theatre at Mahanoy City, one of the first playhouses in Pennsylvania to show motion pictures in the old days of Herseker and Knoblauch, motion picture pioneers. The Knoblauch estate will lower the theatre level to the first floor and add a balcony seating 1000 persons. Ladies' rest rooms, smoking rooms, a foyer, lobby and other installations are to be provided at a cost of $70,000.

The sum of $60,000 in cold cash was paid at Bethlehem, Pa., for land at Broad and Guetter streets to Aaron Potruch by the New York People's Theatre Co., Truman & Robinson, proprietors, for a playhouse site. L. H. Sobolosky, manager of the Grand Opera House at Bethlehem, stated that the New York People's Theatre Co. is capitalized at $25,000,000, and that it is buying up motion picture theatres as well as desirable sites where playhouses will be erected. Plans are being drawn for a $200,000 theatre, where pictures will be shown at 15 and 20 cents admission.

J. C. (John) Stille, who is well known throughout the northwest territory as a splendid showman, is the new manager of the Columbia Theatre, Seattle. Mr. Stille was former manager of the People's Amusement Company of Portland, having supervision of several houses. Later he was manager of the Kinema Theatre in Salt Lake, and more recently was located in San Francisco. He has been welcomed by many friends in the local territory, where he is popular, and though a poor advertiser when it comes to "24-sheeting," J. C. Stille is right there in the showman's game.

Brieg Brothers, Scranton, Pa., theatre builders who put up the State, Miles and many other playhouses in the Pennsylvania hard coal fields, have been given the contract by the M. E. Comerford Amusement Enterprises, Inc., of Scranton, Pa., to remodel the Comerford house on Main Street, Avoca, Pa. An addition will be constructed on the rear and the entire interior will be altered. All four walls will be reinforced with steel, modern lighting and projection apparatus will be installed and the newly renovated theatre when reopened in September will seat 730 persons.

The Minneapolis Pantages Theatre has undergone extensive repairs costing nearly $50,000. It has been closed during the last six weeks, but was reopened this week. It will feature a Paramount picture weekly, together with its vaudeville program. The changes were under the direction of John J. Cluxton, personal representative of Alexander Pantages. Warren F. Lemon, formerly manager of the Minneapolis State Theatre, is now directing the theatre. Jack Quinlan, former manager, has left for Milwaukee to accept the management of a theatre in the Saxe string of houses.

Eddie Haas, manager of the Midland Theatre, Hutchison, Kan., has just pulled a stunt that wins the crocheted bicycle. It was a quick piece of work on his part. On looking over the morning paper, just prior to starting his run on *Penrod*, he noticed that two junior High and one senior High had just published their Honor Roll. Straight to the office of the Hutchison *Daily News* went Eddie, and the editor grabbed it off like he would a life-sized photograph of a living "umph." The party was staged in an elaborate fashion and brought in three good stories, as well as a capacity house at every performance.

The political turmoil over the position as motion picture censor in Kansas City has come to a termination. Henry Goldman, "the man who contributed $200 to the campaign of the newly elected Mayor Frank Cromwell," has been presented with the proverbial bouquet of raspberries and will be succeeded by James J. Larkin. Mr. Larkin's qualifications, as expressed by the Kansas City *Star*, is that he formerly carried law books to and from the city hall for a well-known political boss. All of which, of course, assures the motion picture producers of a "highly efficient" man to act as judge of their productions.

L. H. Lembert & Son of Rochester, N. Y., prepared the plans for the new $250.000 theatre that the Carbondale Amusement Co. will erect at Carbondale, Pa. L. A. Farrell, manager of the Majestic, owned by the same corporation, will handle the new playhouse, which will be ready October 1. Brieg Brothers of Scranton have already started work on the new structure. It will be 78x150 and four stories in height, built of white stone and gray brick. It will seat 2040 persons. Farrell has announced that the Comerford interests, which own his company, have bought the Olimo Building, at Main Street and Seventh Avenue, and will turn the property into an amusement place..

S. M. Greenbaum of New York and Chicago, representing the People's Theatre Co. of New York City, has paid $15,000 for the site the Capital Theatre Corporation bought at Allentown, Pa., and then gave up the project. The lots are 160x100 and are on Tilghman Street, near Seventh Avenue. Ruhe & Lang, theatre architects, will draw up plans for a house to seat 1250 people and work will be started at once. This corporation, through Mr. Greenbaum, also purchased for $60.000 the Rigel site on Broad Street, between the Kurtz and Lorenz theatres, at Bethlehem, Pa., and Ruhe & Lang will draw plans for a 1250-seat playhouse at the steel city also. The People's Theatre Co. owns some playhouses and will erect others for a chain to show high-grade films at popular prices. Contracts for the Allentown and Bethlehem houses will be let simultaneously.

The Man Under Cover was the title of the picture. It was being shown at the Globe Theatre, Kansas City, recently. *The Man Under Cover* flashed from the screen and was supplanted by tongues of flame, lapping the drops. Someone yelled "Fire." "Cy" Jacobs, manager, dashed to the stage. There was some confusion. Many patrons rose from their seats. Ushers hurried toward exits. The orchestra launched into "The Stars and Stripes." Many in the audience attempted to reach the doors. Finally they "cooled down" as a small fire in the operator's booth was extinguished. It had been magnified many times on the screen. The orchestra continued playing. All except the bass viol. The owner looked dolefully at his instrument. A fat woman brushed splinters from her dress. In the excitement she had jumped into the orchestra pit. Casualties—one bass viol.

The ordinance at Waco, Texas, creating a censor and regulating the motion picture industry in that city has been declared unconstitutional by Judge R. H. Kingsbury. The case was styles the City of Waco vs. A. Levy, the charge being a violation of city ordinances regulating the picture shows. Judge Kingsbury said that he agreed with much that had been said in the motion to quash the complaint, but that in addition that he could add a few things. In the first place, the ordinance conferred authority to enforce the ordinance upon "the director of public welfare," when, in fact, there was no such officer in the city. The ordinance, he said, was in contravention of every human right and seemingly the ingenuity of its framers was exhausted in the effort to violate every principal of individual freedom in the conduct of business. It attempted to delegate powers that belonged exclusively to the legislative branch of the city government, and he would dismiss the complaint. The ordinance, he said, was plainly unconstitutional and the defendant was discharged.

James A. McGlynn, Wilkes-Barre, Pa., architect, is preparing plans for a $150,000 theatre to be built by Louis Marinos of Luzerne, Pa., at the latter town, located ten miles from the coal center and itself an anthracite-producing center of large population and considerable industrial importance. Marinos has demanded a building 165x50, with seats for 900 persons. It is to have brick, steel and hollow tile walls, with a 13-foot lobby, affording room for a store on each side of the entrance. Overhead will be two apartments. The theatre is to have a stage 12x24 and will be equipped with drop curtains and a proscenium arch. Women's rest rooms will be provided and dressing rooms for road attractions in case Marinos switches from movies to the legitimate. The decorative effects will be especially elaborate and considerable money will be spent to produce them. The heating plant will be located in a separate building from the main theatre. Its name has been discussed but not settled. It is thought the new theatre will be ready for opening about mid-September or thereabouts.

Average Cost of Theatre $95,122

Government Survey for 1920 Shows Theatre Building Reached Peak

By HOWARD McLELLAN

THE average cost of building 426 theatres in 1920 was $95,122. This information is authentic and comes from an advance copy of the U. S. Department of Commerce survey of building operations in 196 representative American cities.

The survey shows two things: the potentiality of the motion picture theatre field and the sections of the country where the demand for first-class theatres was heaviest.

It sets at rest also misguided propaganda sent out by reformers who are always attacking the industry that more amusement places were built in 1920 than schools for the education of the young, inferring that the American nation was being made movie mad and was neglecting its educational institutions.

The survey was made in a year when theatre building was at a peak. Fortunes were being devoted to theatre enterprises in the second year following the great war. In 1921, according to an estimate, the figures of 1920 may be exceeded owing to the demand for smaller theatres.

In non-residential building activities the theatre ranks sixth, as the following table shows:

	Total for 196 cities		
Use of buildings	Number of buildings	Cost	Per cent of total cost
Amusement places	426	$ 40,522,240	3.4
Churches	527	17,810,540	1.5
Factories and workshops	5,381	191,682,550	15.9
Garages	93,121	94,713,879	7.9
Gasoline service stations	853	3,668,222	.3
Hospitals	91	20,701,309	1.7
Office buildings	1,102	133,044,360	11.0
Public buildings	191	16,369,420	1.4
Stores and other mercantile buildings	6,737	144,054,972	12.0
Schools	547	50,023,140	4.2
Sheds, stables and barns	13,160	5,274,205	.4
All others	9,253	42,523,381	3.5
Total nonresidential buildings	131,389	760,388,218	63.1

In studying these figures it must be borne in mind that not all of the amusement places are motion picture theatres. It is safe to assume, however, that 90 per cent are devoted to motion pictures. The average cost, however, is based on 426 amusement places costing $40,522,240.

The greatest activity is noted in New York, where 105 theatres were constructed. Baltimore, Md., is next with Cleveland, Ohio, third; Flint, Mich., fourth; Toledo, Ohio, fifth.

Table Showing Where Theatre Building Was Most Active in 1920

City—	Theatres Number	Theatres Cost	Schools Number	Schools Cost
Akron, Ohio	8	$1,201,800	6	$2,017,000
Albany, N. Y.			1	284,000
Allentown, Pa.	2	315,265		
Atlanta, Ga.	3	489,860	2	154,000
Atlantic City, N. J.	6	62,400	1	138,000
Augusta, Ga.	1	52,257		
Baltimore, Md.	24	1,271,500	21	815,000
Bethlehem, Pa.	2	3,500	6	1,400
Binghamton, N. Y.	1	10,000		
Birmingham, Ala.	1	20,000	1	60,000
Boston, Mass.	5	597,000	4	330,000
Bridgeport, Conn.	10	289,794	7	218,908
Brockton, Mass.	3	36,190		
Buffalo, N. Y.	1	200,000		
Canton, Ohio	1	15,000	2	590,700
Charleston, S. C.	1	1,000	7	947,500
Chattanooga, Tenn.	1	5,000	2	522,539
Chester, Pa.	1	75,000	3	6,600
Chicago, Ill.	5	3,650,000	11	1,356,200
Cleveland, Ohio	23	3,572,500	6	1,700,000
Columbia, S. C.	1	301	1	4,004
Columbus, Ohio	2	600,000	3	795,000
Council Bluffs, Iowa	1	300	1	425,000
Covington, Ky.	2	400		
Dallas, Texas	7	978,500	4	835,000
Dayton, Ohio	1	5,000	2	48,000
Denver, Col.	5	147,100	8	704,000
Detroit, Mich.	2	90,000	7	1,128,445
East Orange, N. J.	1	44,000		
East St. Louis, Ill.	1	200,000	1	50,000
El Paso, Texas	1	6,000	4	330,000
Evansville, Ind.	1	700,000		
Fall River, Mass.	1	38,350	12	38,940
Flint, Mich.	14	280,000	25	500,000
Fort Worth, Texas	11	56,350		
Galveston, Texas	5	54,500		
Grand Rapids, Mich.	2	240,000	2	310,000
Harrisburg, Pa.	2	45,000		
Holyoke, Mass.	2	375,000		
Indianapolis, Ind.	5	612,375	9	2,664,504
Jackson, Mich.	1	6,000		
Jersey City, N. J.	3	483,000		
Kansas City, Kans.	2	30,500		
Kansas City, Mo.	2	260,000		
Kenosha, Wis.	1	34,000		
Knoxville, Tenn.	2	112,500		
Lancaster, Pa.	1	25,000		
Lansing, Mich.	1	275,000	2	252,500
Lawrence, Mass.	1	3,800	2	140,000
Little Rock, Ark.	5	176,650	1	2,800
Lorain, Ohio	3	36,000	2	355,000
Los Angeles, Calif.	2	1,535,000	19	340,715
Louisville, Ky.	2	340,000	6	62,000
Macon, Ga.	2	68,439	2	182,429
Memphis, Tenn.	2	44,400		
Milwaukee, Wis.	2	52,000	1	80,000
Minneapolis, Minn.	4	506,000	13	975,180
Newark, N. J.	2	390,000	4	2,078,925
New Britain, Conn.	2	35,000	8	350,200
New Castle, Pa.	1	25,000	4	720,528
Newton, Mass.	1	1,100	4	17,542
New York:				
Brooklyn	26	4,364,000	8	1,175,000
Bronx	10	1,471,600	5	1,750,000
Manhattan	25	5,140,000	3	500,000
Queens	44	496,815	2	600,000
Niagara Falls, N. Y.	1	200,000		
Norfolk, Va.	1	6,000	4	119,125
Oklahoma City, Okla.	2	410,000		
Passaic, N. J.	1	125,000		
Paterson, N. J.	1	25,000	1	688,000
Pawtucket, R. I.	1	80,000		
Philadelphia, Pa.	6	249,000	3	1,085,000
Pittsburgh, Pa.	9	350,814	8	374,835
Portland, Me.	1	3,000		
Portsmouth, Va.	1	10,000		
Quincy, Mass.	4	400,300		
Reading, Pa.	2	240,000	5	130,600
Richmond, Va.	2	195,000	2	113,700
Rockford, Ill.	3	127,900		
Sacramento, Calif.	1	1,500		
Saginaw, Mich.	4	14,900	4	310,257
St. Louis, Mo.	10	93,500	23	838,400
Salt Lake City, Utah	1	225,000	11	999,000
San Francisco, Calif.	3	1,900,000	1	40,000
Savannah, Ga.	2	325,000	4	447,500
Schenectady, N. Y.	1	3,500	1	465,000
Seattle, Wash.	8	294,000	45	1,007,490
Shreveport, La.	1	21,400	7	20,000
South Bend, Ind.	1	2,500		
Spokane, Wash.	1	40,000	1	90,000
Springfield, Mass.	3	506,000	1	250,000
Springfield, Ohio	1	50,000		
Stamford, Conn.	3	4,800		
Stockton, Calif.	1	107,000		
Syracuse, N. Y.	1	40,000		
Toledo, Ohio	12	446,100	6	720,959
Topeka, Kans.	2	502,000	2	129,000
Trenton, N. J.	1	45,000	2	500,000
Tulsa, Okla.	2	27,000	4	84,000
Washington, D. C.	4	486,500	5	668,722
Waterbury, Conn.	1	200,000	1	5,000
West Hoboken, N. J.	1	225,000		
Wheeling, W. Va.	3	133,300		
Williamsport, Pa.	1	600		
Wilmington, Del.	7	510,380	6	12,875
Worcester, Mass.			2	481,200
Yonkers, N. Y.	1	13,200	2	339,000
Youngstown, Ohio	1	25,000	1	10,000
Total	426	40,522,240	547	50,023,140*

*Some of cities where no theatres were built omitted from this column.

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Using Grills in Ventilation

Some Installations in Ceilings Fit in Exactly With General Theatre Design

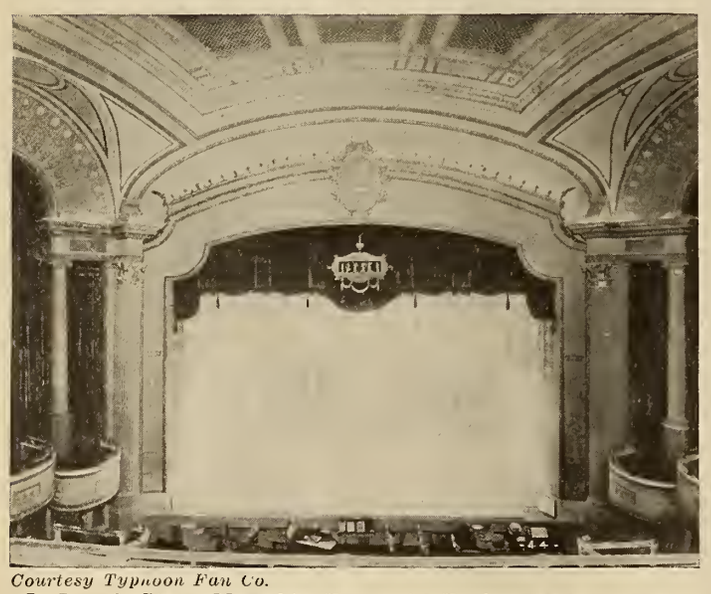
Some theatre owners in approaching the ventilation problem exhibit some concern as to how they can overcome problems incident to the installation of popular systems of theatre ventilation.

In the installation of the cooling systems one of the most important features to be considered, in order to get the desired results, is the size and location of the grills or openings into the theatres through which the air passes before reaching the audience. No two theatres are constructed exactly alike, therefore the problems of the Typhoon engineering staff are entirely different with regard to the grill work on each theatre job. It is an easy matter, however, to overcome any difficulties which may at first seem impossible to the theatre owner as the system is so constructed that it can readily be installed in any size theatre, old or new.

Installations are usually made on the roof, although if the construction of the theatre does not allow for this arrangement, there are other locations such as the attic space, or in a room above the stage or auditorium. There is still one more location that has in many instances proved very satisfactory, and this one is on the outside wall of the theatre, near the screen.

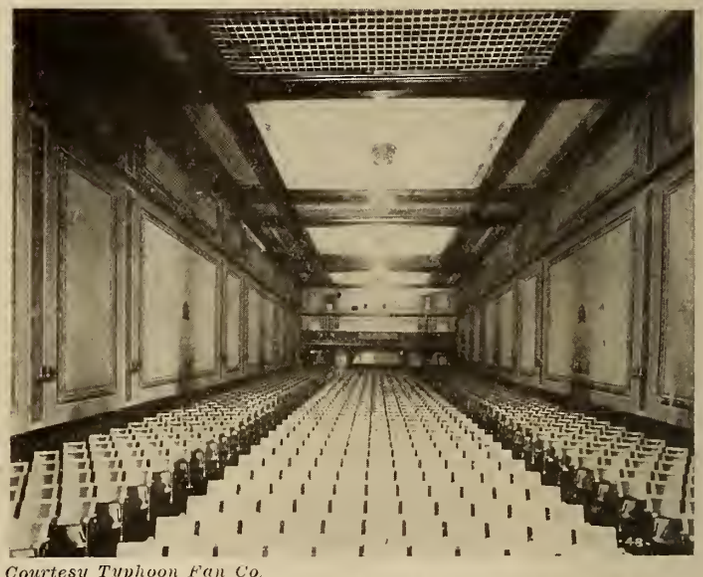
No matter where the installation is made, it is necessary to construct the grill work, which also must be placed in its proper relation with respect to the audience.

In the accompanying photographs will be seen several different locations of the grills used in connection with the cooling system.



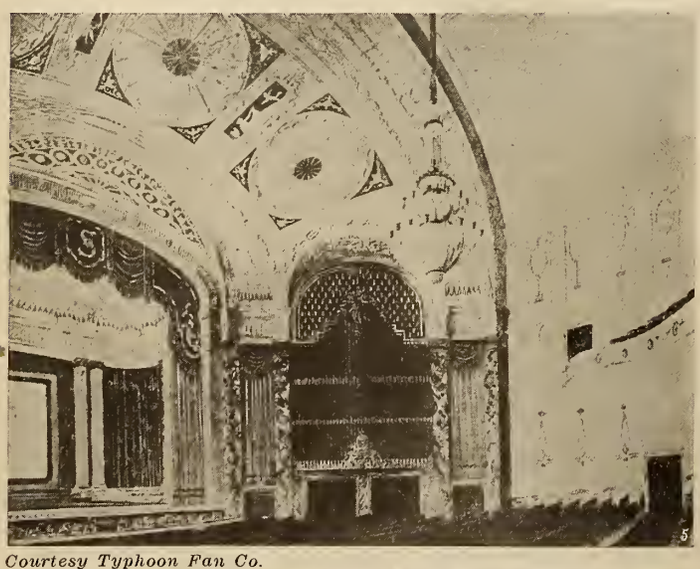
Courtesy Typhoon Fan Co.

In Loew's State, Memphis, Tenn., the Typhoon system enters through grills over the proscenium



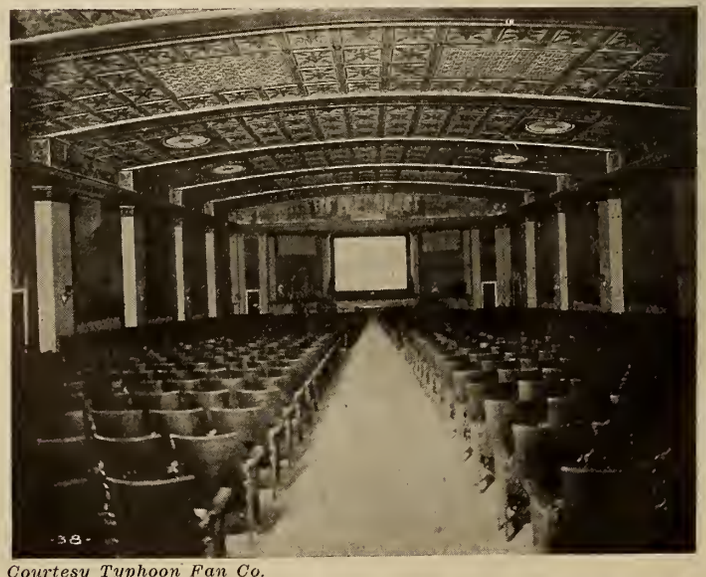
Courtesy Typhoon Fan Co.

The Riviera Theatre, Knoxville, Tenn., is narrow. The grills are between panels



Courtesy Typhoon Fan Co.

To look at this photo of the Stratford Theatre, Chicago, one would not believe that there are grills which take care of an elaborate set of single and twin fans



Courtesy Typhoon Fan Co.

This is a smaller, average sized theatre. Here the grills are in the metallic ceilings and form a part of the design. Stone Avenue Theatre, Brooklyn, N. Y.

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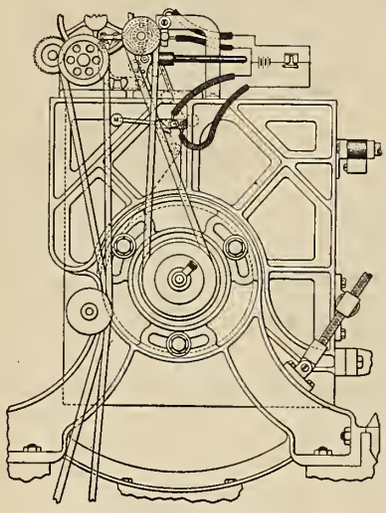
PROJECTION

A New Safety Appliance

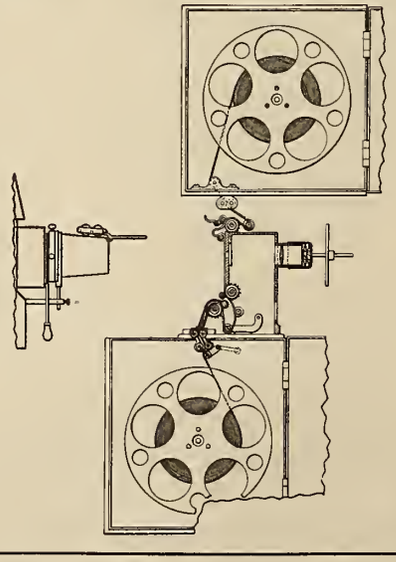
Coda Device Is a Fire Preventive Measure. Just Invented.

By HOWARD McLELLAN

Every projectionist knows from experience how quickly the film catches fire when exposed to a strong light from the lamp of a projection machine. The purpose of the Coda safety appliance is to protect the operator from serious injuries caused from such fire and film gas explosion and also to protect the audience from serious injuries and possible death caused by panic following a scare from film fire in the projection room.



This illustration shows the Coda system installed on the take up



How the arrangement operates on the mechanism and both magazines. How it fits the condenser hood

The Coda safety appliance does not extinguish the fire, but by its instant and automatic action prevents the fire itself. This is its main function.

This device works with the film, that is to say, if the film breaks or fails to take up, or for any reason the sprocket holes in the film are stripped, or if by any chance the film is left exposed in the aperture plate this automatic dowsing device automatically cuts off the light itself instantly, and at the same time the buzzer gives ample warning to the operator.

The roller attachment in the upper magazine similarly acts if the film breaks above the roller and automatically the contact is formed dowsing the light at the end of the reel before the film leaves the upper magazine, thus preventing a white screen.

A push button system is installed where two or more machines are used, and any machine in the booth may be controlled from the machine or advantageous point in the booth, thereby enabling the projectionist to make perfect change-overs or pick-ups without the use of the present dissolving devices now coming on various machines.

The device is simple in construction and operation. It is approved by the Massachusetts Regulations and operators throughout Greater Boston and in many of the best theatres in New England have been using this device for over a year. Many cases have been known where, through the use of the Coda safety appliance, actual life has been saved and many hundreds of dollars' worth of film.

Those Film Patches

War on haphazard and imperfect splicing of film has been declared by the Wisconsin Exhibitors Association. Ways and means to eliminate this evil from the industry will be outlined at the next session of the organization.

"The organization has from time to time been receiving complaints from exhibitors of the State in regard to the deplorable situations brought about by the kind of factory patches used on film," the association announces. "In the last few weeks these complaints have become so numerous that some action in the matter has become necessary. Factory patches on film are causing more trouble to exhibitors than ever before.

"Recently an exhibitor in one of the key centers reported that a new print of a picture came apart fourteen times during a threeday engagement of the picture. This was due entirely to the fact that the splices on the film were so narrow that there was not sufficient cement to hold them together while running through the machine. Perfect splicing should be the rule rather than the exception in new film, and it seems but a small thing to make a perfect splice using a lap of at least one complete sprocket hole, instead of the narrow ones that are in vogue at the present time."

New Publications

Of Interest to Projectionists

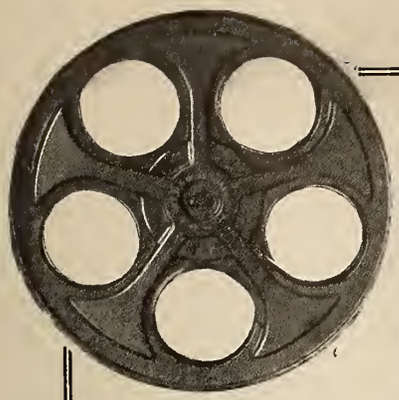
MOTION PICTURE PROJECTION WITH MAZDA LAMPS.—Bulletin 33A of the National Lamp Works of the General Electric Co., Cleveland, Ohio, is indeed a thorough treatise on Mazda, written by H. H. Magdsick and C. E. Egeler. It contains 46 pages of matter written in popular style and thoroughly illustrated on all phases of the development of incandescent lamps for projection.—H. McL.

THE EDISON MAZDA LAMP FOR MOTION PICTURE PROJECTION.—Bulletin L. D. 107A, issued by the Edison Lamp Works of the General Electric Co., Harrison, N. J., was compiled by J. A. Summers of the Lighting Service Department, and discusses thoroughly all phases of Mazda projection with Edison equipment. It discusses comparisons between arc and incandescent projection and is replete with diagrams of working photographs. A valuable addition to the projectionist's library. —H. McL.

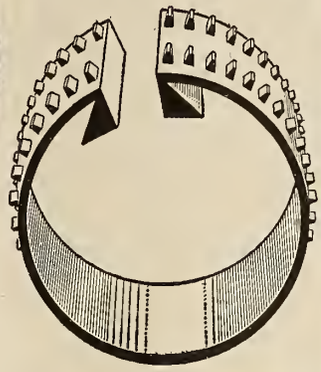
THE EDISON MAZDA LAMP—This is a small vest pocket size booklet on Mazda projection, compiled by L. C. Porter and J. C. Kroesen, both active members of the Society of M. P. Engineers, and two of the undaunted advocates of Mazda for theatre projection.

New Patents

SAFETY SHUTTER FOR MOVING-PICTURE APPARATUS. —B. L. Young, 1913 N. Second Street, St. Joseph, Mo. An object of the invention is to provide a screen shutter unit which, during its operation, protects the film by intercepting a substantial percentage of the heat in the light rays striking the film, while at the same time permitting a proper amount of light to pass to the film. Another object is to provide a shutter unit which can be readily assembled and adjusted.



REAL Economy
VS.
REEL Waste



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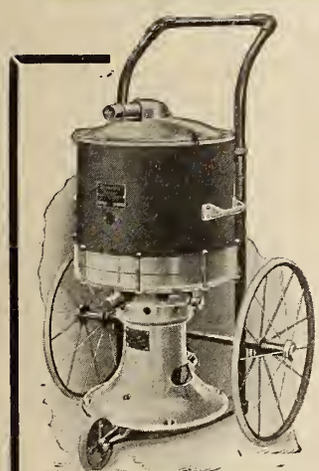

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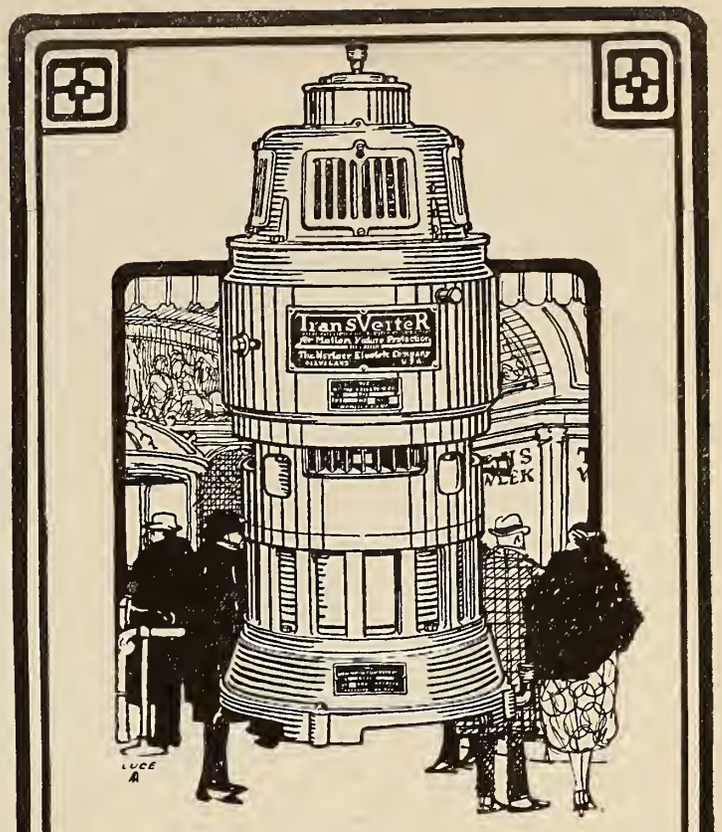

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What Is a Theatre Organ?

By T. J. A. Mapp

Mr. T. J. A. Mapp, one of Chicago's leading organists, is writing this series of articles on the Theatre Organ. He has played for six years in some of the leading houses in the country, and his musical accompaniments to the pictures are models of synchronization and artistic taste.

WE are now going to consider the second point referred to in the previous article, viz., the entertainment value of the theatre organ. We may sum this up in the one word "variety." Variety in the tone of pipes and variety in the other effects.

In the following table I give a list of the sets of pipes in the order to their importance in the theatre organ, and I also describe the use of them:

Sets of Pipes	Description
1. Soft Flute	This is to give body to the strings (violins); for soft accompaniments, and played in chords gives soft churchly effects.
2. Violin	Used with soft flute supplies foundation tone of orchestral organ, just as string tone is the foundation of the orchestra.
3. Vox Humana ...	This is one of the most pleasing stops in the organ and more or less imitates the human voice, hence its name. Its appeal is pathetic.
4. Clarinet	The clarinet has various colorings in its different registers, the high notes are brilliant, bold and joyous; the middle notes for smooth and tender melodies, but the low notes are hollow, cold and threatening, and are useful for mysterioso effects.
5. Diapason	This is the foundation tone of the Church organ, and provides a fine contrast to the orchestral tone, and is also a pleasing solo stop.
6. Tuba	The Tuba supplies the brass (cornet and trombone) orchestral tone, and is useful in solo work, being stirring and martial, and good for heroique characters.
7. Violin Celeste ...	This is used with the Violin, and as it is tuned slightly sharp it adds brightness to the string tone, and enhances the orchestral effect.
8. Oboe Horn	This is a pleasing Solo Stop, and although it has no counterpart in the orchestra, it enriches the full orchestral effect.
9. Tibia	This belongs to the Flute family and is really the solo flute of the orchestral organ.
10. Gamba (string)..	Heavy string tone, which is now necessary to add to prevent the string tone from being obliterated in the full orchestral ensemble.
11. Kinura	This is a peculiar novelty stop, sounds like a bee in a bottle, and is most useful in comedy and imitative effects.
12. Trumpet	This supplies the heavy orchestral brass.
13. Orchestral Oboe..	This stop expresses tender grief and pastoral simplicity for shepherd or mountain scenes. A good substitute may be got from the 12th of the Flute with the 8-ft. string.

It will be seen from the above what a variety in tone color there is in the various sets of pipes. Then by combining two or more sets of pipes at the same pitch, or lower or higher pitches, it is possible to get a great variety of tone.

Now we come to these effects which for entertainment value are worth many times their cost, viz., chimes, chrysoglott, or harp, xylophone glockenspiel, marimbaphone, repeating bells, etc. These are the things which make the theatre patrons sit up and take notice, and make the difference between monotony and variety. They brighten up the whole organ and give it more snap. They make it more interesting to play as well as to listen to.

The chimes, with their dignity and noble appeal, are almost magic in effect, while the sweet arpeggios and accompaniments of the harp or chrysoglott add refinement to the musical effect. The brilliant glockenspiel and other bells are used with telling effect in joyous scenes, and used judiciousy will brighten up monotonous parts of the picture. Besides other pleasing uses, the marimbaphones supply just that touch of percussion effect when needed, similar to that of the piano in the orchestra. The xylophone, last but not least, is always used for comedy effects, and gives snap to foxtrots and other comedy music.

NOTE—Readers interested in the theatre organ are invited by Mr. Mapp to call upon him at 339 S. Wabash Avenue, Chicago, where he is to be found daily in concert and demonstrations on the new Smith Unit organ.

Music Every Musician Should Know

Rackoczy March—Liszt

This number was originally a gypsy pie e written by Michael Barna, leader of the gypsies and court violinist to Prince Franz Rackoczy, II, who lived from 1676 to 1735.

This piece has become of national significance and has been for many years a sort of Hungarian Marsellaise. Berlioz set this march in his "Damnation of Faust" and Liszt's version is much the same, being built mostly of the true Rackoczy song, but having also some of Ruzsitka's battle music.

The march is played loud, nearly all through, marked and with as much fire as possible. The real march begins after the first six bars of the introduction, and consists of sixteen-bar period (eight bars repeated), ten measures of episode and fourteen of a somewhat altered period.

Care must be used in shading this number and it must always be played in strict tempo.

Score for "The Four Horsemen"

S. L. Rothafel and his assistants were several weeks preparing the musical score for *The Four Horsemen of the Apocalypse* which was recently shown at the Capitol Theatre, New York. The score was carefully orchestrated and arranged with probably a greater number of individual selections than have ever been put into a score. The myriad details and shifting scenes of the picture required the greatest care in dove-tailing and coordination of themes, a large portion of which consisted of original music. An outstanding feature of the score was the descriptive theme given to each of the Four Horsemen; Conquest, War, Pestilence and Death, which were distinctively individual and were yet so constructed so that they were played simultaneously.

The prelude which introduced the picture was a novel combination of musical and pictorial effect. An original overture, written by William Axt and arranged by the Capitol staff opened the presentation. It pictured the peaceful scene of a French village before the war. While the angelus is ringing, clouds come up rapidly, distant hoof beats are heard faintly at first and then louder and louder as the Four Horsemen charge madly by. The four themes of Conquest, War, Pestilence and Death were introduced one after the other, then minglng together in a crashing climax, followed by the ominous calls of Pestilence and Death.

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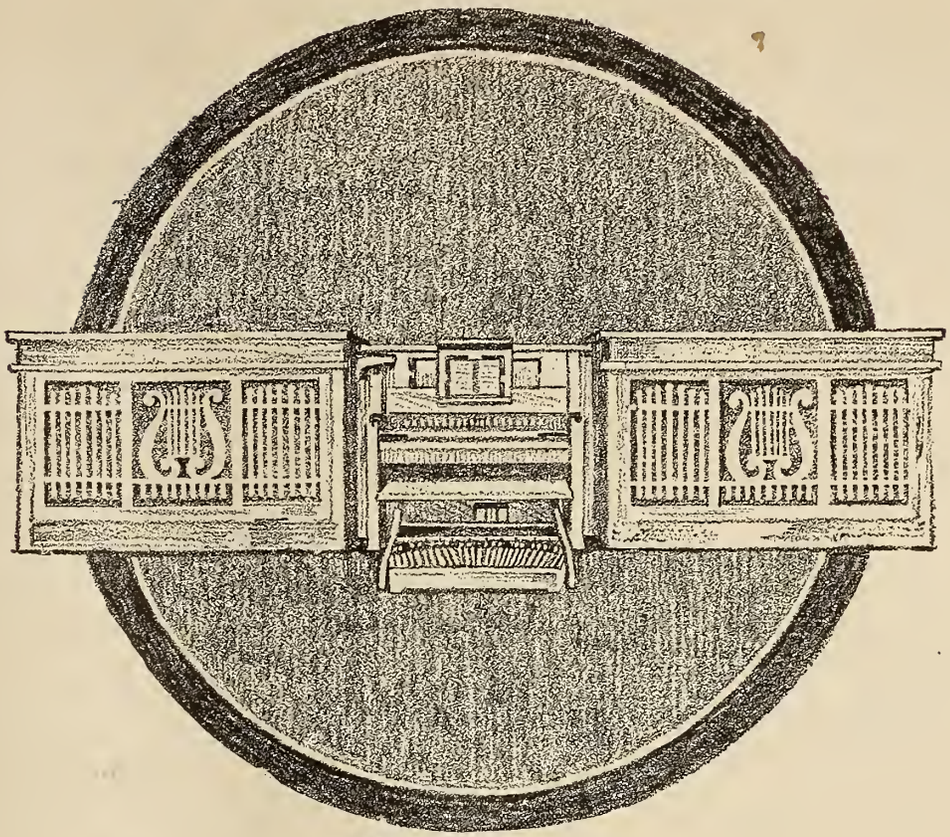
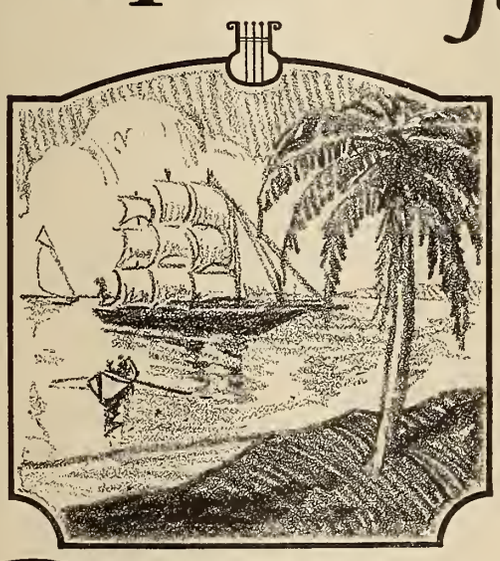


Appealing Music—
The Mark of Good Management



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CONSTRUCTION NEWS

New Theatres—Changes in Ownership—Theatres for Sale — Theatres Wanted

Live Opportunities

New Theatres

NEW CASTLE, PA.—Scottish Rite Bodies, F. & A. M., John B. Bechto, secretary, will build $1,000,000 temple at Highland and Lincoln Avenues. Architect R. G. Schmidt, 152 West Randolph Street, Chicago, Ill.

PARK RIDGE, ILL.—S. L. Reilly, architect, 112 West Adams Street, Chicago, Ill., is preparing plans for Masonic temple to be erected at Garden and Fairview Avenues by the Park Ridge Masonic Temple Building Corporation, Bruce W. Burham, president.

HARRISBURG, ILL. — Masonic Lodges, John Small, secretary, will erect $80,000 temple. Architect Allen P. Barnes, 1329 Birchwood Avenue, Chicago, Ill.

NEW YORK, N. Y.—Architects Buchman and Kahn, 56 West 45th Street, will take bids on $300,000 community house to be erected on Simpson Street by Hunts Point Talmud Torah Educational Center, 900 Hunts Point Avenue.

NEW YORK, N. Y.—Architects George and Edward Blum, 505 Fifth Avenue, are taking bids on $165,000 theatre to be erected at Tremont and Webster Avenues by Meltzer-Rheinhorn and Silverman, 1440 Broadway.

SPRINGFIELD, MASS.—Plans have been drawn by Architect Thomas Lamb, 644 Eighth Avenue, New York City, for theatre to be erected by William Fox Play Company at 254 Main Street.

JOHNSTOWN, PA.—Revised pans have been drawn by Architect Herbert J. Krapp, 114 East 16th Street, New York City, for $500,000 theatre to be erected by Schubert Theatre Company at Franklin and Vine Streets.

NEW YORK, N. Y. — Architects George and Edward Blum, 505 Fifth Avenue, New York City, are taking bids on four-story theatre building to be erected at Eighth Avenue and 24th Street by Morris M. Glaser, costing $500,000.

WASHINGTON, D. C.—Architect Thomas W. Lamb, 644 Eighth Avenue, New York City, is now taking bids on remodeling and rebuilding Knickerbocker Theatre. Owner Knickerbocker Theatre, Harry M. Crandell, president, 70 Metropolitan Theatre, 934 F Street N. W., Washington.

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Exhibitors Trade Review

Knickerbocker Bldg., 152 W. 42d St. New York City

BROOKLYN, N. Y.—General contract for $70,000 community house to be erected at 88 Messerole Street by the Lexington Council, Knights of Columbus, has been let to Moore and Patience, 103 Park Avenue, New York, by Architects P. Tillion and Son, 103 Park Avenue.

CARBONDALE, PA. — Architects Leon Lampert and Son, Cutler Building, Rochester, N. Y., have awarded contract for three-story theatre building to be erected by the Comerford Amusement Company, to Brieg Brothers, Scranton Real Estate Trust Building, Scranton, Pa.

POUGHKEEPSIE, N. Y.—W. W. Kingston and Company, Washington Street, have received contract for $40,000 theatre and office building to be erected on Market Street by the Bardavon Theatre Corporation, Ely Elting, president, 296 Main Street.

NEW BRITAIN, CONN. — Solomon Shurberg, 55 Franklin Street, will build one-story theatre on Main Street. Architect F. C. Waltz, 407 Trumbull Street, Hartford, Conn.

WALLINGFORD, CONN.—C. F. Wooding and Company have received general contract for theatre to be erected on Center Street by George H. Wilkinson. Architect Loomis J. Thompson, 586 Corbin Avenue, New Britain, Conn.

NORRISTOWN, PA.—General contract for arcade and theatre building to be erected on Main Street by J. Frank Boyer and Joseph Curren has been let to Frank R. Heavner, Boyer Arcade Building, Norristown, Pa.

WASHINGTON, D. C. — The Meridan Amusement Company will build $125,000 theatre at 14th and Kenyon Streets N. W. Architect John J. Zink, 400 Homer Building, is taking bids on separate contracts.

WASHINGTON, D. C. — Chevy Chase Amusement Corporation, through Architects Upman and Adams, Woodward Building, have awarded general contract to erect $100,000 theatre, 8612 Connecticut Avenue N. W., to P. F. Gormley Company, Union Trust Building.

RICHMOND, VA.—Architect C. K. Howell, Atlanta, Georgia, has let general contract for the erection of theatre at Seventh and Broad Streets, to John F. Pryor, Danville, Va. Owner, Broadway Amusement Company.

CREWE, VA.—Architect Henry T. Barnham, Chamber of Commerce Building, Richmond, Va., is drawing preliminary plans for Masonic temple to be erected by Crewe Lodge, No. 123, A. F. and A. M., C. M. Danforth, chairman building committee, Burkeville, Va.

CLEVELAND, OHIO. — Preliminary plans are being drawn by Architect Daniel N. Farnam, 608 Caxton Building, for Masonic temple to be erected at 33d Street and Archwood Avenue by the Brooklyn Masonic Temple Company at a cost of $100,000.

ST. LOUIS, MO.—Steve Beanis will erect $150,000 theatre and store building. Will receive bids soon on general contract.

ALBUQUERQUE, N. M.—Architects Trost and Trost, El Paso, Tex., are preparing plans for $300,000 five-story theatre and office building to be erected by Joe Barnett.

TEXARKANA, TEX. — The Texarkana Amusement Company has opened the Gem, the first of a circuit of theatres they intend opening in Texas.

SAN ANTONIO, TEX.—Plans are under way to remodel the Grand.

LIMA, OHIO.—After extensive remodeling, W. B. Clark will reopen the Faurot Opera House with pictures and vaudeville.

OSHKOSH, WIS.—O. M. Chore is planning to erect a $10,000 theatre.

KILBOURN, WIS.—The Mission Theatre Company has completed its plans for erecting a $40,000 theatre and store building.

ALLERTON, IOWA.—The Home has been reopened with prices reduced to ten and seventeen cents.

AUSTIN, MINN.—It is rumored that Jay Gould, of Glencoe, Minn., is planning to erect a theatre here.

Changes

HAZLETON, PA.—Leon Pora and Joseph Yazweicz have purchased the Poli.

OLA, ARK.—W. F. Thompson has sold his theatre to Pepper Brothers.

ROYALTON, MINN. — William Gilmer is now owner of the Palace.

TILDEN, NEV.—Paul Fullner recently bought the Auditorium.

DENISON, TEX.—E. E. Collins has been appointed manager of the two Southern Enterprise theatres here.

LANCASTER, TEX.—O. P. Elkin has acquired Greene's Theatre.

RUNGEA, TEX.—L. W. Marek has taken over management of the Lyric.

BAY CITY, TEX.—The Grand is now operating under the management of Miller and Williams.

MALAKOFF, TEX.—F. S. Davis has acquired a twelve months' lease on the Rex.

BEAUMONT, TEX.—Gerald Gallagher is now manager of the Liberty.

MARFA, TEX.—Coke Battle has been employed as manager of the Queen.

OKMULGEE, OKLA.—George C. Naylor has taken over the management of the Southwestern Theatre Company's Orpheum.

New Firms

NEW YORK.—Al Lichtman Distributing Corporation, 500, Henry Herzbrun, Grace I. Wiley, May Spero, New York City; Wassartz Amusement Corporation, $10,000, Henry and Lillie Wasserman, Louis Schwartz, New York; B. B. Productions, Inc., $1,000, Allan Deutsch, Teresa Albert, Henry Margoshes, Brooklyn; Animated Outdoor Advertising, Inc., Rochester, $10,000, M. C. Hair, William H. Holmes, S. M. Dunn, Rochester; Sea Coast Operating and Holding Corporation, $250,000, F. J. Lancaster, George H. Parsons, New York; F. A. Rogers, Jamaica.

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Cameraman's Department

II—Covering the World

Who's Who With the International News and What Their Stars Have Done

John Bockhorst

Bockhorst is a former studio cameraman, but prefers the excitement of news work. He is a member of the Aero Club of America, and is known to practically every airplane pilot in America. Bockhorst made the first motion pictures to be "shot" from an airplane while looping and tail-spinning. He has had several accidents, but has never been seriously injured. During the army bombing tests upon the old battleship Alabama, Bockhorst flew sixty miles to sea, cramped into an army bomber with his camera and the rather discomfiting knowledge that his only companions other than the pilot were six 200-pound bombs.

Bockhorst is the only "movie" man who ever flew from the Atlantic to the Pacific. He photographed the trans-continental flight of the U. S. Air Mail Pathfinders—making the trip in 29 hours and 10 minutes, actual flying time. In the same airplane with Bockhorst was Captain "Eddie" Rickenbacker, American "Ace of Aces." Flying over the Rocky Mountains, Bockhorst's ship reached an altitude of 22,500 feet, with the temperature 14 degrees below zero. A series of very extraordinary pictures was the result of this remarkable trip.

Bockhorst on Duty

U. K. Whipple

U. K. Whipple is one of the all-around star men of the International. He entered the game as a cameraman for the Universal Animated Weekly and later joined the International. He went abroad with President Wilson in 1918, photographed Wilson in Paris, and "covered" the Versailles Peace Conference. With William Hearfield, another International man, he accompanied Woodrow Wilson on his triumphal tour of Europe and returned with him. Whipple also accompanied Albert, King of the Belgians, on that monarch's tour of America. He was constantly with the King and became very friendly with him and with the Queen and young Prince Leopold. King Albert decorated Whipple before leaving to return to Belgium.

Hearfield is a former newspaper photographer, but he boasts ten years in the "movie" game. He "covered" the Pancho Villa raid on Columbus, New Mexico, and has many famous "beats" to his credit. It was Hearfield who gave International its famous "beat" on the arrival of President Wilson in France for the Peace Conference.

John A. Bockhorst is the "Flying Cameraman." He has more flying hours credited to his record than most aviators. Bockhorst specializes in aerial photography and has been responsible for all of the many remarkable air pictures that International has featured for the past several years. It was Bockhorst who discovered Lieutenant Locklear, the famous "stunt" pilot.

Bill Hearfield

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14

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

ALBANY

LELAND

"THE FOUR HORSEMEN OF THE APOCALYPSE," All Star (Metro). Running for the entire week, this picture made more money for the house than anything shown in months. The place was packed every afternoon and evening. Aside from the feature a news reel made up the program.

CLINTON SQUARE

"MY OLD KENTUCKY HOME," All Star (American Releasing). This picture, while it made money for the theatre, did not attract as well as "A Fool's Paradise," the preceding week. Learning that many patrons were confusing the title with "In Old Kentucky," management went to considerable expense in explaining through newspapers and other mediums that the two pictures were not identical. The confusion in titles resulted in some loss in patronage.

MARK STRAND

"FAIR LADY." The fact that an Albany actress played an important role in this picture no doubt attracted more dollars than the picture itself, which pleased only moderately. No extra exploitation. Ran for three days. The last three days given over to "Is Matrimony a Failure?" but did only the usual business.

ALLENTOWN, PA.

COLONIAL

"MORAN OF THE LADY LETTY," Dorothy Dalton and Rudolph Valentino (Paramount) unusually successful, with attendance far past average. Played up as sea story and featured as a real yarn of the ocean. Advertising all centered on thrills of picture, together with all-star cast.

RIALTO

"THREE LIVE GHOSTS," Anna Q. Nillson (Paramount).—Good angle of exploitation essayed by playing up fact that picture was no feature for people to see who had cracked lips or broken ribs brought in large audiences for most shows.

STRAND

"FOOLISH WIVES," Eric Von Stroheim (Universal) went whole week without interest flagging.

ATLANTA, GA.

HOWARD

"IS MATRIMONY A FAILURE?" All Star Cast (Paramount). People liked it immensely and business built up steadily all week. Despite downpouring rain the first of the week, business for the week was especially good.

Exploitation.—Management used a clever lobby display for a week previous to the showing, consisting of tiny church made of beaver-board and having lights shine through the colored glass representing stained glass windows. Kewpie dolls dressed for the occasion represented the minister and wedding party on the church steps. Very effective.

Short subjects.—"The Bashful Suitor," Triart, and Selznick News.

METROPOLITAN

"SMILIN' THROUGH," Norma Talmadge (First National). Necessary to hold it over another week. People were delighted with star and story and despite inclement weather business was exceptionally good.

Exploitation.—Transformed lobby into English garden with high brick wall effect and iron gate exact copy of the gate which plays a prominent part in the picture. Vines and flowers were fastened to it and the ushers were charming in trim bodices, hoop skirts and low necked blouses.

Short Subjects.—Mermaid comedy, "Step This Way" and Kinograms.

Presentation.—Director Dave Love had arranged a musical theme for the picture which combined "Smilin' Through," Those Endearing Young Charms" and "Then You'll Remember Me." During the pathetic death scene of Monyeen, a sweet soprano voice behind the scenes took up the words of "Smilin' Through" which was a final note of beauty and effectiveness.

CRITERION

"THE RIGHT THAT FAILED," Bert Lytell (Metro). Business was fair for the week. Picture seemed to please but did not draw very well.

Short Subjects.—Buster Keaton in "The Paleface," Kinograms and news events.

STRAND

"TRAVELIN' ON," William S. Hart (Paramount). Chained them out. Kind of picture the Strand patrons like the best and the kind of role they want to see their hero in. Business was wonderful and about doubled the receipts for the last few weeks.

Short Subjects.—Lloyd Hamilton in "April Fool."

Exploitation.—Had a uniphone playing popular airs travel over town and in front of the theater. Also had a rider bedecked like a circus cowboy ride a spotted horse that looked a great deal like the one in the picture. Man carried placards "I'm Travelin' On" to the Strand to see William S. Hart."

GRAND

FIRST HALF

"MARRY THE POOR GIRL," Mr. and Mrs. Carter De Haven (Associated Exhibitors). People liked it very well and business was very good.

Short Subjects.—Star Comedy, "Taking Chances," Chester Outing, Fox News and Educational Comedy, "Water Works Wonders."

LAST HALF

"GUILE OF WOMEN," Will Rogers (Goldwyn). Seemed to please but star doesn't seem to be such a big drawing card. Plenty of laughs.

Short Subjects.—Goldwyn Graphic, Fox News, Century Comedy, "Cheerful Credit" and Fox's Mutt and Jeff.

TUDOR

"THE MAN WHO MARRIED HIS OWN WIFE," Frank Mayo (Universal). Monday and Tuesday pleased better than any of his pictures lately except "Tracked to Earth."

Short Subjects.—International News and Star Comedy, "Society Sailors."

"THE FORGOTTEN WOMAN," Pauline Starke (Southern States). Wednesday and Thursday. Pleased but nothing phenomenal.

Short Subjects.—Gaiety comedy, "Wild and Willy."

"O'MALLEY OF THE MOUNTED," William S. Hart (Paramount). Friday and Saturday. Return engagement, and theater practically full during engagement.

Short Subjects.—International News.

RIALTO

"THE BRIDE'S PLAY," Marion Davies (Famous). Average business. Star has not established a real box office value yet and her pictures are sometimes considered a little light with their fairy-tale sequences. But they are generally pleasing.

Short Subjects.—The fourth of "The Leather Pushers" and International News.

BUFFALO

SHEA'S HIPPODROME

"THE WALL FLOWER," Colleen Moore (Goldwyn). While the crowds really came to see Chaplin in "Pay Day," the audiences were greatly pleased with this very fine box office attraction. Mr. Franklin changed his bill the last half of the week, putting in "The Woman's Side," Katherine MacDonald (First National). Business on the week was very fair, considering the arrival of the season's first warm weather.

Exploitation.—Extensive newspaper publicity, lobby display, electric signs on top of marque, window cards.

Short Subjects.—Charlie Chaplin, in "Pay Day," Hippodrome Review and Pathe hand colored scenic.

MARK-STRAND

"THE SEVENTH DAY," Richard Barthelmess (First National). Dick put over a fine bit of work in "Tol'able David," and Strand patrons came to see an equally fine offering in "The Seventh Day." They were disappointed, however, and business was just about average.

"ISLAND WIVES," Corinne Griffith (Vitagraph). This attraction was put on for the last half of the week and proved a box office feature. The women like Miss Griffith and her gowns. Business was good.

Exploitation. — Newspaper advertising, lobby display and window cards.

Short Subjects.—First half, Hallroom Boys in "Taking Chances," "Old England

and New," a scenic and Kinograms; last half, "A Terrible Knight," Christie comedy, Screen Snapshots and Kinograms.

LAFAYETTE SQUARE

"GAS, OIL AND WATER," Charles Ray (First National). Charlie Ray's popularity was the only thing that brought them in on this one. The story did not enthuse patrons. Business was good.

Exploitation.— Newspaper advertising, big electric display on front of building, window cards.

Short Subjects.—"Snub" Pollard comedy and Fox News.

LOEW'S STATE

"FASCINATION," Mae Murray (Metro). This picture broke all attendance records at this house during the week. Patrons like this type of picture and showed their appreciation at the box office.

Exploitation. — Management got out some of the best advertising this house has ever produced, and in addition to the newspapers used window cards, billboards and lobby displays.

Short Subjects.—Lige Conley, in "Step This Way," Mutt and Jeff cartoon and Pathe News.

PALACE

"GYPSY PASSION," All Star Cast (Vitagraph). In spite of the general excellence of this production the coming of warm weather put a crimp in business.

"RIP VAN WINKLE," Thomas Jefferson. This picture was put on the last half of the week in response of the Women's City Club. The club boosted the picture and had matrons in the house to chaperon the children each afternoon. The business was fair.

KEITH'S

"SKY HIGH," Tom Mix (Fox). Patrons of this downtown house, like their westerns. Turned them away on the opening day of this offering.

SHEA'S NORTH PARK

"THE WALL FLOWER," Colleen Moore (Goldwyn). This feature greatly pleased the audiences of this house and the figures at the box office were very fair considering the warm weather.

CHICAGO

ROSE

"GAS, OIL AND WATER," Charles Ray (First National). Plenty of action and sure to please. Excellent patronage.

CHICAGO

"ONE CLEAR CALL," Claire Windsor (First National). A dramatic story developed into a splendid production. Business was very good.

ROOSEVELT

"YELLOW MEN AND GOLD," Richard Dix-Helene Chadwick (Goldwyn). An adventure tale that holds the interest. The added feature of Will Rogers in person helped swell the attendance figures.

ZIEGFELD

"THE RIGHT WAY," Vivienne Osborne (Commonwealth). An interesting story well handled. Business was fair.

STATE-LAKE

"THROUGH A GLASS WINDOW," May McAvoy (Paramount). A pleasing little drama well acted and directed. Business was good.

CLEVELAND

STILLMAN

"SMILIN' THROUGH," Norma Talmadge (First National). This picture was accorded a splendid reception and lived up to all the advertising on same claimed for it.

Exploitation.—Advanced screening for various civic organizations; street car cards, window displays and billboard advertising. An attractive lobby display was also instrumental in attracting business, but one of the outstanding feats was the manner of attaching cardboard shields on all the trolley poles which read "Let's Go Smilin' Through 1922."

A local vocalist was engaged to sing with the picture, at the opening of each performance. It will be retained for another week at least.

STATE

"THE BACHELOR DADDY," Thomas Meighan" (Paramount). Meighan, who is a favorite in Cleveland, was well patronized at the State, where aside from the Sherwood Band and various other musical novelties were featured. A candy-making exhibit was also one of the attractions.

Short Subjects.—Pathe News, Mutt and Jeff Cartoon, Topics of the Day and a comedy.

STANDARD

"THE MAN WHO MARRIED HIS OWN WIFE," Frank Mayo (Universal). This Mayo attraction did not do as well as his former attractions, but it was through no fault of the management.

PARK AND MALL

"SEEING'S BELIEVING," Viola Dana (Metro). This picture was featured for three days and *Back Pay* was shown during the last half of the week.

COLUMBIA, S. C.

LESTER'S RIVOLI

"THE GOLDEN GALLOWS," Miss DuPont (Universal).—Played to very acceptable business and is a pleasing production.

KANSAS CITY

LIBERTY

"THE GOOD PROVIDER," Special cast (Paramount). An excellent week's business. One of the best drawing cards in several weeks.

Short Subjects.—"Aesop's Fables," comedy, and Pathe News, current events.

Exploitation.—"Mothers' Week" was featured in conjunction with the picture, which was played up as a production for patient parents and impatient children. Large three column by half page, depicting father and mother, son and daughter, was played up in newspaper space. Also billboard and lobby display space.

DORIC

"PARDON MY FRENCH," Vivian Martin (Goldwyn). This one did only a fair week's business. Competition was strong and weather warm.

Short Subjects.—"In the Movies," Snub Pollard, comedy, and International News, current events.

Exploitation.—The name of Vivian Martin and the fact that the production is from the farce comedy, "Polly in the Pantry," was played up in newspaper, billboard and lobby display space.

NEWMAN

"TURN TO THE RIGHT," Special cast (Metro).—An extensive advertising campaign put this one over great. Good week's attendance.

Current Events.—Newman News and Views.

Exploitation.—Card board signs, cut in the shape of index fingers, bearing the words, "Turn to the Right," were placed at the entrance of driveways to motor car filling stations, and at various other locations about the city. The line, "A 'Peachy' Picture About Peaches," was used extensively in newspaper space. Also billboard and lobby display space.

ROYAL

"SMILIN' THROUGH," Norma Talmadge (First National). Despite the fact that this was a return engagement, the attendance was good all week.

Current Events.—Royal Screen Magazine.

Exploitation.—The most vital factor in the advertising of this picture hinged upon the line, "Establishing a precedent! For the first time in its history—and the Royal is nearly eight years old—a picture is being brought back for a return engagement."

TWELFTH STREET

"FOOTFALLS," Special Cast (Fox). This one did an average business for a week's run.

Short Subjects.—Torchy comedy and Screen Magazine, current events.

Exploitation. — The letters spelling "Footfalls," in large black-face type, and arranged in the formation of blocks, forming stairs, with the feet of men and women visible, were featured in newspaper space, at the bottom of which was a large question mark.

LOS ANGELES

MILLERS

"THE SILENT CALL," Special Cast (First National). Closed after showing 14 weeks which totaled 99 days and registered over 250,000 paid admissions. It played to 792 performances and the only trouble with a picture like that, management said, was there were so few of them. It has broken all records in Los Angeles for long runs and has proven a revelation to exhibitor and director alike. Comedy on bill, "Schooldays."

CALIFORNIA

"HIS BACK AGAINST THE WALL," Raymond Hatton (Goldwyn). Went over fairly well. Added feature, "Bali, the Unknown." Best travel story shown in Los Angeles for some time. House was only fairly well patronized.

Short Subjects.—Carli D. Elinor's popular daily concert, California, Topical Review and Magazine, Topics of the Day.

KINEMA

"SMILIN' THROUGH," Norma Talmadge (First National). In the second week, and will be held over for the third week. Has received a wealth of news space.

HIPPODROME

"THE CLOSED ROAD," House Peters. Usual advertisement and a good audience

picture. Feature given preference over vaudeville bill in adv. space.

PANTAGES

"MARRY THE POOR GIRL" and "HIGH AND DIZZY." The former Mr. and Mrs. Carter DeHaven (Pathe). Very good audience picture. The latter, Harold Lloyd (Pathe), a reissue. Lloyd's name a drawing card. No exploitation used.

CLUNE'S BROADWAY

"SILENT YEARS," All Star Cast, (R-C.). Also "BRIDE AND GROOM," Harold Lloyd (Pathe). The theatre played to an excellent box office in spite of the extreme heat part of the week and heavy fog the first of the week. Usual weekly advertising was used and no exploitation.

GRAUMAN'S

"THE BACHELOR DADDY," Thomas Meighan (Paramount). Went over big, very well criticized with numerous news stories. Management does not believe in billboard advertising. Pictures are unexploited except for the daily newspaper space.

Short Subjects.—Pathe Weekly, Grauman's Symphony Orchestra, atmospheric prologue.

GRAUMAN'S RIALTO

"BEYOND THE ROCKS," Gloria Swanson (Paramount). In the second week, receipts fell off slightly over the first week, but considered good business. No billboards, usual weekly advertising and no exploitation.

LOEW'S STATE

"FASCINATION," Mae Murray (Metro). In the second week, a little drop over the first weeks run, but still very good business; above the average. The picture was widely exploited with added advertising space and 35 window tieups and plenty of news space. No billboards.

TALLY'S BROADWAY

"TOO MUCH BUSINESS," All Star (Vitagraph). It marked the twelfth anniversary of the Tally Theatre and announcement was given plenty of space in the dailies. The picture was very well received. Daily advertising doubled, no exploitation.

SUPERBA

"A WONDERFUL WIFE," Miss Dupont (Universal). This is the sixth picture in which Miss Dupont has starred and it has drawn better than any of the former releases. The "Leather Pushers" was an added attraction on the bill.

SYMPHONY

"THE FIGHTING STREAK," Tom Mix (Fox).—Business good. Usual advertising and no exploitation.

MISSION THEATRE

"ORPHANS OF THE STORM," the Gish Sisters (United Artists). Run five weeks and dropped very little over the first week. Considered very good business.

MILWAUKEE

ALHAMBRA

"ORPHANS OF THE STORM," Lillian and Dorothy Gish (United Artists).—Excellent business. Film ran two weeks to crowded houses at popular price.

Exploitation. — Newspaper publicity, street car and billboard and lobby advertising displays.

BUTTERFLY

"FAIR LADY," Betty Blythe (Famous). —Good business. Newspaper criticisms unanimously favorable.

Exploitation. — Lobby display, newspaper, street car advertising.

Short Subjects.—Century comedy, Fox News reels.

MERRILL

"OUR MUTUAL FRIEND," All Star Cast.—Fair business. Picture was presented under the patronage of the Milwaukee Teachers' Association and the Parent-Teachers' Council.

Exploitation.—A local newspaper gave prizes for the best essays on the works of Dickens; special lobby display; newspaper advertising and street car posters.

Short Subjects. — "The Creation," a short Biblical film; International News Reels and first showing of the Kentucky Derby races.

GARDEN

"HER OWN MONEY," Ethel Clayton (Paramount). Good business. Miss Clayton has many fans in this section of the country, and her films can always be depended upon to draw.

Exploitation. — Lobby display, newspaper advertising.

Short Subjects.—Christie comedy, "Cold Feet" and Garden News reels.

SAXE'S RIALTO

"GLASS HOUSES," Viola Dana (Metro). Very good business. Viola Dana, the star, and the story itself received unanimous commendation from newspaper criticisms and audiences alike. Everybody liked it.

Short Subjects.—A two-act comedy starring Al St. John; Selznick News reels and fashion hints.

SAXE'S STRAND

"THE SEVENTH DAY," Richard Barthelmess (First National). Good business. Dick Barthelmess has many admirers in Milwaukee, and Louise Huff, whom we have not seen for some time here, received a cordial welcome back.

Short Subjects.—"Buster" Keaton in "Cops;" First National Kinograms and Sketchograms.

MINNEAPOLIS

STATE

"MORAN OF THE LADY LETTY," Dorothy Dalton and Rudolph Valentino (Paramount.) Valentino's popularity was noticeable in the heavy attendance. Stirring action of picture pleased the audiences.

Short Subjects.—A Johnny Hines comedy, the State Digest and special numbers by Pallma's Band Supreme.

NEW GARRICK

"TURN TO THE RIGHT," Alice Terry (Metro). The picture was fairly well attended. The stage play of the same name was here recently and this undoubtedly affected the attendance. It pleased.

BLUE MOUSE

"BEYOND THE RAINBOW," Harry Morey (R-C Pictures). The attendance was excellent. The audiences were taken with the picture and many favorable comments were heard.

NEW STRAND

"THE BARNSTORMER," Charles Ray (First National).—Considered not up to the average of Ray's pictures. It held up well during the first part of the week, but attendance slumped somewhat toward the last.

NEW ASTER

"THE SCRAPPER," Herbert Rawlinson (Universal). It drew fairly well. This type of picture always draws well with the fans. However, Rawlinson has not been seen here for some time and this had something to do in keeping down attendance.

NEW HENNEPIN

"TILLIE," Helen R. Martin (Realart). This picture went over well. It created much favorable comment and, with a strong vaudeville bill, made up a good program.

NORFOLK, VA.

WELLS

"POLLY OF THE FOLLIES," Constance Talmadge (First National).—A whole week to very good business, but rather disappointing to Talmadge fans.

GRANBY

"MOLLY O," Mabel Normand (First National).—A whole week to capacity business. A sure box office bet.

STRAND

"RECKLESS YOUTH," Elaine Hammerstein (Select).—Fair business in the face of strong opposition.

OKLAHOMA CITY

CAPITOL

"SCHOOL DAYS," Wesley Barry (Warner Bros.). This picture ran the entire week with packed house at all times. According to the management, it proved itself one of the best moneymakers in a long time. The picture was heavily exploited by newspaper advertising and cutouts used in many stores throughout the city. Billboard and street car also advertised extensively.

Short Subjects.—"Leather Pushers," "Round Three," Capitol News and Kinograms.

CRITERION

"MOLLY O," Mabel Normand (First National). Audience and newspaper criticisms unanimous in their approval of the picture. Splendid houses prevailed all week.

"MOTHER O' MINE," Lloyd Hughes and Betty Blythe (Associated Producers). A well-balanced bill and pleased large audiences prevailed.

EMPRESS

"THE SONG OF LIFE," Gaston Glass and Grace Darmond (First National). The picture enjoyed, pleased large business.

Short Subjects.—"The Skipper's Policy," Pathe News.

"GAY AND DEVILISH," Doris May (First National). The picture enjoyed splendid pleased business for second half of the week.

BROADWAY

"THE CONFESSION," Henry Walthal (National Film Corp). The picture enjoyed pleased good business.

"THE MYSTERIOUS RIDER," Robert McKim and Claire Adams. Drew good houses for last half of the week.

NEW FOLLY

"BUCKING THE TIGER," Conway Tearle (Selznick). The picture enjoyed, pleased good business.

"THE CALL OF HOME," Special Cast (Robertson-Cole). Fine picture and business.

"THE NIGHT ROSE," Special Cast (Goldwyn). Very good audiences, picture pleased. No exploitation and average advertising.

RIALTO

"THE BROADWAY PEACOCK," Pearl White (Fox). Only a fair return. The picture was put on with the average amount of advertising.

Short Subjects. — Sunshine comedy, "Pardon Me," Mutt and Jeff in Fast Freight, Fox News and Views.

PHILADELPHIA

STANLEY

"BEYOND THE ROCKS," Gloria Swanson and Rudolph Valentino (Paramount). The drawing power of these stars is tremendous, and the picture drew such big houses that it was held over for the second week.

Short Subjects. — "Out of the Inkwell" cartoon, Bruce scenic, "My Country," and Pathe News.

KARLTON

"ACROSS THE CONTINENT," Wallace Reid (Paramount). Drew well all week, with increasing business the last three days.

Short Subjects.—Mack Sennett comedy, "Gymnasium Jim" scene, "Cataracting Niagara," and Pathe News.

ARCADIA

"MIDNIGHT," Constance Binney (Realart). Picture drew good houses considering strong counter attractions in the immediate vicinity.

Short Subjects.—Monty Banks comedy, "Please Remit," Pathe News and Movie Chats.

VICTORIA

"MAN TO MAN," Harry Carey (Universal). Title well put across with lobby displays and satisfactory business all week.

Short Subjects.—Mack Sennett comedy, "Gymnasium Jim," Pathe News and scenic, "Automotive Power."

CAPITAL

"BACK PAY," Matt Moore and Seena Owen (Paramount). It was well advertised as a picture of merit, and enjoyed good patronage throughout the week.

Short Subjects.—Christie comedy, "Fair Enough," Kinograms, and scenic, "Away Dull Care."

REGENT

"I CAN EXPLAIN," Gareth Hughes (Metro). Did not do so well, and story was not, it appeared, to the general liking of the patrons.

Short Subjects.—Mutt and Jeff cartoon, "Hop, Skip and Jump," one reel; Harold Lloyd, "Follow the Crowd," and Pathe News.

STANTON

"ORPHANS OF THE STORM," Lillian and Dorothy Gish (United Artists). Run for the first time in the city at popular prices, it did very well. Being held over indefinitely. Fox News also shown.

ST. LOUIS, MO.

Note—It must be understood that owing to the musicians walking out in the theatres here that none of these houses have music.

MISSOURI

"BEYOND THE ROCKS," Gloria Swanson and Rudolph Valentino (Paramount). Attendance was very good. Despite various papers panning the picture some of the matinées and nights registered well.

Short Subjects.—News and Views, Short comedy, Topics.

Exploitation.—The Missouri advertising representative played up four things big. The two stars, the fact that it was an Elinor Glyn story and the gorgeous gowns worn by Miss Swanson. Copy was increased and the two stars and Miss Glyn's name held the majority of space.

NEW GRAND CENTRAL

"THE PRIMITIVE LOVER," Constance Talmadge (First National.) Connie never fails to draw in this city; very good attendance all week. Local papers gave praise to the picture.

Short Subjects.—A short subject, "How to Grow Thin." As a short subject this is one of the best ever. News and Views, Topics and Johnny Hines in "Torchy's Ghost."

Exploitation.—An increase in space. "How to Grow Thin" subject given equal space as feature during the week in local paper advertising. A teaser read, "All ladies weighing over two hundred pounds admitted Free to Matinées to see 'How to Grow Thin.'"

WEST END LYRIC

"GAS, OIL AND WATER," Charles Ray (First National). Night attendance very good during the engagement. Ray popular here.

Short Subjects.—Ben Turpin in "Step Forward." News and Views and Topics.

Exploitation.—Increase in space. Turpin's offering played up almost as large as feature in advertising copy.

ST. PAUL

CAPITOL

"POLLY OF THE FOLLIES," Constance Talmadge (First National). Pronounced by patrons as one of, if not the best picture Miss Talmadge ever appeared in. They were delighted with the attraction and a full house was the result throughout the week.

Short Subjects.—A Johnny Hines comedy, Capitol Digest, vocal solo and a special orchestral program.

NEW GARRICK

"TURN TO THE RIGHT," Alice Terry (Metro). Did a good business and packed them in at times during the week. Part of the attendance was undoubtedly due to clever advertising, which took advantage of the recent appearance of the stage play of the same name.

TOWER

"BACK PAY," Seena Owen (Paramount). Attendance was up to the average. While the picture was not considered as good as some of the stories from the pen of Fannie Hurst that have been screened, it went over well with the majority of the patrons.

NEW ASTOR

"THE BARNSTORMER," Charles Ray (First National). The picture was a fair success during its week's stay.

STRAND

"PENROD," Wesley Barry (First National). Heavy attendance during the week. It went over well.

SEATTLE, WASH.

STRAND

"IS MATRIMONY A FAILURE?" All star (Paramount). Booked for four days, held over week by popular demand.

Exploitation.—Newspaper advertising, billboards, window cards and lobby display.

Short subjects. — "Campbell of the Mounted," Irving Cummings. "Nights of Many Shadows," Bruce Scenic, Kinograms.

COLISEUM

"THE SEVENTH DAY," Richard Barthelmess (First National). Audiences well sustained throughout engagement.

Exploitation.—Billboards, window cards, regular newspaper space and lobby trim.

Short Subjects.—"Toonerville Trolley," Sunset-Burrud Scenic, Pathe News, Kinograms.

COLUMBIA

"THE MAN UNDER COVER," Herbert Rawlinson (Universal). Patronage better than average.

Exploitation. — Newspaper advertising, interest heightened by announcement that "crook" feature was written by life-termer. Lobby display with cutouts in blue velvet frames.

Short Subjects.—"Cheerful Credit" Century comedy starring Brownie Dog. International news.

WINTER GARDEN

"WOMAN, WAKE UP!" Florence Vidor (Associated Exchanges). Fair business.

Exploitation.—Regular newspaper space, lobby display.

LIBERTY

First Half—"THE CRIMSON CHALLENGE," Dorothy Dalton (Paramount). Good business. Star has nice following here.

Exploitation. — Newspaper, billboards, window cards and lobby display with stills of star.

Short Subject.—"Bright Eyes," Ben Turpin. Liberty news.

Last half: "The Devil's Pawn," Pola Negri. Good business.

Exploitation.—Billboards, newspaper and lobby cards.

Short Subjects.—"Torchy's Frame Up," Starring Johnny Hines. "Trapping the Weasel," a Bill and Bob adventure, Liberty News.

BLUE MOUSE

"THE FOUR HORSEMEN OF THE APOCALYPSE," Rodolf Valentino (Metro). Excellent business. Third popular engagement at same house.

Exploitation.—Newspaper advertising, lobby display and original musical score.

PALACE HIP

"AT THE STAGE DOOR," Billie Dove. Splendid business. Very well received.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
"Across the Continent"	(Wallace Reid and Mary MacLaren)	Paramount	May 6	1683
"All's Fair in Love"	(May Collins and Richard Dix)	Goldwyn	May 20	1849
"Any Wife"	(Pearl White)	Fox	Apr. 8	1373
"Arabian Love"	(John Gilbert and Barbara Bedford)	Fox	Apr. 15	1449
"Bachelor Daddy, The"	(Thomas Meighan)	Paramount	May 6	1679
"Barnstormer, The"	(Charles Ray)	First National	May 13	1775
"Bearcat, The"	(Hoot Gibson and Lilian Rich)	Universal	Apr. 8	1371
"Beautiful Liar"	(Katherine MacDonald)	First National	Apr. 22	1517
"Beauty Shop, The"	(All-Star Cast)	Paramount	May 20	1847
"Beauty's Worth"	(Marion Davies)	Paramount	Apr. 8	1369
"Beyond the Rocks"	(Gloria Swanson and Rodolph Valentino)	Paramount	May 20	1853
"Bobbed Hair"	(Wanda Hawley and William Boyd)	Paramount	Apr. 29	1593
"Bought and Paid For"	(Agnes Ayres and Jack Holt)	Paramount	Mar. 25	1217
"Broken Silence, The"	(Zeena Keefe)	Arrow Film Corp.	May 6	1641
"Cave Girl, The"	(Teddie Gerard)	First National	Mar. 18	1143
"Channing of the Northwest"	(Eugene O'Brien)	Selznick	May 20	1855
"Come On Over"	(Colleen Moore and Ralph Graves)	Goldwyn	Mar. 25	1217
"Cradle, The"	(Ethel Clayton and Charles Meredith)		Apr. 1	1299
"Crimson Challenge, The"	(Dorothy Dalton)	Paramount	Apr. 22	1517
"Dangerous Little Demon, The"	(Marie Prevost)	Universal	Mar. 25	1213
"Desert Blossoms"	(William Russell)	Fox	Apr. 15	1451
"Determination,"	Lee & Bradford—State Rights (Al Lincoln and James Melvale)		Mar. 18	1115
"Deuce of Spades, The"	(Charles Ray)	First National	May 20	1847
"Don't Doubt Your Wife"	(Leah Baird)	Associated Exhibitors	May 6	1673
"Don't Write Letters"	(Gareth Hughes)	Metro	May 27	1933
"Elope if You Must"	(Eileen Percy and Edward Sutherland)	Fox	Apr. 1	1295
"Exposé of Sawing a Lady in Half, The"	(Clarion Photoplays)		Apr. 15	1405
"Fair Lady"	(Betty Blythe and Robert Elliott)	United Artists	Mar. 25	1221
"Fascination"	(Mae Murray)	Metro Pictures Corp.	Apr. 29	1601
"Fighting Streak, The"	(Tom Mix and Patsy Ruth Miller)	Fox	May 6	1671
"Find the Woman"	(Alma Rubens and Harrison Ford)	Cosmopolitan Production	May 27	1935
"First Love"	(Constance Binney)	Paramount	Apr. 15	1445
"First Woman, The"	(Mildred Harris and Percy Marmont)	R-C	May 27	1933
"For the Defense"	(Ethel Clayton and Vernon Steel)	Famous Players-Lasky	May 13	1773
"Forest King, The"	(Lillian Hall and Reed Chapman)	Pacific Film Co. (State Rights)	Mar. 25	1183
"Free Air"	(Tom Douglas and Marjorie Seaman)	Hodkinson	Apr. 15	1443
"Game Chicken, The"	(Bebe Daniels)	Paramount-Realart	Apr. 22	1519
"Gas, Oil and Water"	(Charles Ray)	First National	Apr. 1	1293
"Guilty Conscience, A"	(Antonio Moreno and Betty Francisco)	Vitagraph	May 6	1675
"Glass Houses"	(Viola Dana)	Metro	Mar. 25	1219
"Glorious Adventure, The"	(Lady Diana Manners)	Blackton Prod.	May 6	1681
"Glorious Fool, The"	(Helene Chadwick and Richard Dix)	Goldwyn	Apr. 1	1297
"Go Get 'Em Hutch"	(Charles Hutchinson)	Pathe Serial	Apr. 8	1375
"Good Provider, The"	(Vera Gordon and Dore Davidson)	Paramount	Apr. 22	1519
"Gray Dawn, The"	(Carl Gantvoort and Claire Adams)	Hodkinson	May 6	1681
"Green Temptation, The"	(Betty Compson)	Paramount	Apr. 1	1291
"Gypsy Passion"	(All-Star Cast)	Vitagraph	Apr. 8	1373
"Hate"	(Alice Lake)	Metro	May 20	1845
"Heart Specialist, The"	(Mary Miles Minter)	Realart	May 13	1775
"Her Mad Bargain"	(Anita Stewart)	First National	May 6	1683
"Hills of Missing Men"	(Helen Holmes and J. C. McGowan)		May 20	1845
"His Back Against the Wall"	(Raymond Hatton and Virginia Valli)	Goldwyn	May 27	1939
"His Wife's Husband"	(Betty Blythe and Huntley Gordon)	American Releasing Corporation	May 20	1853
"Homespun Vamp, A"	(May McAvoy)	Realart	Apr. 8	1375
"I Can Explain"	(Gareth Hughes)	Metro	Apr. 1	1299
"In Self-Defense"	(All-Star Cast)	Swedish Biograph	May 6	1641
"Infidel, The"	(Katherine MacDonald and Robert Ellis)	First National	Apr. 29	1597
"Invisible Fear, The"	(Anita Stewart)	First National	Apr. 29	1595
"Iron to Gold"	(Dustin Farnum and Margaret Marsh)	Fox	Mar. 18	1149
"Is Matrimony a Failure?"	(All-Star Cast)	Paramount	Apr. 29	1603
"Island Wives"	(Corinne Griffith)	Vitagraph	Apr. 29	1603
"Kindred of the Dust"	(Miriam Cooper and Ralph Graves)	First National	Apr. 15	1445
"Kisses"	(Alice Lake and Harry Myers)	Metro	Apr. 15	1441
"Lady Godiva"	(Special Cast)	Associated Exhibitors	May 20	1851
"Last Trail, The"	(All-Star Cast)	Fox	Mar. 18	1149
"Love Never Dies"	(Lloyd Hughes and Madge Bellamy)	First National	Mar. 25	1215
"Loves of Pharaoh, The"	(All-Star)	Famous Players	Mar. 25	1221
"Love's Masquerade"	(Conway Tearle)	Selznick	May 13	1779
"Lying Truth, The"	(Marjorie Daw and Pat O'Malley)	American Releasing Corporation	May 6	1679
"Man from Beyond, The"	(Houdini)	Houdini Productions	Apr. 15	1406
"Man from Downing Street, The"	(Earle Williams)	Vitagraph	Apr. 22	1521
"Man from Hell's River"	(Irving Cummings)	Western Pictures Exploitation	Apr. 29	1557
"Man from Home, The"	(James Kirkwood and Anna Q. Nilsson)	Paramount	May 13	1777
"Man Who Married His Own Wife, The"	(Frank Mayo and Sylvia Breamer)	Universal	May 13	1769
"Man Under Cover, The"	(Herbert Rawlinson and Barbara Bedford)	Universal	Apr. 22	1523
"Man with Two Mothers, The"	(All-Star Cast)	Goldwyn	Apr. 29	1599
"Marry the Poor Girl"	(Mr. and Mrs. Carter De Haven)	Associated Exhibitors	Apr. 29	1597
"Midnight"	(Constance Binney and William Courtleigh)	Realart	Apr. 29	1601
"Missing Husbands"	(Special Cast)	Metro	May 27	1939
"Mistress of the World,"	Episode No. 1 (Mia May)	Paramount	Mar. 18	1145
"Mistress of the World,"	Episode No. 2 (Mia May)	Paramount	Mar. 25	1213
"Mistress of the World,"	No. 3 and No. 4 (Mia May)	Paramount	Apr. 8	1367
"Money to Burn"	(William Russell)	Fox	Apr. 22	1513
"My Old Kentucky Home"	(Monte Blue and Sigrid Holmquist)	American Releasing Corporation	May 13	1771
"Night Riders, The"	(Albert Ray and Maudie Dunham)	Second National Pictures	Apr. 29	1558
"No Trespassing"	(Irene Castle)	Hodkinson	May 6	1677
"North of the Rio Grande"	(Bebe Daniels and Jack Holt)	Paramount	May 27	1937
"Other Women's Clothes"	(Mabel Ballin)	Hodkinson	Apr. 1	1295
"Pasteboard Crown, A"	(Evelyn Greely and Robert Elliott)	Pathe	May 13	1769
"Pay Day"	(Charles Chaplin)	First National	Apr. 15	1449
"Primitive Lover, The"	(Constance Talmadge and Harrison Ford)	First National	May 27	1937
"Prophet's Paradise, The"	(Eugene O'Brien and Sigrid Holmquist)	Selznick	Apr. 22	1523
"Queen o' the Turf"	(Brownie Vernon)	R-C Pictures	May 27	1929
"Question of Honor, A"	(Anita Stewart)	First National	Mar. 25	1223
"Ragged Heiress, The"	(Shirley Mason)	Fox	Mar. 25	1215
"Rainbow"	(Alice Calhoun)	Vitagraph	Apr. 29	1593
"Reckless Chances"	(J. P. McGowan and Dorothy Ward)	Associated Exhibitors	Apr. 29	1591
"Reckless Youth"	(Elaine Hammerstein)	Selznick	Apr. 29	1599
"Red Peacock, The"	(Poli Negri)	Paramount	Apr. 15	1451
"Referee, The"	(Conway Tearle)	Selznick	May 20	1849
"Reported Missing"	(Owen Moore)	Selznick	Apr. 22	1515
"Ridin' Wild"	(Roy Stewart, Wallace Beery and Marjorie Daw)	Western Pictures Exploitation	Apr. 29	1557
"Robinson Crusoe"	(Harry Myers)	Universal	Apr. 1	1291
"Rosary, The"	(Lewis S. Stone and Jane Novak)	First National	Apr. 1	1297
"Seeing's Believing"	(Viola Dana)	Metro	Apr. 8	1371
"Secret of the Hills, The"	(Antonio Moreno and Lillian Hall)	Vitagraph	Mar. 25	1219
"Second Hand Rose"	(Gladys Walton)	Universal	May 20	1843
"Seventh Day, The"	(Richard Barthelmess)	First National	Apr. 1	1293
"Shackles of Gold"	(William Farnum)	Fox	May 20	1851
"Shattered Idols"	(James Morrison and Marguerite de la Motte)	First National	Mar. 18	1151
"Sheik of Araby, The"	(H. B. Warner and Barbara Castleton)	R-C Pictures	May 13	1771
"Sheik's Wife, The"	(Emmy Lynn and Marcel Vibert)		Mar. 18	1145
"Sherlock Holmes"	(John Barrymore)		May 27	1931
"Silent Vow, The"	(Wm. Duncan and Edith Johnson)	Vitagraph	May 6	1677
"Sisters"	(Seena Owen, Gladys Leslie and Matt Moore)	American Releasing Corp.	Apr. 15	1443
"Sleepwalker, The"	(Constance Binney)	Realart	May 13	1779
"Smilin' Through"	(Norma Talmadge)	First National	Mar. 18	1147
"Step on It"	(Hoot Gibson)	Universal	May 27	1929
"Through a Glass Window"	(May McAvoy)	Famous Players-Lasky	May 6	1671
"Tillie"	(Mary Miles Minter)	Paramount	May 6	1675
"Too Much Business"	(Ethel Grey Terry and Edward Horton)	Vitagraph	Apr. 8	1369
"Too Much Married"	(Mary Anderson and Roscoe Karns)	Associated Photoplays (State Rights)	Mar. 25	1183
"Trap, The"	(Lon Chaney)	Universal	May 13	1773
"Travelin' On"	(Wm. S. Hart)	Paramount	Mar. 25	1223
"Truthful Liar, The"	(Wanda Hawley and Edgar Hearn)	Famous Players-Lasky	May 6	1673
"Up and Going"	(Tom Mix)	Fox	Apr. 8	1367
"Vermilion Pencil, The"	(Sessue Hayakawa)	R-C Pictures	Mar. 18	1151
"Virginia Courtship, A"	(May McAvoy)	Realart	Mar. 18	1147
"Watch Your Step"	(Cullen Landis and Patsy Ruth Miller)	Goldwyn	May 27	1935
"Western Speed"	(Charles Jones and Eileen Percy)	Fox	May 13	1777
"When Romance Rides"	(Claire Adams and Carl Gantvoort)	Goldwyn	Apr. 22	1521
"Wide Open Town, A"	(Conway Tearle and Faire Binney)	Selznick	Apr. 15	1447
"Wife Against Wife"	(Pauline Starke)	First National	May 20	1855
"Wife Trap, The"	(Mia May)	Famous Players-Lasky	May 20	1843
"Wise Kid, The"	(Gladys Walton)	Universal	Mar. 18	1143
"Without Fear"	(Pearl White and Robert Elliott)	Fox	Apr. 29	1591
"Woman He Married, The"	(Anita Stewart)	First National	Apr. 22	1513
"Woman's Side, The"	(Katherine MacDonald)	First National	Apr. 15	1447
"Woman, Wake Up!"	(Florence Vidor)	Associated Exhibitors-Pathe	Apr. 22	1515
"Wonderful Wife, A"	(Miss DuPont and Vernon Steele)	Universal	Apr. 29	1595
"Yellow Stain, The"	(John Gilbert)	Fox	May 27	1931
"Your Best Friend"	(Vera Gordon)	Warner Brothers	Apr. 15	1405

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
Cardigan (Messmore Kendall)	7,000*
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	5,000*
Daring Dangers (Cliff Smith)	5,000*
Jan of the Big Snows (J. Oliver Curwood)	5,000*
The Cradle Buster (Tuttle Walter)	6,000*
Blueheard, Jr. (Jas. Livingston)	5,000*
The Lying Truth (Marion Fairfax)	6,000*
Sisters (International Film)	7,000*
The Hidden Woman (Nanuet Am. Corp.)	5,000*
My Old Kentucky Home (Pyramid Pictures)	6,000*
Man's Law and God's (Finis Fox)	5,000*
The Three Buckaroos (Fred Balshofer)	5,000*
The Pillagers (Louis Wm. Chaudet)	6,000*
Destiny's Isle (Wm. P. S. Earle)	6,000*
False Fronts (Herold Bros.)	6,000*
The Mohican's Daughter (S. E. V. Taylor)	6,000*
His Wife's Husband (Pyramid)	6,000*
The Great Alone (West Coast Films)	6,000*
Me and My Gal (Welsh-Pearson)	5,000*
Queen of the Moulin Rouge (Pyramid Pictures)	6,000
Moongold (Will Bradley)	2,000

ASSOCIATED PHOTOPLAYS, INC.

SPENCER PRODUCTIONS	
The Wolverine (Helen Gibson)	4,921
CLIFF SMITH PRODUCTIONS	
Western Hearts (Art Station and Josie Sedgwick)	4,711
Crossing Trails (Pete Morrison)	4,539

ASSOCIATED EXHIBITORS

(Distrihuted through Pathe)

ASSOCIATED FEATURES	
The Rider of the King Log (Special)	5,000*
The Road to London (Bryant Washburn)	5,000*
Sin of Martha Queed, The (Alan Dwan Prod.)	6,000*
Marry the Poor Girl (Mr. and Mrs. Carter DeHaven)	6,000*
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Douht Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*
HAROLD LLOYD COMEDIES	
Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*
PLAYGOERS PICTURES, INC.	
Across the Divide (J. P. McGowan)	5,200*
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smoky (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harhor (Margaret Beecher)	6,000*
Pastehoard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES	
Boomerang Bill (Lionel Barrymore-Cosmopolitan Prod.)	5,489
A Homespun Vamp (May McAvoy-Realart Prod.)	4,777
Love's Boomerang (John S. Rohertson Prod.)	5,618
Her Own Money (Ethel Clayton)	4,981
Midnight (Constance Binny-Realart Prod.)	4,653
The Red Peacock (Pola Negri)	6,735
A Game Chicken (Behe Daniels-Realart Prod.)	4,748
Travelin' On (William S. Hart)	6,267
Forever (George Fitzmaurice Prod.)	7,236
The Mistress of the World (Chapter 1) Spec. Prod.)	5,647
The World's Champion (Wallace Reid)	5,030
The Mistress of the World (Chapter 2) (Spec. Prod.)	5,275
Her Husband's Trademark (Gloria Swanson)	5,101
Bohhed Hair (Wanda Hawley) (Realart)	4,395
Fool's Paradise (Cecil B. DeMille Prod.)	8,681
The Mistress of the World (Chapter 3) (Spec. Prod.)	5,061
The Heart Specialist (Mary Miles Minter-Realart)	4,768
Beauty's Worth (Marion Davies-Cosmopolitan)	6,751
The Mistress of the World (Chapter 4) (Spec. Prod.)	3,825
The Green Temptation (Betty Compson)	6,165
Through a Glass Window (May McAvoy-Realart)	4,490
Find the Woman (Cosmopolitan)	5,144
The Cradle (Ethel Clayton)	4,698
The Sleep Walker (Constance Binney-Realart)	4,530
Bought and Paid For (Wm. de Mille-Ayres-Holt)	5,601
The Devil's Pawn (Pola Negri)	4,712
The Crimson Challenge (Dorothy Dalton)	4,942
The Truthful Liar (Wanda Hawley-Realart)	5,243
The Spanish Jade (John S. Robertson Prod.)	5,111
Is Matrimony a Failure? (J. Cruze-All Star Prod.)	5,612
The Good Provider (Cosmopolitan)	7,753
Beyond the Rocks (Gloria Swanson-Sam Wood Prod.)	6,740
The Wife Trap (UFA Prod.)	5,207
The Beauty Shop (Cosmopolitan Prod.)	6,536
North of the Rio Grande (Jack Holt-Behe Daniels)	4,770
The Man From Home (George Fitzmaurice Prod.)	6,895
The Ordeal (Agnes Ayres)	????
The Bachelor Daddy (Thomas Meighan)	6,229
REALART PICTURES	
(Through Famous Players-Lasky)	
STAR PRODUCTIONS	
Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackhirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FIRST NATIONAL

Molly O (Mack Sennett-Mabel Normand)	7,558
The Silent Call (Trimble-Murphin Prod.)	6,784
Hail the Woman (Ince Prod.)	7,222
The Sea Lion (Bosworth Prod.)	4,367
Her Mad Bargain (Anita Stewart)	5,491
Woman's Side (Katherine MacDonald)	????
Love's Redemption (Norma Talmadge)	5,889
The Beautiful Liar (Katherine MacDonald)	5,030
My Boy (Jackie Coogan)	4,967
Shattered Idols (Frothingham Production)	5,850
The Cave Girl (Special)	4,405
The Seventh Day (Richard Barthelmess)	5,335
The Song of Life (John Stahl)	6,920
Red Hot Romance (Emerson-Loos Prod.)	6,055
The Barnstormer (Charles Ray)	5,300
Penrod (Wesley Barry) (Neilan Prod.)	8,037
The Rosary (Selig-Rorke Production)	7,045
The Woman's Side (Katherine MacDonald)	5,366
Polly of the Follies (Constance Talmadge)	6,467
A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine MacDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
ASSOCIATED PRODUCERS	
(Through First National)	
Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hohart Bosworth)	6,055*
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312
Greater Than Love	6,000*
The Forhidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicans (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. Ince)	6,000

FOX FILM CORPORATION

SPECIAL	
Over the Hill	10,500
A Virgin Paradise	7,781
A Connecticut Yankee in King Arthur's Court	8,000*
Thunderclap	6,724
Shame	8,231
Perjury	8,373
Footfalls	8,068
The Last Trial	6,355
Queen of Sheha	9,599
WILLIAM FARNUM SERIES	
His Great Sacrifice	6,282
Stage Romance, A	6,416
Shackles of Gold	????
PEARL WHITE SERIES	
Beyond Price	6,237
Any Wife	4,597
Broadway Peacock, The	4,380
Without Fear	4,406
TOM MIX SERIES	
A Ridin' Romeo	4,747
The Big Town Round-Up	4,250
After Your Own Heart	4,244
The Night Horsemen	4,993
The Rough Diamond	4,458
Trailin'	4,355
Sky-High	4,546
Chasing the Moon	5,092
Up and Going	4,525
The Fighting Streak	????
CHARLES JONES SERIES	
To a Fnish	4,000*
Bar Nothin'	4,311
Ridin' With Death	4,175
Pardon My Nerve	4,484
Western Speed	????
DUSTIN FARNUM SERIES	
The Primal Law	4,320
The Devil Within	5,997
Iron to Gold	4,515
WILLIAM RUSSELL SERIES	
Desert Blossoms	4,175
The Roof Tree	4,409
Strength of the Pines	4,382
Money to Burn	????
SHIRLEY MASON SERIES	
Ever Since Eve	4,531
Queenie	5,147
Jackie	4,943
Little Miss Smiles	4,834
The Ragged Heiress	4,888
JOHN GILBERT SERIES	
Gleam O'Dawn	4,178
Arabian Love	????
TWENTIETH CENTURY PICTURES	
Bucking the Line (Maurice Flynn)	4,544
The Jolt (Murphy-Walker)	4,835
Winning with Wits (Barharha Bedford)	4,435
Whatever She Wants (Eileen Percy)	4,616
Smiles Are Trump (Maurice Flynn)	4,049
Extra! Extra! (Walker-Murphy)	4,160
Elope If You Must (Eileen Percy)	4,995

WID GUNNING, INC.

What Do Men Want? (Claire Windsor)	6,141
Our Mutual Friend (All Star)	7,698
White Hands (Hohart Bosworth)	5,654
The Blot (Claire Windsor)	7,121
Quo Vadis (All Star)	5,884
Girl From God's Country (Nell Shipman)	6,957
Old Oaken Bucket (All Star)	5,098
Good to Evil (Lucy Doraine)	4,951
ENTERTAINMENT SERIES	
The Fire Bride	5,000*
The Madness of Love	5,000*
Alias Phil Kennedy	5,000*
The Blonde Vampire	5,000*
Foolish Monte Carlo	5,000*
The Bootleggers	5,000*
The Love Nest	5,000*
Don't Blame Your Children	5,000*
Mrs. Dane's Confession	5,000*
The Blue Mountain Mystery.	5,000*

GOLDWYN PICTURES

For Those We Love	5,752
The Invisible Power	6,613
Dangerous Curve Ahead	5,503
The Old Nest (Mary Alden)	7,250
Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Douhling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON	
The Sagebrusher (All Star)	6,000*
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Rohert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
ZANE GREY PICTURES	
The Riders of the Dawn (All Star)	6,180
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500
J. PARKER READ	
The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208
DIETRICH BECK, INC.	
The Harvest Moon (Doris Kenyon)	5,480
ARTCO PRODUCTIONS	
Cynthia-of-the-Minute (Leah Baird)	5,634
ROBERT BRUNTON	
The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925
NATIONAL PRODUCTIONS	
The Kentucky Colonel (Joseph J. Dowling)	5,965
JOSEPH LEVERING	
His Temporary Wife (Rubye De Remer)	5,329
DIAL FILM	
The Tiger's Coat (Myrtle Stedman)	4,430

*Approximately

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

The Angel of Crooked Street

Albert E. Smith Production Released by Vitagraph. Story by Harry Dittmar. Scenario by C. Graham Baker. Cameraman, Steve Smith. Directed by David Smith. Length, 5,280 Feet.

CAST AND SYNOPSIS

Jennie Marsh, Alice Calhoun; Schuyler Sanford, Ralph McCullough; "Silent" McKay, Scott McKee; Thurston, Rex Hammel; "Cap" Berry, William McCall; "Mother" DeVere, Nellie Anderson; Mrs. Sanford, Martha Mattox; Mrs. Marsh, Mary H. Young; Stoneham, George Stanley; Dan Bolton, Walter Cooper.

To support an invalid mother Jennie Marsh worked as maid in Mrs. Sanford's house. While at a dance one evening she met a young man by the name of Bolton, who escorted her home. When the girl went in at a call from Mrs. Sanford Bolton made a haul from the house. And when she returned Bolton gave her a piece of jewelry to keep. Later Mrs. Sanford discovered the robbery, and detectives found this piece in Jennie's room. She was sent to the reformatory. While there her mother died. After her release she went to live with "Mother" DeVere, whose guests were more or less inclined to keep out of sight of the police. Jennie resolved to get vengeance upon the woman who had unjustly treated her and plotted with the crooks to frame up Schuyler Sanford, her son. However she soon fell in love with the young man and was unable to go through with her plans. The boy's mother comes in and realizes that she has done Jennie a terrible wrong and consents to their marriage.

In this picture, *The Angel of Crooked Street*, which features Alice Calhoun, there is enough sympathetic appeal to win over an audience which is easily moved. But the same people will want to know why an attempt was never made to locate the man who committed the crime. The story follows the life of a girl who has unjustly been sent to prison and upon her release seeks vengeance upon her accuser. This furnishes a theme that is by no means new, but generally one that has proven satisfactory.

Points of Appeal. — The fact that the girl is absolutely innocent of the crime for which she has been sent away provides the greatest amount of pathos throughout the entire picture. With this fact in mind the ensuing happenings seems to gain force and are able to carry. The scenes at "Mother" DeVere's are also entertaining.

Cast. — Alice Calhoun does the role of Jennie Marsh with feeling. She has very good support from the other leading characters in the story.

Photography, Lighting, Direction.—The interior sets are appropriate and the few exteriors good. The lighting is well taken care of and continuity of the story easily followed. Direction O. K.

The Men of Zanzibar

Released by Fox. Story by Richard Harding Davis. Scenario by Ed. J. Le Saint. Cameraman, David Ables. Directed by Rowland V. Lee. Length 4999 Feet.

CAST AND SYNOPSIS

Hugh Hemingway, William Russell; Polly Adair, Ruth Renick; George Sheyer, Claude Peyton; Wilbur Harris, Harvey Clarke; Arthur Fearing, Arthur Morrison; Sir George Firth, Michael Dark; Lady Firth, Lila Leslie.

Wilbur Harris, the American Consul in Zanzibar, receives a letter from a detective agency in America advising him to be on the alert for Brownell, cashier of a Boston exporting company, who is believed to be headed that way. Hugh Hemingway of Boston, who answers the description of the defaulter, arrives about this time. He is attracted by Polly, the Consul's secretary. The Consul believes Hemingway is really Brownell, but notes another man at the hotel who also fits the description and registers as "George Sheyer." Hemingway searches Sheyer's room and takes a package. At the same time Sheyer is in Hemingway's room on a similar errand. He finds nothing. Sheyer discovers his package is gone. Hemingway sees that Polly favors Fearing, who is a regular visitor at the Consulate. He decides to leave Zanzibar. While Hemingway is at the Consulate, Sheyer, who claims to be a detective representing the agency in America, comes in. Hemingway confesses to the theft. Fearing states that Hemingway is doing this as a subterfuge, and confesses to the embezzlement himself. Hemingway shows Fearing the package from Sheyer's room and snaps the handcuffs on Sheyer's wrists. He then tells Fearing if he returns the money there will be no prosecution. Upon learning that Polly is only Fearing's sister, Hemingway tells her of his love.

The Men of Zanzibar is taken from the story by Richard Harding Davis and makes a slightly tepid adventurous picture. It generally pleases as it goes along and at times creates a fine suspense. There are, however, no particularly big moments. Its greatest appeal will be through the mysterious touch that predominates. It has a sprinkling of humor that hovers betwixt farce and burlesque in the character of the American Consul. The necessary love theme that materializes in the final clinch and a little extra action keep the story moving.

Points of Appeal. — The suspicions that are made to reflect directly on a great many members of the cast succeed in raising the question as to who the real crook might be. This has been well concealed until the final scenes and serves to stimulate the interest.

Cast. — William Russell does well with the material he is given as Hugh Heminway. He has been seen to better advantage and in more likeable roles in previous pictures. Other characters give adequate support.

Photography, Lighting, Direction.—Clear interiors and exteriors are usually well lighted. The effect is rather poor occasionally, caused perhaps by the apparent "faked" settings. At most times, though, the continuity and direction are both good.

GUIDE TO FEATURE RELEASES—Cont'd

	Footage
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
LEWIS TRACY	
The Silent Barrier (Sheldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Down Home (All Star)	6,335
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800
HUGO BALLIN PROD.	
Pagan Love (Rockliffe Fellows and Mabel Ballin)	6,000*
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
The Luxury Tax (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
ROCKET FILM CORP.	
The Truant Husband (All Star)	5,000*
Keeping Up With Lizzie (Enid Bennett)	6,000*
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The Match Breaker (Viola Dana)	6,000*
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Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villains (Viola Dana)	6,000*
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Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
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The Great Redeemer (All Star Cast)	5,005
TAYLOR HOLMES PROD.	
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The Very Idea	5,212
Nothing But Lies	4,882
C. E. SHURTLEFF PROD.	
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The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670
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Garments of Truth (Gareth Hughes)	4,968
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Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
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*Approximately

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The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
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Live and Let Live (Wm. Christy Cabanne)	5,900
Salvage (Pauline Frederick)	6,450
The Foolish Age (Doris May)	4,500
The Barricade (Cabanne Prod.)	6,170
The Swamp (Sessue Hayakawa)	5,600
Lure of the Jade (Pauline Frederick)	5,935
Possession (Mercaton Prod.)	6,550
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Silent Years (J. L. Gasnier)	6,056
At the Stage Door (Cabanne)	6,300
Eden and Return (Doris May)	4,831
Five Days to Live (Sessue Hayakawa)	5,356
Two Kinds of Women (Pauline Frederick)	????
Billy Jim (Fred Stone)	5,032
Why Men Forget (Special Cast)	5,299
The Call of Home (L. J. Gasnier)	5,220
Beyond the Rainbow (Cabanne Prod)	6,500
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The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
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Gay and Devilish (Doris May)	????

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Conceit (All Star)	4,580
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Dr. Jim (Frank Mayo)	4,474
A Parisian Scandal (Marie Prevost)	4,739
The Fire Eater (Hoot Gihson)	4,880
Cheated Hearts (Herhert Rawlinson)	4,415
Shattered Dreams (Miss Dupont)	4,878
Cupid Incog (Marie Prevost)	5,000*
The Guttersnipe (Gladys Walton)	4,225
Across the Dead Line (Frank Mayo)	4,886
The Scrapper (Herhert Rawlinson)	????
Headin' West (Hoot Gihson)	????
The Golden Gallows (Miss Dupont)	5,000*
Tracked to Earth (Frank Mayo)	5,000*
The Wise Kid (Gladys Walton)	5,000*
Wild Honey (Priscilla Dean)	7,000*
The Dangerous Little Demon (Marie Prevost)	5,000*
The Bear Cat (Hoot Gibson	5,000*
The Man Under Cover (Herhert Rawlinson)	5,000*
A Wonderful Wife (Miss Dupont)	5,000*
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Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

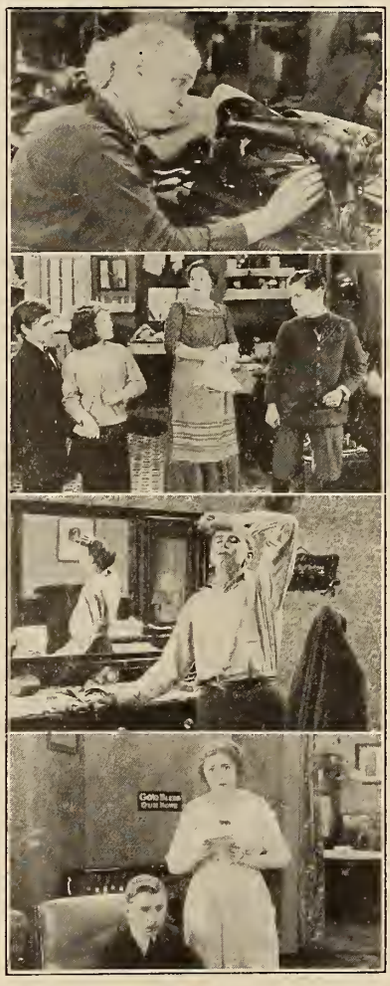
Silver Wings

Fox Photoplay. Scenario, Paul H. Sloane. Directors, Edwin Carewe and Jack Ford. Footage, 8,271.

CAST AND SYNOPSIS

Anna Webb, Mary Carr; John Webb, Lynn Hammond; John Webb, Jr., Percy Helton; Harry, Joseph Striker; Ruth, Jane Thomas; George Mills, Roy Gordon; Uncle Andrews, Claude Brook; bank president, Roger Lytton; Jerry Gibbs, Eruest Hilliard.

John and Anna Webb are the parents of three children, John, Harry and Ruth. Through an invention of the father and the executive ability and business foresight of the mother the family acquires wealth. The father dies and the mother continues the business. The older son, Harry, is lazy, a spendthrift, a social climber and thoroughly selfish. In the factory he enters the cage of John, the cashier, and abstracts cash. He forges his mother's name for a large sum of money, and it is in making good the money in order to stop prosecution of the son that the mother is bankrupted. Harry has departed leaving no address. In the meantime Harry has objected so strongly to the marriage of Ruth to a worthy young man that the daughter has left home, married, and gone to a distant city. John, unwilling to tell the truth as to his brother's thefts, leaves home under a cloud and joins his sister. The mother, reduced to poverty, is taken ill in the street, and the story of her downfall makes a page in a Sunday newspaper. John and Ruth, in the West, read the story and come home to find their mother. Harry, an outcast, is discovered by his brother and is restored to his mother and his family. The group leave New York and go to Kansas City.



Here is another story of a mother and a wayward son, one whose waywardness the overindulgent mother is directly responsible for. It is a story of an everyday family, one that starts on small beginnings. reaches affluence, and then through the misdeeds, the crimes of the older son and the extravagance into which the mother has been led by her "pet," is brought to absolute ruin. There is a daughter and a younger son, who, by reason of the intolerable dominance of the older son, are compelled to leave home. They remove to a distant city and "on their own" prosper in a moderate way—and they are happy aside from the natural concern as to what may be happening to the mother and brother in New York. *Silver Wings* is a good picture, even if it is not a great one. It possesses the quality that will hold an audience and at times move it. It might move it far more deeply were it not for the natural feeling of irritation against a mother so blinded to the faults of one son and to the virtues of the two other children; and of indignation against the cad, who, through his "jollying" tactics, so thoroughly ingratiates himself in the misplaced affection of his mother. Somehow one cannot get away from the feeling that the mother, altogether fine and lovable and portraying in many ways the highest type of motherhood, has earned a large measure of real retribution. As to the worthless son he escapes punishment that should have been swift and sure. The picture is wholesome in its influence—it cannot help being—and is one that should be seen by all the members of every family.

Points of Appeal.—There's an abundance of genuine appeal in this story. The outstanding factor, nevertheless, is that its star is the Mother of *Over the Hill* and a woman who has raised a family of six fine children. They all stood beside Mary Carr on the stage of the Apollo following the premiere performance on the night of May 17, and their appearance and the applause that greeted it was one of the moving incidents of the night. No better lobby display could be devised than a large photograph of the group. The role of Anna Webb is played by a real and not an imitation mother.

Cast.—There is a temptation to say it is flawless. Its accomplishments are measured by the opportunities. As to Mary Carr, it is unnecessary to refer at length. Percy Helton as the good son gives a notable performance of a difficult role. Joseph Striker was a thoroughly natural bad egg, and deserves credit for his self-effacement. Lynn Hammond, the father, is human. Then there are, among others, Jane Thomas, Roy Gordon, Claude Brook, Roger Lytton and Ernest Hilliard who must be named.

Photography, Lighting, Direction.—From all these angles the production is excellent.

Kissed

Universal Special Attraction. Story by Arthur Somers Roche. Scenario by Doris Schroeder. Cameraman, Bennie Bail. Directed by King Baggot. Length, 4,231 Feet.

CAST AND SYNOPSIS

Constance Keener, Marie Prevost; Merton Torrey, J. Krank Glendon; Dr. Sherman Moss, Lloyd Whitlock; Mrs. Keener, Lillian Langdon; Horace Peabody, Arthur Hoyt; Editor Needham, Percy Challenger; Bob Rennesdale, Harold Miller; Miss Smith, Marie Crisp; Jim Kernochan, Harold Goodwin.

Everyone in the little town where Connie and Merton Torrey lived considered their marriage inevitable. Everything was so matter of fact that the girl longed for romance and refused to marry Torrey. On the occasion of a masked ball, Torrey was unable to escort her to the dance and she decided to go alone. While standing out on the balcony, someone suddenly seized and kissed her, then disappeared over the railing. She watched to see where he went and discovered that he joined two other fellows who were in identical costumes as his own. Perplexed and interested she sought them out after the dance and finally decided that the thief must have been Dr. Moss. A few days later they plan to elope and after boarding the train Connie receives her first kiss from Moss. She suddenly realizes that she has eloped with the wrong man. Further down the track the train comes to a sudden stop. Torrey comes in and boldly captures his girl. He kisses her and then she is aware that he is unquestionably the thief who had set her heart pounding at the dance and disappeared.

For light frivolous entertainment Marie Prevost's new picture, *Kissed*, offers pleasant amusement. The story runs its own course with a general "much ado about nothingness." It is constructed in a romantic schoolgirl fashion and should readily satisfy an audience who takes amusement for its face value and does not question too deeply the whys and wherefores of the situations. The theme carries a somewhat new finish, but has the familiar mask ball and rejected suitor aspect of many others. However, the story on a whole is entertainingly done and contains material that popular demand praises.

Points of Appeal.—The art of osculation comes in for its full quota of prominence, as suggested by the title. Clever art titling succeeds in supplying the visible evidence of the "kick" derived therefrom where imagination is likely to fall short. The scenes in the hospital nursery also have an appeal.

Cast. — Marie Prevost gives a pleasing portrayal of Constance Keener. She possesses a great deal of charm, which she uses unstintingly in this role. Adequate support is given by other members of the cast.

Photography, Lighting, Direction.—The picture has some attractive night views and good interiors. The lighting is sufficient. Action slow in taking place, but the better part of the story runs a lively clip.

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"And Women Must Weep" ..... 1 reel
Missing Men ..... 1 reel
Nights of Many Shadows ..... 1 reel

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The Studio Rube ..... 2 reels

MUTT AND JEFF ANIMATED CARTOONS
The Tong Sandwich ..... 1 reel
Shadowed ..... 1 reel
Turkish Bath ..... 1 reel
The Big Mystery ..... 1 reel
Long Live the King ..... 1 reel
The Villiage Cut-Ups ..... 1 reel
A Messy Christmas ..... 1 reel
Fast Freight ..... 1 reel
The Stolen Snooze ..... 1 reel
Getting Ahead ..... 1 reel
Bony Parts ..... 1 reel
A Ghostly Wallop ..... 1 reel
Beside Her Cider ..... 1 reel
The Last Laugh ..... 1 reel
The Hole Cheese ..... 1 reel
The Phony Focus ..... 1 reel
The Crystal Gazer ..... 1 reel
Stuck in the Mud ..... 1 reel
Too Much Sap ..... 1 reel

LUPINO LANE SERIES
The Broker ..... 2 reels

FOX NEWS (Twice a Week)

SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes

GOLDWYN PICTURES

CAPITOL COMEDIES
Fingers and Pockets ..... 2 reels
Love and Rollers ..... 2 reels
Hearts and Hammers ..... 2 reels
At It Again ..... 2 reels
Professional Ethics ..... 2 reels
When Martin Gits Here ..... 2 reels
Ged Ap, Napoleon ..... 2 reels
You'd Better Get It ..... 2 reels
Indigo Sunday ..... 2 reels
Why Worry? ..... 2 reels
Nothing to Think About ..... 2 reels
Take It Easy ..... 2 reels

EDGAR COMEDIES
Edgar Camps Out ..... 2 reels
Edgar the Explorer ..... 2 reels
Edgar's Country Cousin ..... 2 reels
Edgar's Feast Day ..... 2 reels
Get-Rich-Quick Edgar ..... 2 reels
Edgar's Little Saw ..... 2 reels

GOLDWYN-BRAY COMICS—LAMPOONS
Happy Hooligan in "Apollo"..... 1 reel
Happy Hooligan in "Cupid's Advice"..... 1 reel
Happy Hooligan in "Happy Hoolidini"..... 1 reel
Judge Rummy in "The Prize Dance"..... 1 reel
Judge Rummy in "The Snappy Judgment" 1 reel
Happy Hooligan in "The Blacksmith"..... 1 reel
Happy Hooligan in "A Romance of '76".. 1 reel
Judge Rummy in "Why Change Your Husband?" ..... 1 reel
Happy Hooligan in "Doctor Jekyll and Mr. Zipp" ..... 1 reel
Judge Rummy in "Bear Facts" ..... 1 reel
Happy Hooligan in "Rooll Your Own"..... 1 reel
Judge Rummy in "Yes, Dear"..... 1 reel
Happy Hooligan in "Oil"..... 1 reel
Judge Rummy in "Too Much Pep"..... 1 reel

GOLDWYN-BRAY PICTOGRAPHS
Tree-Top Concert Singers ..... 1 reel
The Island of the Mist ..... 1 reel
Through the Earth ..... 1 reel
What Is Your Body Worth?..... 1 reel
A Paradise for Birds ..... 1 reel
Venice of the Orient ..... 1 reel
Action of the Human Heart ..... 1 reel
The Riveter ..... 1 reel
The Human Voice ..... 1 reel
Seein' Things on the Orinoco ..... 1 reel
Gypsy Scientists ..... 1 reel
Unshod Soldiers of the King ..... 1 reel
No Reg'lar Bird ..... 1 reel
Chemical Inspiration ..... 1 reel
Safe Combination ..... 1 reel
The City That Never Sleeps ..... 1 reel

Trouble

First National Photoplay in Five Parts. Director, Albert Austin. Running Time, Fifty-six Minutes.

CAST AND SYNOPSIS

The Boy, Jackie Coogan; Ed Lee, the Plumber, Wallace Beery; The Plumber's Wife, Gloria Hope.

Little Jackie, inmate of the Community Orphanage, runs away from the Home because objections are raised to his keeping his pet dog. A policeman finds Jackie and his dumb chum asleep in a barrel. He takes Jackie back to the Orphanage, and the dog follows. Despite all attempts to keep the dog out he sticks to Jackie, and the kind-hearted matron finally relents to the extent of allowing him to remain. A newspaper campaign is started to induce people to adopt the orphan children. Jackie and the dog fall to the wardship of Ed Lee, a plumber, and his wife. Lee is a big fellow who refuses to work and illtreats his wife. Back from jail for beating her he falls asleep. A message comes demanding his services at a wealthy lady's residence. Lee abuses Jackie when the latter awakens him and goes to sleep again. Jackie succeeds in getting his adopted father's tools to the scene of action and tackles the job, with the result that a leaking pipe bursts and the place is flooded. The mistress arrives, rescues Jackie from the indignant servants and gives him a five-dollar bill. Jackie runs home to his mother with the money, but Lee strikes her and takes it away. Jackie throws dishes at him. The noise brings a policeman to the scene. In a fight between Lee and the officer the latter is nearly knocked out, when Jackie heaves a flower pot at the bully which knocks him senseless. Lee is handcuffed and arrested. His wife's parents, living in the country, read in the morning paper of Lee's arrest on the charge. They are present in court when the case comes up. Mrs. Lee is examined and Jackie also tells the story of his adopted father's brutality. Lee is sentenced to a year in prison. The parents welcome their daughter and take her to their home, accompanied by Jackie and the ever-faithful dog, where all live happily together.

The many admirers of little Jackie Coogan will not be disappointed in this latest production exploiting their favorite. It is the sort of picture which carries a universal appeal, adults and juveniles alike will acknowledge its charm, and exhibitors will welcome it as a sure-fire box office hit. The principal drawback to the development of a child star is the propensity of the average director to handicap the youngster with situations which either display the infantile player as a veritable imp of mischief, whose trickish tendencies border on sheer viciousness, or else represent the kid as an angelic brat oozing sentimental sweetness at every pore, both characterizations being utterly untrue to life and peculiarly repulsive to the average hard-headed citizen. No such mistakes have been made in *Trouble*. The story, a model of simplicity, possesses a world of pathos without being unnecessarily "gushy," and plenty of delightful comedy; wee Jackie shows himself once more to be a wonderful actor for his age, always a real boy, natural, unaffected and a miniature dynamo in point of energy. His ability to keep an audience fluctuating between tears and laughter was never better demonstrated than when the film was given its initial metropolitan showing at the Strand Theatre, New York, recently, scoring a genuine Coogan triumph.

Points of Appeal.—The scenes in the orphanage are irresistibly funny, Jackie and his faithful dog doing splendid team work. His experiments in plumbing later on, which result in the flooding of a palatial residence, "get the laughs" in large quantity, and his affection for his adopted mother is demonstrated in a manner frankly boyish and touching. The scrap between the brutal plumber and the policeman, in which Jackie takes a hand at a crucial moment, is a whirlwind of action and the trial episode is excellent. Especial praise is due the sub-titles, which are witty, terse, pungent and help the narrative along amazingly.

Cast.—Whether in registering emotion or bringing out the fine points of comedy incidents, the tiny star never fails to score and leaves the spectator with the fixed impression that there is but one Jackie Coogan. Wallace Beery gives a vivid performance in the role of the ruffianly Edward Lee, which will earn him the hearty detestation of the gallery gods wherever the picture is shown, and add fresh lustre to his laurels as an accomplished artist. Gloria Hope is prettily appealing as the abused wife, and unbounded credit must be awarded the four-footed member of the cast, as clever a canine as ever faced a camera.

Photography, Lighting, Direction.—Exteriors and interiors are well filmed, the lighting is good, unbroken continuity prevails and the action moves swiftly throughout the entire five reels.

The Crossroads of New York

Six-Reel Mack Sennett Production. Released by Associated First National. From an Original Story by Mack Sennett. Directed by F. Richard Jones.

CAST AND SYNOPSIS

Michael Flint, George O'Hara; James Flint, Noah Beery; Grace St. Clair, Ethel Gray Terry; Press Agent, Ben Deely; Press Agent, William Bevan; John D. Anthony, Herbert Standing; A Landlay, Dot Farley; A Star Boarder, Eddie Gribbon; Ruth Anthony, Kathryn McGuire; Garrett Chesterfield, Robert Cain; A Waitress, Mildred June; A Wall Street Wolf, Raymond Griffith; A Judge, Charles Murray; A Lawyer, James Finlayson.

Michael Flint comes from the country to visit his rich city uncle, and in crossing the park he rescues a child from a runaway horse that is later stopped by a policeman. He becomes ambitious to wear a uniform, but failing to tell his uncle what kind, he lands a job as a street cleaner. Taking it good naturedly, he goes to live in a boarding house and his landlady promptly engages herself to him. In the meantime his uncle falls for a stage vamp whose demands for money become so frequent that they quarrel, and the uncle goes to Alaska and circulates the rumor that he is dead. Michael becomes his heir also inheriting the stage vamp, who brings breach of promise suit against him when his engagement to Ruth Anthony is announced. Ruth is kidnapped by a former suitor, who also entices her father to a lonely lodge in the country. Michael's case goes against him until his uncle shows up and denounces the actress. He and his uncle go to the stock market, where the bottom has fallen out on account of absence of Ruth's father. Michael, through clever calculation, discovers their whereabouts, rescues them both, and after Mr. Anthony restores the stock market Michael is rewarded by marriage with Ruth.

The only objection that could well be found with Mack Sennett's latest production, *The Crossroads of New York*, is the name. It is somewhat of a misnomer, but for all that, it is one of the most entertaining burlesques on modern melodrama that has come out of the present crop. It not only pokes all manner of fun at the stage and filmdom, but also takes a good-natured slap at the dignity of the courts by bringing in a breach-of-promise suit that is rich in comedy, then pictures the doings of some of New York's citizens and citzenesses in a very ridiculous manner. Aside from the comedy angles, it also contains quite a few thrills in the way of a rescue in Central Park, some well done falls and a fairly good fist fight. Judging its value by the enthusiastic manner a large audience received it at the Capitol the other night, this picture will probably prove to be a moneymaker of the first water. It is of a type that will appeal to the general run of human nature.

Points of Appeal.—There is enough variety in this picture to make it appeal to young and old alike. For those who like the comedy side, there are the overdrawn troubles of an unsophisticated country boy in New York, who makes a big hit with the ladies. For the thrill lover, there is a rescue in Central Park, some breath-taking falls, and a fairly good fist fight that is well staged. It also contains some very good shots of New York street scenes to satisfy those who like scenics, but the love theme is so broadly burlesqued it does not contain any appeal.

Cast.—The cast is so well balanced it would be difficult to single out any one of them without slighting the others. Each one of the different members overact their roles just enough to stamp "burlesque" on the film with an emphasis and seem to enter into the spirit of the picture—pure unadulterated fun.

Photography, Lighting, Direction.—The photography is not of the best, appearing to be slightly out of focus in places. This may be due, however, to poor lighting. The direction is excellent, and it is very seldom that sub-titles are seen that contain as much humor or carry the story forward as pointedly as those in *The Crossroads of New York*. They are of the best.

GUIDE TO SHORT SUBJECTS—Cont'd

WID GUNNING, INC.

Moongold 3,175
Bear, Boy and Dog 2,053
Puppy Days 959
Robinson Crusoe Hours 966

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor)..... 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500

INDEPENDENT FILMS ASSN.

MAX ROBERTS COMEDIES
Why Change Your Mother-in-Law?..... ????
Shimmy Isle ..... ????
Absence Without Leave ..... ????

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four Seasons (Nature Classic)..... 4 reels
THE GREAT AUTHORS (Series of 12)
John Greenleaf Whittier..... 1 reel
Washington Irving ..... 1 reel
Edgar Allen Poe ..... 1 reel
James Russell Lowell ..... 1 reel
Nathaniel Hawthorne ..... 1 reel
Oliver Wendell Holmes ..... 1 reel
William Cullen Bryant ..... 1 reel
James Fenimore Cooper ..... 1 reel
Mark Twain ..... 1 reel
Walt Whitman ..... 1 reel
Ralph Waldo Emerson ..... 1 reel
Henry Wadsworth Longfellow..... 1 reel
Official Urban Movie Chats of M. P. T. O. A. (Weekly) ..... 1 reel

METRO PICTURES CORP.

BUSTER KEATON COMEDIES
Convict 13 ..... 2 reels
One Week ..... 2 reels
The Scare Crow ..... 2 reels
Neighbors ..... 2 reels
The Haunted House ..... 2 reels
Hard Luck ..... 2 reels
The High Sign ..... 2 reels
The Goat ..... 2 reels

NATIONAL EXCHANGES, INC.

CHARLES RAY SERIES (20 Dramas).. 2 reels
Kineto Review Series (52 Releases)
KINETO REVIEWS—*The Living Book of Nature*
(*See Issue of May* 28, 1921, *for First Series*)
(*See Issue of Oct.* 29, 1921, *for Second Series*)
THIRD SERIES
Garden of the Gods—Colorado ..... 1 reel
The Science of the Soap Bubble..... 1 reel
Rio de Janeiro ..... 1 reel
Kentucky Thoroughbreds ..... 1 reel
Hiking the Alps with the Boy Scouts ..... 1 reel
Manhattan Life ..... 1 reel
Eccentricities of the Wasp and the Bee.... 1 reel
Fur and Feathers ..... 1 reel
My Adirondacks Outing ..... 1 reel
The Chemistry of Combustion ..... 1 reel
The Victory Pageants ..... 1 reel
The Delta of the Nile..... 1 reel
A Glimpse Into the Animal Kingdom.... 1 reel
KING COLE COMEDIES
Moonshiners ..... 2 reels
Strikes to Spare ..... 2 reels
Bars and Stipes ..... 2 reels
Jazz Babies ..... 2 reels
A Fresh Start ..... 2 reels
Shimmy Jim ..... 2 reels
General Nuisance ..... 2 reels
NATIONAL COMEDIES
Wanted—A Girl ..... 2 reels
A Million—More or Less ..... 2 reels
SERIAL
The Great Reward (Francis Ford and Ella Hall) ..... 15 Episodes

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—Weekly
Week of May 7
Shot Into Space (Go Get 'Em Hutch No. 5) 2 reels
Days of Old (Snub Pollard)..... 1 reel
The Eternal Triangle (Aesop Fable).....⅔ reel
Follow the Crowd (Lloyd reissue)..... 1 reel
Vengeance Is Mine (Irene Castle reissue).. 3 reels
Week of May 14
Under the Avalanche (Go Get 'Em Hutch No. 6) ..... 2 reels
Light Showers (Snub Pollard)..... 1 reel
The Model Dairy (Aesop Fable).....⅔ reel
Swing Your Partners (Lloyd reissue)..... 1 reel
Ruler of the World (reissue)..... 3 reels
Week of May 21
On Danger's Highway (Go Get 'Em Hutch No. 7) ..... 2 reels
Do Me a Favor (Snub Pollard)..... 1 reel
Love at First Sight (Aesop Fable).....⅔ reel
Why Pick on Me? (Lloyd reissue)..... 1 reel
The Cry of the Weak (reissue)..... 3 reels
Week of May 28
The Broken Life Line (Go Get 'Em Hutch No. 8) ..... 2 reels
The Movies (Snub Pollard)..... 1 reel
The Hunter and His Dog (Aesop Fable)..⅔ reel
Ask Father (Lloyd reissue)..... 1 reel
A Daughter of the West (Marie Osborne reissue) ..... 3 reels
Week of June 4
Under the Cauldron (Go Get 'Em Hutch No. 9) ..... 2 reels
Punch the Clock (Snub Pollard)..... 1 reel
The Dog and the Wolves (Aesop Fable)...⅔ reel
Nothing But Trouble (Lloyd reissue)..... 1 reel
Kidder & Ko (Bryant Washburn reissue).. 3 reels
Screen Snap Shots No. 1..... 1 reel
Week of June 11
Nanook of the North ..... 6 reels
The Edge fo the Roof (Go Get 'Em Hutch No. 10) ..... 2 reels
Strictly Modern (Pollard Comedy)..... 1 reel
The Maid and the Millionaire (Aesop Fable)⅔ reel
Week of June 18
The Air Line Route (Go Get 'Em Hutch No. 11) ..... 2 reels
Hale and Hearty (Pollard Comedy)..... 1 reel
The Farmer and His Cat (Aesop Fable)....⅔ reel
The Silver Girl (Frank Keenan reissue).... 3 reels
Screen Snapshots No. 2..... 1 reel

PIONEER FILM CORP.

THE FACTS AND FOLLIES SERIES
Babies in Bearskin ..... 1 reel
Call Me Daddy ..... 1 reel
Down Beside the Seaside ..... 1 reel
Knockout Maggie ..... 1 reel
Professor Was Right ..... 1 reel
Running Romeos ..... 1 reel
Two's Company ..... 1 reel
Young Ideas ..... 1 reel
Luke McLuke's Film-osophy, each.....½ reel
PEEP INTO THE FUTURE (series of 6) 2 reels
THE SONNY SERIES, each..... 2 reels
SERIALS
The Hope Diamond Mystery ..... 15 Episodes
The Mystery Mind ..... 15 Episodes

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

TRIART PICTURES, INC.

(*Released through Hodkinson*)
The Beggar Maid ..... 2 reels

UNIVERSAL FILM MFG. CO.

CENTURY COMEDIES
Peggy Behave (Baby Peggy)..... 2 reels
Mutts (Brownie, the Wonder Dog)..... 2 reels
Two of a Kind (Harry Sweet)..... 2 reels
The Rubberneck (Lee Moran)..... 2 reels
A Dark Horse (Sally, the Human Horse, and Charles Dorety) ..... 2 reels
No Brains ..... 2 reels
Cheerful Credit (Brownie, the Wonder Dog) 2 reels
Red Hot Rivals (Lee Moran)..... 2 reels
Sic 'Em Brownie (Brownie the Wonder Dog) ..... 2 reels
Off His Beat (Harry Sweet)..... 2 reels
The Little Rascal (Baby Peggy)..... 2 reels
Speed 'Em Up (Harry Sweet)..... 2 reels
Ten Seconds (Lee Moran)..... 2 reels
JEWEL COMEDIES
"P. D. Q." (Lee Moran)..... 2 reels
Roman Romeos (Lyons-Moran)..... 2 reels
A Monkey Movie Star ..... 2 reels
Robinson's Trousseau (Lee Moran)..... 2 reels
A Monkey Bell-Hop ..... 2 reels
Three Weeks Off (Lee Moran)..... 2 reels
JEWEL (COLLIER SERIES)
The Leather Pushers No. 1..... 2 reels
The Leather Pushers No. 2..... 2 reels
The Leather Pushers No. 3..... 2 reels
The Leather Pushers No. 4..... 2 reels
The Leather Pushers No. 5..... 2 reels
The Leather Pushers No. 6..... 2 reels
TED RIDER SERIES (Leonard Chapman)
The Girl and the Law (No. 2)..... 2 reels
Big Stakes (No. 3)..... 2 reels
When the Devil Laughed (No. 4)..... 2 reels
The Forest Runners (No. 5)..... 2 reels
The Timber Wolf (No. 6)..... 2 reels
SERIALS
The Dragon's Net ..... 15 Episodes
King of the Circus (Eddie Polo)..... 18 Episodes
The Diamond Queen (Eileen Sedgwick) 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo)..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord).... 18 Episodes
The Secret Four (Eddie Polo)..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 2 reels
The Adventures of Robinson Crusoe (Harry Myers) ..... 2 reels
Perils of the Yukon (Wm. Desmond) 18 Episodes
STAR COMEDIES
Friday, the Thirteenth ..... 1 reel
The Bottle Baby ..... 1 reel
His Inheritance Taxi ..... 1 reel
A Panicky Pullman ..... 1 reel
Beware! ..... 1 reel
A Movie Mix Up ..... 1 reel
The Minute Man ..... 1 reel
A Golf Insect ..... 1 reel
Society Sailors ..... 1 reel
Taking Things Easy ..... 1 reel
Loose Nuts ..... 1 reel
The Gay Deceiver ..... 1 reel
A Shaky Family Tree ..... 1 reel
His Prehistoric Blunder (Roy Atwell).... 1 reel
Easy to Cop (Neely Edwards)..... 1 reel
Should Watchmen Sleep (Neely Edwards).. 1 reel
Cured by Radio (Roy Atwell)..... 1 reel
UNIVERSAL SERIES
A Battle Against Odds (Eddie Polo)..... 2 reels
Cyclone Smith's Vow (Eddie Polo)..... 2 reels
Square Deal Cyclone (Eddie Polo)..... 2 reels
The Yellow Streak (Eddie Polo)..... 2 reels
The Heritage of Hate (Eddie Polo)..... 2 reels
A Ride for a Rancho (Eddie Polo)..... 2 reels
WESTERN RAILROAD DRAMAS
The Trail of the Wolf (Laura LaPlante and Percy Pembroke) ..... 2 reels
Trickery (Dorothy Woods and Harold Goodwin) ..... 2 reels
The Girl of the West (Laura LaPlante and Elmo Lincoln) ..... 2 reels
The Call of Courage (Laura LaPlante and Percy Pembroke) ..... 2 reels
The White Messenger (Eddie Polo)..... 2 reels
Treacherous Rival (Laura LaPlante and Percy Pembroke) ..... 2 reels
The Verdict (Eddie Polo)..... 2 reels
The Big Ranger (Laura La Plante and Elmo Lincoln) ..... 2 reels
Squarin' It (Neal Hart) ..... 2 reels
The Getaway ..... 2 reels
A Guilty Cause (Tom Santschi)..... 2 reels
Never Let Go (Reginald Denny) Northwest Mounted Drama ..... 2 reels
It Is the Law (Tom Santschi)..... 2 reels
Seeing Red (Tom Santschi)..... 2 reels
Plain Grit (Reginald Denny)..... 2 reels
INTERNATIONAL NEWS
(Issued Every Monday and Thursday)

VITAGRAPH

BIG V SPECIAL COMEDIES
A Parcel Post Husband ..... 2 reels
Fists and Fodder ..... 2 reels
Footprints ..... 2 reels
He Laughts Last ..... 2 reels
Springtime ..... 2 reels
The Laundry ..... 2 reels
LARRY SEMON COMEDIES
The Bell Hop ..... 2 reels
The Sawmill ..... 2 reels
The Show ..... 2 reels
JIM AUBREY COMEDIES
The Riot ..... 2 reels
The Applicant ..... 2 reels
The Messenger ..... 2 reels
The Charmed Life ..... 2 reels
SERIALS
Hidden Dangers (Joe Ryan, Jean Page) 15 Episodes
The Veiled Mystery (Antonio Moreno) 15 Episodes
The Silent Avenger (William Duncan) 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson) ..... 15 Episodes
Breaking Through ..... 15 Episodes

Very Truly Yours

Fox Photoplay in Five Parts. Author, Helen Hawkins. Scenario by Paul Schofield. Director, Harry Beaumont. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Marie Tyree, Shirley Mason; Bert Woodmansee, Alan Forrest; A. L. Woodmansee, Charles Clary; Jim Watson, Otto Hoffman; Archie Small, Harold Miller; Mrs. Evelyn Grenfall, Helen Raymond; Dr. Maddox, Hardy Kirkland.

Marie Tyree, stenographer in a hotel, falls in love with Archie Small. They are engaged, but later Archie is lured away by a widow with plenty of money. Disillusioned by her experience, Marie resolves to trap a wealthy spouse. Her chance comes when she makes the acquaintance of Bert Woodmansee at a business convention held at the hotel. Bert is said to be worth millions, and Marie captures him after a short and vigorous courtship on his part. But when the honeymoon is over she discovers to her dismay that it is Bert's uncle who is the real millionaire, while the nephew is in humble circumstances. Bert is unable to pay for some costly clothes Marie has had charged to his account. She upbraids him and leaves his house. The rich uncle receives a bill for several thousand dollars for clothes purchased by Marie, and this leads the older man to trail her down. He does so, with the result that Marie makes a wonderfully good impression upon him, wins his heart completely, through his kindly offices she and her husband are reunited and all ends well.

A bright and pleasing picture, well directed, handsomely photographed, and cleverly presented by a thoroughly capable cast, *Very Truly Yours* ranks as exceptionally good entertainment. There is a bit of a moral to the story, too, a sort of hint that money grabbing in matrimonial speculations is a dangerous experiment likely to have a disagreeable "reverse-English" effect on the speculator, also that because one person plays you false is no reason why you should thereafter view the whole world with suspicion. But no attempt at preaching is made—nothing could be further from the design or development of this latest Shirley Mason vehicle, which is a wonderfully breezy and human story, with a romantic flavor, yet natural atmosphere, not a dull moment in it, and a sure box-office winner.

Points of Appeal. — The story is convincing because the girl in the case acts just as you would expect her to do in real life under similar conditions. Nor, even when she deliberately makes up her mind to contract a loveless marriage for money's sake does she forfeit the audience's sympathy, for the impression remains that she has a sort of right to "get square" for the manner in which her first lover treated her. And when the climax brings her happiness everybody is satisfied.

Cast.—Dainty Shirley Mason is lovable and alluring in the whole of Marie Tyree, which she invests with singular charm, giving a performance remarkable for its ease and dramatic polish. Alan Forrest is excellent as the well-meaning husband, Charles Clary provides a splendid character sketch of the rich uncle, and the support is all that could be desired.

Photography, Lighting, Direction.—The interiors are handsome, the deep sets very effective and numerous pretty shots are included in the exterior scenes, with superb lighting. The continuity is unbroken and fast action governs the entire production.

The Wall Flower

Goldwyn Photoplay in Six Parts. Author, Rupert Hughes. Director, Rupert Hughes. Cameraman, John Mescall. Running Time, Sixty-five Minutes.

CAST AND SYNOPSIS

Idalene Nobbin, Colleen Moore; Walt Breen, Richard Dix; Pamela Shiel, Gertrude Astor; Prue Nickerson, Laura Laplante; Roy Duncan, Tom Gallery; Phin Larrabee, Rush Hughes; Allen Lansing, Dana Todd; Mrs. Nobbin, Fanny Stockbridge; Mrs. Nickerson, Emily Rait.

Idalene Nobbin is so accustomed to being treated as an "ugly duckling" by her mother and compelled to wear queer clothes, that she has grown to consider herself as a hopeless wallflower. She attends a dance given by Prue Nickerson, and is much surprised when Roy Duncan, football star from a nearby college, asks her to dance. But later she is made the victim of an unkind jest, which so mortifies her that she determines to kill herself. She throws herself in front of a speeding auto, is hit and picked up by Pamela Shiel, a wealthy society girl, and the latter's guest, Walter Breen. Idalene's legs are broken, and Pamela nurses her back to health in her own home. Idalene tells Pamela she wisbed to die because she was convinced no man would ever care to marry her. Pamela tries an experiment, surrounds Idalene with luxuries, teaches her to walk gracefully, how to dress her hair, wear costly clothing, and the little wallflower blossoms out into a beauty, to whom Pamela's male friends pay constant attention. Idalene falls in love with Breen. Pamela gives a party in her honor, at which those who formerly snubbed her render due homage. She refuses Breen's proposal of marriage because she learns that Pamela also loves him, and returns to her mother's house. Pamela then makes a sacrifice. She tells Breen that Idalene loves him and through Pamela's kind offices the lovers are united.

Having essayed successfully the triple role of author, scenario writer and director of *The Wall Flower*, the ambitious Mr. Rupert Hughes can be credited with having produced a feature possessed of considerable heart interest and enlivened by judicious flashes of humor. The plot is simplicity itself, sponsoring a sort of modern Cinderella heroine, a very familiar screen type, but one of which film fans never seem to tire. Director and players have handled their material so skilfully that a very engaging comedy is the result. The sentimental urge of the story is powerful, and this, in turn, is neatly balanced by mirthful situations which do not miss fire, so that a species of "between smiles and tears" atmosphere may be said to dominate the picture from start to finish. Exhibitors will find this attraction worthy of their attention.

Points of Appeal. — Unbounded sympathy is garnered for the "ugly duckling" of a heroine, who turns out a swan in the long run, even when one is laughing most over Idalene's blunders, a feeling of pity predominates. It is the usual case of prejudice being developed in favor of a downtrodden person, and this bulks large in *The Wall Flower*. The comedy is excellent and a most satisfactory climax is achieved.

Cast.—Pretty Colleen Moore displays great ability both as a comedienne and emotional artiste in her impersonation of Idalene Nobbin. The role affords wide latitude for Miss Moore's powers, her portrayal of the awkward, hesitant damsel in the earlier portion of the picture is extraordinarily good art, and wonderfully fascinating is the versatile little leading lady when she appears as Idalene, polished, graceful and clad in costly garments. Richard Breen is a very likeable lover, Gertrude Astor scores as the loyal and self-sacrificing Pamela, and adequate support is furnished by the remainder of the cast.

Photography, Lighting, Direction.—There are many pretty rustic scenes, with pleasing long shots, the interiors are well filmed and good lighting prevails. The continuity is smooth and the action moves briskly.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
High-Gear Jeffrey (William Russell)	5,000*
Youth's Melting Pot (Mary Miles Minter)	5,000*
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

They're Off (Peggy O'Day)	5,000*
Thundering Hooffs (Peggy O'Day)	5,000*
Threads of Destiny (Bessie May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
The Love Call	5,000*
The Girl of My Dreams	5,000*

ARROW FILM CORP.

Playthings of Passion (Kitty Gordon)	5,000*
Playing Square (Gladys Hulette)	5,000*
The Happy Masquerader (Gladys Leslie)	5,000*
A Shadow of the Past (Charlotte Walker)	5,000*
A Man in the Open (Dustin Farnum)	5,000*
A Question of Honor (Kathryn Adams)	5,000*
Adele (Kitty Gordon)	5,000*
Just His Wife (Gladys Hulette)	5,000*
A Man's Fight (Dustin Farnum)	5,000*
Girl from Porcupine, The	6,251
Splendid Life, The	5,996
Double-O (Jack Hoxie)	4,739
Sparks of Flint (Jack Hoxie)	4,805
Two-Fisted Jefferson (Jack Hoxie)	4,639
Motion to Adjourn, A	5,785
Innocent Cheat, The	5,744
Ten Nights in a Barroom	7,815

ARTCLASS PICTURES CORPORATION

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Rounding Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kidd (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000*

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTION, INC.

AMALGAMATED SERIES

Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizma)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700

JANS PICTURES, INC.

Madonnas and Men (Super Feature)	6,200

*Approximately

JOAN FILM SALES CORP.

	Footage
She Played and Paid (Fanny Ward)	5,000*
Annabel Lee (All Star Cast)	5,000

J. W. FILM CORPORATION

The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC.

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
Bear Hunt on Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Belle Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powers)	7,000*
Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytell)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*

JOSEPH MOORE AND EILEEN SEDGEWICK SERIES

Problem Eternal	5,000*
False Brands	5,000*
The Wolf Pack	5,000*

CLARA KIMBALL YOUNG SERIES

The Rise of Susan	5,000*
Marriage á la Carte	5,000*
Yellow Passport	5,000*
Feast of Life	5,000*

ROMAYNE SUPERFILM CO.

The Toreador (Bull Fight)	3,600
Rigoletto	6,000*

SECOND NAT'L PICTURES CORP.

David and Johnathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES

So This Is Arizona	5,982
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlingham Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Curtains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTERN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*

NEW SERIES

Partners of the Sunset (Alene Ray)	5,000*
Lady Luck (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Iris Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novelty)	2 reels

ARROW FILM CORP.

SERIALS

Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes
SPOTLIGHT COMEDIES (18)	1 reel
BROADWAY COMEDIES (14)	2 reels
CRUELWED COMEDIES (12)	2 reels
SPEED COMEDIES (12)	2 reels
MIRTHQUAKE COMEDIES (14)	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORPORATION

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM—12 Westerns	2 reels
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Exposé of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels

EXPORT AND IMPORT

SERIAL

The Jungle Goddess (Elinore Field and Turman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM BOYS COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)
SERIALS

Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kineto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS

Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*

COMEDIES

Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a week	500*

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

McGOVERN & EGLER

SHORTY HAMILTON SERIES

The Runt	2,000*
Pep	2,000*
Let-'er-Go Gallagher	2,000*
Pony Boy	2,000*
Grit	2,000*
Ride 'Em Cowboy	2,000*

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel

NEWSPAPER STORIES

Featuring Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES

Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

RIALTO PRODUCTIONS, INC.

TONY SARG'S ALMANAC (Series of 12)	1 reel

The Cradle Buster

Tuttle-Waller Production. Released by American Releasing Co. Story and Scenario by Frank Tuttle. Cameraman, Fred Waller, Jr. Directed by Frank Tuttle. Length, 5947.

CAST AND SYNOPSIS

Benjamin Franklin Reed, Glenn Hunter; Gay Dixon, Marguerite Courtot; "Blarney" Dixon, William H. Tooker; Melia Prout, Mary Foy; Polly Ann Parsons, Lois Blaine; "Spoony," Osgood Perkins; Holcomb Berry, Townsend Martin; Mrs. Reed, Beatrice Morgan.

Benjamin Franklin Reed, otherwise known as "Sweetie," resents the way he has been tied to his mother's apron strings, and decides on the occasion of his twenty-first birthday to strike out and be a man. He smokes his first cigar, looks over the morning paper, and is attracted to a picture of a dancer appearing at a local amusement park cabaret. He takes his first venture, and while in the cabaret the "jazz baby" comes over to him and sings a "kiss" song. He chases her to the stage, violently kisses her before the audience and then goes back to her dressing room to apologize. That starts the romance. A few days later they decide to elope, but are intercepted. The girl is taken back by her father. "Sweetie" learns of a plot the jealous clown has planned to kill the girl. After a desperate struggle he succeeds in rescuing her and shortly afterwards starts on a real honeymoon.

The Cradle Buster can easily be classed as one of the best juvenile comedies that has been put on the screen recently. There is so much realism about it that "strikes home," the picture is bound to have a wide appeal. In addition to the refreshing comedy there is a more serious side that at all times is well placed and effective. With laughs steadily piling up and first-rate thrills and suspense constantly developing, there is little left to be desired at the close of this very entertaining film.

Points of Appeal. — Every boy always looks forward with great anticipation to his twenty-first birthday. Benjamin Franklin Reed's sudden assertion of his independence is one that will delight everyone who sees it. The love strain that goes along with the picture has sufficient charm to even up the story.

Cast.—This picture is the first starring vehicle of Glenn Hunter. His portrayal of "Sweetie" is delightful and natural. It would be difficult to find any serious fault with his conception of the self-conscious boy who is suddenly awakened to his manhood. Marguerite Courtot, his leading lady, is very pleasing to gaze upon and also does some good acting. Each member of the supporting cast gives fine assistance.

Photography, Lighting, Direction.—The photography throughout the picture is splendid. Interiors are attractive and good in detail. The lighting has been done with skill and effectiveness. Continuity easy and full of action. Direction O. K.

Nero

William Fox Production. Story by Charles Sarver and Virginia Tracy. Cameraman, Harry Plimpton. Directed by J. Gordon Edwards. Length, Approximately Nine Reels.

CAST AND SYNOPSIS

Nero, Jacques Gretillat; Horatius, Alexander Salvini; Tullius, Guido Trento; Otho, Enzo De Felice; The Apostle, Nero Bernardi; Hercules, Adolfo Trouche; Galba, Nello Carolenuto; Gracchus, Americo De Giorgio; Garth, Alfredo Galaor; A Roman General, Fernando Cecilia; A Roman Captain, Enrico Kant; Poppæa, Paulette Duval; Acte, Edy Darclea; Marcia, Violet Mersereau; Julia, Lina Talba; First Handmaiden, Lydia Yaguinto; Second Handmaiden, Maria Marchiali.

Nero, Emperor of Rome, takes as his consort Poppæa, who is the wife of one of his soldiers. During the time of the conquests Galba, who is with the armies in the field, sends Horatius into the Vannian Kingdom to bring back as hostage the Princess Marcia. Horatius falls in love with the girl and wishes to follow her to Rome, but duty takes him to Spain. When he returns to Rome great honors are paid him, and Nero promises him anything he desires. Horatius chooses Marcia and his wish is granted. When the Emperor sees the girl he offers Horatius great wealth to give him back his word. Horatius refuses, and under cover of the storm escapes with her to his villa at Capua. He learns that Marcia has become a Christian and must have the Apostle's consent to wed. Meanwhile great hatred is being aroused against the Emperor, and when he has Rome burned to satisfy his own selfish desire they rise up and storm the palace. To quiet them he tells them that the Christians have set fire to the city, and promises his people a magnificent spectacle by allowing them to witness the feeding of the Christians to the lions in the big arena. While the spectacle is going on Horatius, who was at one time the idol of the city, pleads for Marcia's life, but Nero's thumb goes down against him. While they are in the arena word reaches Nero that Galba has been proclaimed Emperor. Realizing that the end of his power means death, he chooses to have one of his own soldiers stab him. And so ends the last of the Cæsars.

A spectacular production of compelling magnificence and beauty that has been done in Italy reaches our shores in the Fox presentation of *Nero*. The picture with its many choice settings was made in and around Rome under the direction and supervision of an American staff. The tragedy picturing the events taking place in Rome during the reign of *Nero* is so vividly done that the interest is keyed up to the top pitch from beginning to end. Tense situations and thrills abound in the second half of the picture and bring the story to a close with a tremendous climax.

Points of Appeal. — Aside from the gorgeous spectacle that this picture offers, the story qualifies in every respect as high-class entertainment. The beautiful love story of Marcia and Horatius brings in the persecution of the Christians. The scenes in the arena, chariot races, lions and warriors all carry a thrill. The colored effects in the burning of the city, the fires of victory and lighted torches are beautifully done.

Cast. — A large and capable cast has been chosen throughout the picture. It is particularly gratifying to witness the performance of Violet Mersereau as Marcia. Indeed, so splendid is the acting on the part of each member that too much praise could hardly be given.

Photography, Lighting, Direction.—Perfection seems to have been the keynote of this production. Excellent photography, exceptional lighting, and 100 per cent direction.

FIRST RUNS ON BROADWAY

Their Presentation and Press Comments by Various New York Dailies

Week May 21

CAPITOL

Unit No. 1—Overture, "Les Preludes" (Liszt).
Unit No. 2—Scenic, *The Silvery Salmon* (Kineto).
Unit No. 3—Piano Duet
(a) "Valse for Two Pianos" (Arensky).
(b) "Marche Militaire" (Schubert).
Unit No. 4—Capitol News.
Unit No. 5—Ballet
(a) "The Glow Worm" (Lincke).
(b) "Nola" (Arndt).
Unit No. 6—Musical Introduction to Feature.
Unit No. 7—Feature, *The Crossroads of New York* (First National).
Unit No. 8—Organ Recital.
Next Week—*Yellow Men and Gold* (Goldwyn).

Press Comments

American—A comedy photoplay that hits the bull's eye is the "Crossroads of New York," cleverly combining all of the worth-while elements of comedy, tragedy and drama. *World*—It looks as if here was a picture that would cause a great deal of comment. Hokum in new wrappers generally hits the crowds. *Herald*—The touches of comedy could hardly be outdone, despite of the fact that not a single custard pie is hurled. *Sun*—It will arouse in many persons about all the variety of emotions, with uproarious laughter predominating. *Telegram*—The feature is guaranteed to tickle the palate of even the most jaded theatre-goer.

RIVOLI

Overture—"Ramond" (Thomas).
Scenic—*Ancient Rome in Africa* (Kineto).
Vocal Solo—"Chanson Indoue" (Rimsky-Korsakoff).
Rivoli Pictorial.
Music Film—"Valse Ballet" (Granier).
Musical Number—"The Night Alarm" (Reeves).
Feature—*Find the Woman* (Paramount).
Ballet—"Spanish Dance" (Rubinstein).
Comedy—*Angel Food.*
Organ Recital.

Press Comments

Telegram—The feature is one of intriguing interest, holding the audience's attention every second. *Journal*—The perfect mystery play is a baffler to the last thrilling moment. And such a play is "Find the Woman." *Evening World*—The feature is worth seeing if you are seeking cool shudders on a muggy evening. *World*—There isn't much to be said about the feature except that Alma Rubens plays the principal part—and does it quite effectively. *Tribune*—"Find the Woman" would have been a more interesting picture if it hadn't taken them so long to find her.

STRAND

Overture—"Second Hungarian Rhapsody" (Liszt).
American Author Series—"James Fennimore Cooper" (Kineto).
Vocal Solo—"Voce di Primavera" (Strauss).
Mark Strand Topical Review.
Prologue.
Feature—Jackie Coogan in *Trouble* (First National).
Comedy—*Gymnasium Jim* (First National).
Organ Recital.
Next Week—Richard Barthelmess in *Sonny* (First National).

Press Comments

Tribune—"Trouble" is excellent entertainment for children. Every child ought to love it. *World*—"Trouble" is a little forced for comedy's sake at times and it isn't so good a story as Jackie deserves. *Journal*.—"Trouble" is Jackie Coogan at his best, and his best is far better than you ever guessed. *Sun*—"Trouble" is shrewdly contrived to the end of showing off Jackie's winsome and varied talents, and is an undiluted delight. *Herald*—Jackie is a true genius for he can rise above rules and a barrage of plates. *Mail*—Jackie has lost none of his skill to completely win his audience with his every act.

CENTRAL

Overture—"Egyptian March" (Strauss).
Current Events.
The Leather Pushers (Universal).
Feature—Priscilla Dean in *The Virgin of Stamboul* (Universal).
Comedy—*Some Class* (Century).
Organ Recital.

Press Comments

Telegram—It is only fair, right at the outset, to say that the feature is still a thriller. It holds one's interest throughout and is remarkable for its smoothness. The scenes and photography generally compare with the best seen this season, or that matter, any other season, and constitutes a monument to the directing powers of Tod Browning. *Journal*—No tender young flapper is the heroine in "The Virgin of Stamboul." She is young, to be sure, but she is also a fiery, flashing vivacious creature, who can wield a knife like a powerful man and pilfer with the cunning of a veteran pickpocket.

CAMEO

Overture—"The Tales of Hoffman" (Offenbach).
Cameo News Events.
Aesop Fable—*Love at First Sight* (Pathe).
Vocal Solo—"Sweetheart" (Romberg).
Adventures of Sherlock Holmes—*The Devil's Foot* (Educational).
Violin Solo—"Jocelyn" (Godard).
Feature—*The Cradle Buster* (American Releasing Corporation).
Personal Appearance of Glen Hunter.
Organ Recital.

Press Comments

Journal—The feature is a straight-away vigorous picture, alive with action and retaining interest to the final fade-out. *American*—Strong in plot, clever in its situations, and with a highly interesting character delineation, "The Cradle Buster" proved one of the most appealing pictures seen this season. *Times*—There is a good deal of pictorial entertainment in "The Cradle Buster." *Sun*—The feature ought to be added to every one's list of summer film reading. *Herald*—The story takes a rather slow start, but after pulling itself together ends with a flying leap. It might have been written by Booth Tarkington, so pervaded is it with the spirit of romantic adolescence.

APOLLO

Feature—*Silver Wings* (Fox).

Press Comments

Evening Mail—It is a well done picture with Mary Carr taking the supreme honors. She is at all times an appealing figure with a true understanding of the mother heart and the finest ability to convey that understanding to the screen. *Evening World*—The story is well told, well directed and for those who like to sob a bit, should prove very attractive. *Telegram*—It is an eloquent film never failing in interest and moreover is full of illuminating touches. *Globe*—It is a fitting successor to "Over the Hill," and other productions by Fox in the last few years, and provided the heart throbs one is led to expect in advance.

LYRIC

Feature—*Nero* (Fox).

Press Comments

Tribune—It is as great a picture as William Fox thinks it is. Can a critic say more? Other pictures have been as elaborate and costly; others have been abroad with thousands of people in the mob scenes. People have been thrown to the lions and trampled to death to make a movie fan's holiday, but few pictures have ever had what this "Nero" spectacle possesses. It catches your interest from the first title and holds it throughout. *Herald*—The picture is more than a photoplay—it is a series of geological disturbances. The patron is left gasping, feeling he has been through a cross between a violent gale at sea and a rough cross country trip in a flivver. On the whole, it is the best picture Fox has ever done, capable of arousing great and dizzy delight.

EXHIBITORS TRADE REVIEW

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No. 2

June 10 1922

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EXHIBITORS TRADE REVIEW

Czar Levenson at It Again

By L. W. BOYNTON

"WE are conservative when we claim that more than half the population of America is below normal intelligence."

No, kind reader, it is not Mrs. Evalyn F. Snow, the Ohio censor Czarina, who speaks, though we don't blame you for thinking so. The speaker is Joseph Levenson, talkative member of the Motion Picture Commission of New York State, which, being translated into plain English, means the film censors of the Commonwealth.

Mr. Levenson was addressing the Rotary Club of Buffalo when he made his attack on the intelligence of the American people. The date was May 25th.

EXHIBITORS TRADE REVIEW, a few weeks ago, devoted considerable space to Mrs. Snow, you remember. She earned it by her tyrannical censor antics and particularly by her oft-quoted statement that 75 per cent of the people never think at all.

But Mrs. Snow evidently has no monopoly on public condemnation of her own country. She formed the club, and now Levenson, by his utterances in Buffalo, votes himself into its membership.

We have a copy of extracts from the Levenson speech. It is a weird document, a frantic, poorly-constructed argument by a job-holder, the only apparent motive being to vilify the industry which Levenson pretends he wants to help; an utterance by one of those few queer public officials who think they are far above the masses.

Levenson stands and surveys the world. He goes all the way back to the Bible, and says the Divine authority of Moses was contested by Korah and "250 Princes of the Congregation, men of renown," and he consigns the rebels to the class of demagogues.

We assume that the censor czar is occupied here in showing that censorship of motion pictures is—or ought to be—a matter of Divine authority, and we have no doubt he could cite the chapter in the Bible which specifically authorizes it.

Having received the sanction of Almighty God, as he apparently thinks, Levenson has no difficulty in identifying the troublesome cusses who are against censorship. We quote: "The unthinking, and those who do not know the facts, have questioned its wisdom and it is to such people that the appeal must be made to properly study the reasons for motion picture regulation or 'censorship,' as it is termed."

"The unthinking" . . . A list of the unthinking ought to be interesting. In part, it would read something like this:

Calvin Coolidge, now Vice-President of the United States, who, as Governor of Massachusetts, vetoed a censorship bill.

Samuel R. McKelvie, Governor of Nebraska, who vetoed a censorship bill.

Samuel Gompers, head of the American Federation of Labor, who has denounced censorship.

Arthur Brisbane, the highest paid newspaper editor in the country, who is a vigorous

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EXHIBITORS TRADE REVIEW

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EXHIBITORS TRADE REVIEW, Inc., also publishes quarterly, INTERNATIONAL CINEMA TRADE REVIEW, in six languages, in the interest of assisting the motion picture industry of the United States in successfully exploiting and merchandising its products throughout all foreign countries where a potential market exists.

Build Up Your Local and State Exhibitor Organizations And Get Ready for the Business Era in the Motion Picture Industry

and able opponent of censorship. The present Governors of Georgia, Minnesota, Connecticut; many State and municipal officials; scores of other men and women of national reputation; newspapers and other publications throughout the nation, and the plain citizens of America, who have never been given the opportunity of voting on this same question of censorship. But they will—some day—they will! And that referendum election in Massachusetts next fall will be the opening wedge.

What's the use of piling up the names of "the unthinking"? Levenson is an expert on the subject of thought. Hasn't he said that half the people of America are subnormal in intelligence? Doesn't that qualify him to be an expert?

Let's go on and find out what this speech is all about. Levenson talking again: "Most interesting of all, however, is the legislation in Germany and Poland, although these countries are under socialist control. Those of us who know of the vaporings of socialists since the days of Karl Marx for freedom of speech, freedom of press, freedom of stage, and even freedom of love, can appreciate Germany's action in following the example of capitalistic countries in censoring motion pictures."

Did you get that? Read it again. You'll discover some "historical facts" you probably didn't know before. That provision in the Constitution of the United States, which guarantees freedom of the press and of speech, wasn't written by Karl Marx. It wasn't made in Germany. It wasn't the result of the "vaporings of socialists." What does Levenson know about freedom, anyway, except that the same Constitution which guarantees specifically the freedom of speech and of the press protects him as an American citizen—even gives him leave to make such a speech as he made at Buffalo?

If we had the same kind of censorship which he admires so much in Germany, he'd have to submit his speeches in advance to Governmental authority. And so he would class free love with freedom of the press and speech, would he? That statement alone should result in his being immediately removed from public office.

But there is more of this. The All-Highest Censor speaks again: "The main reason for the establishment of such censorship everywhere is scientific" (O science, what crimes are committed in thy name!) "Students of psychology have devoted considerable attention to the influence of the picture on the minds of people and they agree today that it has an indescribable power in moulding thought, particularly with children, mental defectives, illiterates and the ignorant. These classes make up a large proportion, perhaps a majority, of the attendants at motion picture theatres."

What a pitiful falsehood! What a disgusting statement for a public official to make! What a libel on the industry of the motion picture and on the American people themselves!

In the name of common sense, why should a man guilty of such utterances be permitted to pass upon the entertainment of ten millions of people?

But, you see, the Censor Czar thinks half the people of the United States are below normal intelligence. And he wants to get across the insinuation that what he calls the intelligent half never attends the picture theatre. He goes about the State, making these speeches, vilifying his own country, damaging this industry, gets a hearing before prominent citizens, and nothing is done to stop him.

We say something should be done—and done by his official superiors. Let him talk as a private citizen, if he just must talk, after he has been thrown out of office, and his chance to damage a great industry taken away from him.

The Dinner to Senator Walker

SELDOM, if at all, has the industry seen so instantaneous a response as that evoked by the announcement of the dinner to be tendered by the Theatre Owners' Chamber of Commerce to Senator James J. Walker. The dinner committee, of which William Brandt is the aggressive leading spirit, is literally swamped with applications for table reservations.

Men prominent in many walks of life will be there to pay their measure of esteem to the brilliant and lovable counsel and spokesman of the exhibitors of New York. The industry as a whole will be richer because of the affair, for it will mean the further cementing of happy relations between the motion picture and an influential section of the public. Such a result can only come about when the industry puts forward men of the wide influence and standing of Jimmie Walker.

EXHIBITORS TRADE REVIEW is happy to see this testimonial to the Senator.

T.O.C.C., By Unanimous Vote, Writes Final Chapter in Secession from M. P. T. O. A.—Heavy Blow To Cohen Machine

THE Theatre Owners' Chamber of Commerce of New York, comprising in its membership seven hundred theatres in the metropolitan district, wrote the final chapter in its secession from the Motion Picture Theatre Owners of America on Wednesday, May 31.

By unanimous rising vote the Chamber struck out the provision in its by-laws which required that members must first join the M. P. T. O. A. before they could become members of the Chamber.

Changes in the by-laws are required to be given three readings before adoption. The third reading came up on May 31 and the question was then put. President William Landau stated that he desired a standing vote, and the response was unanimous for complete severance of relations with the so-called national organization.

The majority of the members of the T. O. C. C. are also members of the New York State organization which, as already noted in these columns, is acting independently of the Cohen regime. It is expected the state body will shortly take official action through a meeting of its Board of Directors, called by President Charles L. O'Reilly, which will end its relations with the M. P. T. O. A.

The secession of the T. O. C. C. is a heavy blow to the Cohen machine. The local organization in itself was the strongest single unit in the national body. With the state organization, it was the largest contributor to the M. P. T. O. A. treasury. According to the

Washington State Women's Council Abandons Censorship Move in Deference to Hays

AT their regular meeting last week, in Seattle, the Women's Legislative Council of the State of Washington had the motion picture censorship bill stricken from the 1923 legislative program.

According to Mrs. Victoria L. Trumbull, president of the Council, the women are very much interested in the matter and intend to have "cleaner pictures"; but they also have great faith in Will Hays and feel confident that he will bring about many reforms and that censorship legislation will not be necessary. They are willing to wait and see what is done, and therefore would not indorse the measure at this time.

A. I. C. P. Thanks Industry for Aid in Making Charity Drive a Success

WILL H. HAYS made public this week a resolution adopted on May 24 by the Board of Managers of the New York Association for Improving the Condition of the Poor, thanking the industry for its aid in making the May Carnival a success.

All divisions of the picture business, under Mr. Hays' leadership, participated in the charity drive which raised over $100,000. Aside from helping a worthy cause, the May Carnival, as already pointed out, was a fine step forward because it brought the industry to the favorable attention of the social, business and philanthropic leaders of the metropolis. The resolution follows:

"The Board of Managers of the New York Association for Improving the Condition of the Poor desires to express its grateful appreciation to the May Carnival Committee and to all those who were associated with it in making the Carnival a success. The voluntary services of the May Carnival Committee and the large number of individuals who gave liberally of their time and energy, and the hearty support and great activity of the motion picture industry assured the splendid success of the May Carnival, which resulted in raising over $100,000, for the Association for Improving the Condition of the Poor.

"This makes possible the continuance of the relief, fresh air, old age, unemployment and other activities of the Association for the current year, a fact of no little importance to the large number of widowed families, sick families, aged persons, and undernourished infants and children who will be benefitted by these funds. The Association for Improving the Condition of the Poor wishes to spread on its minutes an appreciation of the services of every organization or individual which contributed to this splendid success and requests its president, Mr. Cornelius N. Bliss, Jr., to express to such organizations and individuals the very deep appreciation of the members of its Board of Managers."

report rendered by Mr. Cohen to the national committee and board of directors at Washington, but never submitted to the convention, New Nork State contributed $11,000 of the $39,000 collected from the entire country during the period from the Minneapolis to the Washington conventions.

The Empire State thus gave to the M.P.T.O.A. about twenty-eight per cent of its entire finances. The withdrawal of the T. O. C. C. and the state organization will leave Mr. Cohen without representation in New York City and State, which in the nature of things are vital factors in the success of any national exhibitor organization.

It is in New York that the relations between producer-distributors and exhibitors necessarily come to a focus, and close observers of the situation pointed out this week that Mr. Cohen was maintaining the headquarters of his so-called national organization on foreign soil, that is to say, in the midst of exhibitor activities which had repudiated him and his machine.

Negotiations with Hays Continued

The determination of the T. O. C. C., working in close co-operation with the New York State body, to continue its efforts for the solution of the real problems of the industry was emphasized at the meeting on May 31. As already announced, the organization, with Senator James J. Walker as its counsel and spokesman, is engaged in negotiations with Will H. Hays looking toward an equitable film contract and the adjustment of other business difficulties. Discussion of the contract was taken up at the Wednesday meeting and considerable progress was made. Senator Walker and the T. O. C. C. Executive Committee will shortly hold another conference with Mr. Hays, and there is every reason to believe that the negotiations will lead to specific results of a far-reaching nature in the near future.

Record Attendance Indicated for T.O.C.C. Dinner to Senator Walker

SO overwhelming have been the reservations from the industry for the dinner which will be tendered to Senator James J. Walker by the Theatre Owners Chamber of Commerce of New York, that the Committee has been obliged to cancel the date originally set for Wednesday, June 14, at the Ritz-Carlton Hotel, to more spacious quarters at the Plaza Hotel, for the evening of Monday, June 19, which, incidentally is the Senator's birthday.

Not only have requests come for reservations from exhibitors in distant cities, but innumerable friends of the Senator in every line of endeavor, upon hearing of the dinner, have made requests for tables. In many instances, prominent civic associations have reserved entire tables.

The insistence from other organizations and associations for participation in this testimonial, has made it necessary to form an Honorary Committee, composed of the heads of various organizations desiring to participate. The names of this committee will be made public next week.

Prominent Speakers to Appear

Those expected on the dais as speakers at the present writing are:

Ex-Governor Alfred E. Smith,
United States Senator James W. Wadsworth, Jr.
Mayor John F. Hylan, Will H. Hays,
Charles M. Schwab, Augustus Thomas
E. F. Albee and Raymond Hitchcock.

Reservations are coming in so rapidly that the affair promises to be one of the most brilliant testimonials ever tendered to any individual.

Those desiring to participate can make reservations by applying to the Theatre Owners Chamber of Commerce, 1540 Broadway. Inclose a check made payable to Louis F. Blumenthal, Treasurer, at $10.00 per cover.

The 100% Opportunity

MEETING THE DEMAND FOR CONSTRUCTIVE SERVICE TO THE WHOLE INDUSTRY

The idea of publishing a Theatre Equipment Directory Number for the Motion Picture Industry was born of the belief that this gigantic business of making and showing motion pictures has emerged from its Dark Ages.

A period of reconstruction has been upon us for some time. We see it in every activity of the industry.

In two years theatre owners have organized. The producing interests of the industry found a leader in the President's cabinet and placed him at the head of their organization. Evidence of organization and reconstruction appears on every side. While these various movements have gone on Exhibitors Trade Review has watched with keen interest awaiting an opportunity to serve in that reorganization and reconstruction in a larger way than had ever before been attempted in the publishing end of the industry.

We believe we have found that opportunity in the 1922 *THEATRE EQUIPMENT DIRECTORY NUMBER of EXHIBITORS TRADE REVIEW which will be in the hands of every motion picture theatre, exchange, supply dealer, producing unit and studio in this country and Canada not later than July* 8. *It will bear date of July* 8 *but in conformity with a custom long in vogue will be off the press July* 1.

A PUBLICATION DEDICATED TO BUYING USEFULNESS

This Directory Number should appeal to every producer in the United States; to every manufacturer of equipment used in the industry and to every person connected in any way with the operation of a theatre, from owner to usher. For the producer and manufacturer it represents an opportunity to tell the story of his product to everyone interested in it; to tell that story in a published medium that will be preserved for constant use — buying usefulness—day in and day out, through the year.

In size it will be larger than any edition the trade press has ever published, thus directly and substantially testifying to the importance and size of the industry.

YOUR SALESMAN CAN'T ALWAYS BE JUST WHERE HE'S MOST NEEDED

In usefulness it will have no end. It will solve the problem of the man who wants to avail himself of the best pictures or to improve his theatre, studio or exchange but is necessarily held up in the purchase of the necessities by the problem, "Where can I get it?" The Directory Number will prove a boon to him. It will end numberless delays.

For the producer it will register his product indelibly. He can tell the important story of his product, list his pictures—those that still have exhibition life thought to have ceased and those that are to pile up new box office records during the year. He may list his exchanges. He may do all of these things, not for the passing week, but *permanently*. The Directory Number will carry his story. It will be found on the theatre owner's desk or at his telephone—where all successful trade directories are found — and in the absence of a salesman it will tell the story as completely as any salesman.

In short, it is a medium which will be one hundred per cent on the job, one hundred per cent of the time!

"LET US HAVE SOMETHING THAT IS ONE HUNDRED PER CENT AND—WATCH US"

"If you think we are not alive to changing conditions in this industry give us something in a publication that is one hundred per cent and we'll show you."

Not one but thousands have made that statement. Such a statement shows an alert business sense, that demand for something better, that comes with the upward and healthy growth of business. Ten years ago in this industry no one ever spoke of anything one hundred per cent. It was young and unsophisticated then; gullible as is all youth. It has seen "special issues" of unknown value come and go. At first they were unusual and attractive because they were novel, but the purposes they served seemed unknown which is attested to by the fact that "special issues" are not getting the support formerly accorded them.

DIRECTORY ISSUE RECOGNIZED IN ALL GREAT INDUSTRIES AS SELLING MEDIA

The Directory Number has a purpose—to serve the user and to stimulate and expedite trade between buyer and seller.

It will serve the entire industry and will serve it permanently.

The Directory Number will be in the hands of the theatre men when the Fall season plans are under way; when they are in buying mood and will welcome assistance such as this Number will give them.

Finally, it is a testimonial which Exhibitors Trade Review gladly offers to the stability, progress and future of this industry which it is trying to serve in a new and distinctive way.

EXHIBITORS TRADE REVIEW

THEATRE EQUIPMENT DIRECTORY NUMBER

Nanook of the North

A drama of Eskimo life. Photographed in the Arctic. Presented by Revillon Frèrés through Pathe.

Your Theatre Has Two Entrances

One Leads Into the Lobby, and the Other Is a Wire—Read What the Manager of the Rialto, Omaha, Has to Say About Telephone Etiquette

"RIALTO Theatre, Mr. Hermann speaking. . . . Yes, Mrs. Joslyn, at 7 o'clock. . . . Party of seven? . . . We're glad to. Good-by."

No, Mr. Exhibitor, not a monologue. Just August Hermann, assistant manager of the big downtown Rialto Theatre in Omaha, Nebraska, talking over the telephone.

"Mrs. George Joslyn—you've seen her mansion up on the hill, haven't you?—just called to say she wanted to reserve seven good seats for the 7 o'clock showing," said August, after he had gently hung up the receiver.

Julius K. Johnson, angular and temperamental-looking manager of the Rialto, unwrapped his legs from around the ink-well atop his desk and gave evidence of being interested. "Did you notice how Augie hung up the receiver?" he queried. "Well, that's all part of a scheme. A telephone scheme.

Telephone Etiquette

"Let me tell you something: No employee in the Rialto ever slams a 'phone receiver. In the first place it is hard on the telephone, and in the second place it might bang a patron in the ear.

"We have two big entrances to our theatre. One of them is this one down here on the street, where the big doors swing out from our beautifully tiled lobby. The other is the telephone switchboard. I am not sure I can say which is the more important.

"Nobody around this theatre ever says 'Hello.' They don't do that any more except in New York and elsewhere out on the frontier. We always say, just as sweetly and as gently as we know how, 'Rialto Theatre, Mr. Johnson speaking,'" and to have heard it, one would have thought Mr. Johnson was speaking so sweetly in an attempt to make the birds ashamed of themselves. His voice began fairly low, then climbed with an ascending inflection that would have charmed a dove to sleep.

"Why don't we say 'hello?' Simply because it isn't polite, it wastes time and it isn't proper.

"Another thing, we try to make our telephone service personal. We learn the name of the party calling, and we make it a point to mention that party's name once during the conversation. Know why? Well, just talk to someone once who tries this out on you, and see what a warm feeling of satisfaction spreads over you—"

"Ri-i-i-i-ing!" said the telephone, interrupting.

"Rialto Theatre, Mr. Johnson speaking—" again the birds would have hushed their voices.

"Yes, Mrs. Walton. They have been left in the box-office for you, and if you'll call— . . . Oh, we're glad we found them . . . That's all right. If we can ever be of further service, let us know . . . All right, good-by."

A Useful Animal

Gently placing the receiver on the hook, Mr. Johnson pointed to the telephone and remarked: "Woman. She lost her gloves and we found 'em. Called up to tell her and she wasn't home. Maid told her we'd called, and now she calls.

"The telephone is a useful animal. I'm getting gosh-darned sick of these stale jokes some of our would-be humorists have pulled about telephone service. I'd like to see those birds shanking it about the streets. Where'd they be if the telephone would stop for just half a day? Their tongues would be hanging out from hollerin' for help. They're the type that argue with their wives if the baby cries, but if some man sasses them they turn the other cheek. They pick on the poor little telephone girl because she can't help herself. They call themselves gentlemen, but they don't even know what the word means!

"But, getting back to the subject, the exhibitor is making a mistake when he doesn't pay attention to the telephone etiquette in his house. A sharp tongued ticket seller and a telephone can drive away more business for a longer time than a newspaper can bring into the theatre in a thousand years, and the newspapers are the most reliable business getters we know anything about.

"I sometimes have occasion to call our theatre from outside, and I like to make the experiment of listening to the answering voice with the feeling that I am a patron. Our girls have studied to give a pleasing inflection to their voices. 'The voice with a smile wins' is more to them than an opportunity for a cheap prohibition joke.

Personal Service

"If someone calls for me when I'm out, Augie offers to serve them, but if the message is personal, he offers to take their name and telephone number. He leaves me a note and I call at once upon my return. The man who ignores a telephone call on his desk will push little chicks into the creek.

"And here's another pointer I'd like to pass on to exhibitor friends, if they care to listen. And that is: Be careful how you talk over the telephone. If you have a wad of gum parked between your teeth, or a cigar stubbed in a corner of your mouth, and if you look out the window and talk with your mouth two feet away from the telephone receiver you needn't be surprised if the party talking to you should hang up. I haven't much time for the clack of a bird who talks out of the window, just as though it was the telephone's job to follow him around.

"But, gosh! I've taken up a lot of your time, and I've got to get down to the organ."

For Mr. Johnson is an organist. Maybe that is why he has so far developed the art of getting results over the telephone. The ear ever is an important part of the human opinion.

Decision on News Weekly Case July 6

July 6 has been set as the date on which the Appellate Division of the Supreme Court, New York State, will render its opinion in connection with the pending action brought some little time ago by the Pathe Exchange, Inc., against the New York State Motion Picture Commission, relative to the right of the latter to censor motion picture news weeklies.

The court has just adjourned and will reconvene in Albany on the date mentioned.

The Woman Who Walked Alone

A George Melford production starring Dorothy Dalton. A Paramount picture.

The News of the Week

Lichtman-Schulberg Plans

Detailed Announcement Made of New Producing and Distributing Organization—First Picture, "Rich Men's Wives"

An ambition of years' standing was realized when Al Lichtman and Ben Schulberg announced last week the formation of a new producing and distributing organization—the Al Lichtman Corporation and Preferred Pictures, Inc.

Mr. Lichtman is to be at the head of the distributing organization which bears his name, while Mr. Schulberg will direct all matters having to do with production and the activities of Preferred Pictures, Inc.

J. G. Bachmann, a lifelong friend of both Mr. Lichtman and Mr. Schulberg, is treasurer of both companies. Mr. Bachmann has been the partner of Mr. Schulberg in the production of the Katherine MacDonald pictures. Prior to this association he was a certified public accountant devoting most of his time to picture interests.

Preferred Pictures are to be produced in the Louis B. Mayer Studios, and Mr. Schulberg has permanently located in Los Angeles in order to maintain personal supervision over all production activities. Work has already been started on the first release of the new organization, *Rich Men's Wives*, an original story by Frank Dazey and Agnes Christine Johnson. This is the first of a series of Gasnier special box-office attractions which are to be filmed by the producer of *Kismet*. The cast has been selected.

Some of the subsequent releases already arranged for are *Ching Ching Chinaman* by Wilbur Daniel Steele (this was the prize short story of 1917); *Are You a Failure?* written especially for the screen by Larry Evans, and also to be produced as a stage play in the near future; *A Bird In a Gilded Cage*, based on the famous old song of that name, adapted by Arthur J. Lamb; *Poor Men's Wives*, which is a sequel to *Rich Men's Wives; When a Woman Marries*, picturization of a present-day life and its manifold problems.

Al Lichtman

Ben Schulberg

The Al Lichtman Corporation will not confine its activities to the product of Preferred Pictures alone, but will also market productions of other producers. Further details are promised in the near future.

After weeks of consideration as to the most effective method of distribution and after a thorough canvass of the market, it was decided that the plan of establishing Al Lichtman exchanges with territorial partners should prove the most economical and desirable, both from the viewpoint of the company and the exhibitors.

"The territorial partners are in every instance men of integrity, high standing and extensive experience, and possessed of intimate knowledge of the problems of every theatre owner in their respective districts," says the announcement. "Many of them also operate some of the finest theatres in the country and will give each Al Lichtman production a representative presentation, coupled with exploitation commensurate with its quality. This in itself assures the success of the picture in its subsequent showings."

The first production scheduled for release by the Al Lichtman Corporation is "Rich Men's Wives," according to an announcement by Mr. Schulberg.

"We have every reason to be proud of our maiden effort," says Mr. Schulberg. "First of all we have an engrossing original story especially written for us by Agnes Christine Johnson and Frank Dazey. These well known collaborators have supplied us with exceptional material.

"The direction is in the hands of L. J. Gasnier, whose work in *Kismet* and other great pictures is too well known to require elaboration.

"The expression 'all-star' is a much abused one but in this instance I think everyone will concede that the following personnel actually *does* deserve the designation of 'all-star': House Peters, Claire Windsor, Rosemary Theby, Gaston Glass, Myrtle Stedman, Little Richard Headrick, Charles Clary, Carol Halloway and Martha Mattox."

Variety Claimed for Pathe's New Special Features

Pathe claims it must be exempted from responsibility for the complaints emanating from many quarters that the feature picture output is marred by a dead level of sameness in subject and in treatment. As a specialist in short subjects, Pathe distributes comparatively few features. General Manager Elmer Pearson makes the point that "the wide variety of the long pictures which it occasionally puts out is, owing to that circumstance, all the more remarkable."

Mr. Pearson instances particularly its two most recent acquisitions in the feature category, which, he remarks, are in subject and in all their production effects "as wide apart as the poles." The productions referred to are *The Isle of Zorda* and Robert J. Flaherty's film of native life and adventure in the ice-bound Arctic regions called *Nanook of the North*. *The Isle of Zorda*, released in March, is reported to be increasingly successful all over the country. *Nanook of the North* bears the approval stamp of Samuel Rothafel in booking its public premiere week at the Capitol Theatre beginning June 11.

In substance, General Manager Pearson's comparisons of the new Pathe special features, *The Isle of Zorda* and *Nanook of the North* present these special points:

Zorda, Old World civilization, sophisticated to the *nth* degree; *Nanook*, New World, elementary, ingenuous. In the former the conflict is between the exercise of heroic ideals and the operation of sinister forces evolved by effete society; in the latter the conflict is between natural Man and his environment of Nature's most forbidding forces. Therefore, in their essence the two subjects are direct opposites. The "locations" are diverse in the same degree.

In *Zorda* there are marble palaces within which men hazard vast fortunes at the gambling table and Oriental markets where women are sold like cattle. In *Nanook* there are vast fields of ice and snow, where men survive through their indomitable courage and resolution, and where women are their loved and helpful mates. *Zorda* depicts two classes of human beings—the enormously rich and self-pampered, and the miserably poor and persecuted; *Nanook* shows one class, neither rich nor poor, united in the purpose of making existence bearable—often even happy—in the face of incredible difficulties.

Johnny Walker to Star In Six R-C Pictures

Johnny Walker, who appeared in *Over the Hill*, is the latest star to be added to the R-C production forces. According to a contract signed on May 29, at the home office of R-C Pictures in New York, Mr. Walker will produce a series of six features at the R-C studios in Los Angeles.

The new R-C star is leaving New York for the West Coast within the next few days and production will be started within a short time. Mr. Walker's director will be announced later.

Shooting an automobile scene for "Sonny," the current Richard Barthelmess First National attraction

Accessories An Important Factor

Paramount Giving Special Attention to Them— "If It's Worth Running, It's Worth Advertising"

"If it's worth running, it's worth advertising." This is the slogan recently adopted by Paramount's Advertising Accessories Department, by way of emphasizing the importance with which that department is now regarded in the sales organization of that company. Some time ago suggestions were asked for throughout the various exchanges and the slogan which eventually was chosen was created by Roy Davis, accessories manager at the Pittsburgh exchange.

For some time S. R. Kent has been paying a great deal of attention to the matter of improving the Paramount accessories and the system for their distribution. He proceeded on the assumption that no live-wire exhibitor will contest the box-office value of the right kind of accessories placed in the right location. To that end the department has been revolutionized and placed upon a most systematic basis whereby waste has been entirely eliminated and energy has been directed to the enlargement and improvement of the entire line.

The department has been placed under the jurisdiction of the Division of Exploitation, of which Claud Saunders is the director, and Mr. Saunders gives his personal attention to the creation of the ideas to be incorporated in the accessories. J. Albert Thorn has charge of the making of all the sketches and finished art work, together with the supervision of their manufacture, while Mel Shauer has the responsibility of the selling and distribution. Under Mr. Shauer's supervision the distribution has been standardized, with an accessories manager functioning in each of the branch exchanges. These men are all trained in their line and many of them have attended the sessions of Paramount's school for salesmanship conducted at the home office by Fred Creswell.

Approximately 110,000 sheets of poster paper are handled every week by the department—a tremendous item in itself—while the output of heralds, lobby cards, advertising mats, electrotypes, etc., is fairly staggering in the aggregate.

On Paramount's forty-one productions listed for release during the first six months of next season, the efforts of the department are being centered upon the preparation of accessories which will measure up to the standard of the pictures themselves. In the making of posters, lobby cards, heralds and other specialties the one dominating idea will be "money at the box-office."

From now on special attention will be paid to the advertising of these accessories through the advertising pages of the trade papers, the company thereby demonstrating its own belief in the slogan which it is passing on to exhibitors—"If it's worth running, it's worth advertising."

Gilson Willets, Production Manager for Pathe, Dies

The death of Gilson Willets, Pathe production manager, in Los Angeles on May 25, is announced in a telegram received by General Manager Elmer Pearson at the Pathe home office. Mr. Willets had been operated on five weeks ago for cancer of the stomach and during the last three weeks his condition had grown steadily more grave.

"The loss to Pathe is very great," said Mr. Pearson, "and not less so to the entire motion picture industry, for Mr. Willets' knowledge, experience and untiring energy were consistently exerted on behalf of better pictures."

Vignola to Take Vacation After Finishing "Knighthood"

Robert G. Vignola's ten reel production of *When Knighthood Was in Flower* for Cosmopolitan, will, according to present plans be completed in early June.

While the taking of scenes will be completed by then, the cutting and titling will take several weeks longer, after which Mr. Vignola plans to go on a long vacation and not do another production until fall. He expects to start work on another production in September.

Three Exhibitors Win Universal's Exploitation Prizes

Universal recently distributed $950 in prizes among three exhibitors in the $7,000 prize contest for the best exploitation put over with *The Adventures of Robinson Crusoe*, the Universal chapter-play adapted from Daniel DeFoe's book.

A. P. Desormeaux, manager of the Strand Theatre, Madison, Wis., won first prize of $450; Al Hamilton of the Palace Theatre, South Norwalk, Conn., won second prize of $300. The third prize, $200, was won by J. S. Woodhouse of the United Theatre, Alhambra, Cal. Honorable mention was awarded to Harry Holland of the Bishop Theatre, Bishop, Cal.; Otto L. Meister, Whitehouse Theatre, Milwaukee, Wis.; Max Marcus of the U. S. Theatre, Cleveland, Ohio; A. T. Simmons of the Dome Theatre, Akron, Ohio, and D. L. Suddath of the Amusu Theatre, Natchitoches, La.

The contest was judged by J. S. Dickerson of *Motion Picture News*, James Beecroft of *Exhibitors Herald*, and Charles Simpson of EXHIBITORS TRADE REVIEW.

The prizes were awarded for the three best exploitation campaigns on *Robinson Crusoe* put over during the month of April. Each of the three prize winners had previously won a $50 prize for one of the four best exploitation stunts put over during one or more weeks of April. In awarding the monthly prize, the entries were limited to the sixteen winners of $50 prizes.

The *Robinson Crusoe* contest contemplates the awarding of four prizes of $50 each week during April May, June and July. Three major prizes are awarded each month to the best three campaigns of that month.

John L. Day Goes on Annual Trip to Brazil

John L. Day, South American representative of the Famous Players-Lasky Corporation, will sail for Rio de Janeiro on the American Legion on June 10, on his annual trip to Brazil.

John L. Day

He will spend several months at the Paramount offices in Rio de Janeiro and Sao Paulo, arranging for increased distribution for Paramount Pictures during the coming year, under plans worked out with E. E. Shauer, director of the foreign department.

"Under Two Flags" Nears Completion at Universal City

Under Two Flags, the Universal-Jewel production of Ouida's novel, is approaching completion at Universal City. The production unit headed by Tod Browning rapidly is nearing the final "shot" in the making of the drama. Priscilla Dean, who plays the role of "Cigarette," asserts it is by far the best thing she has done for the screen.

In order to speed up production on the picture, and get it ready for early release, editing was started more than a week ago. Browning and Miss Dean have been working more than 16 hours a day since that time, rushing each day from the studio to the laboratory to superintend and assist Arthur D. Ripley and his corps of film cutters.

The cutting was delayed for several days by a fire in the cutting rooms. Miss Dean was slightly burned while helping Browning and the others remove cans of edited positive film from the proximity of the fire. She was not prevented, however, from continuing work in the final scenes being made for the picture. Several cans of the edited positive were lost, thereby necessitating a duplication of much of the editing work already done. The final picture is expected to be in eight reels.

The cast in support of Miss Dean includes James Kirkwood, who plays the chief support role; John Davidson, Ethel Grey Terry, Stuart Holmes, Bobby Mack, Fred Cravens, W. H. Bainbridge and Burton Law.

Shipman Acquires Interest in Ultra Productions

Riccardo Pizzi represented the "Ultra" Producing Company of Rome and other Italian film interests in contracts recently executed in New York City under the terms of which Ernest Shipman acquired a half interest in all productions to be made by "Ultra" for a five-year period.

Riccardo Pizzi, of Rome, and Ernest Shipman

This includes the picture of *Sant' Ilario* recently completed in Rome under the direction of Henry Kolker, with Charles Rosher behind the camera and which will be released to the American market in September.

Jackie Coogan will next be seen in the screen version of "Oliver Twist," produced by Sol Lesser. Quite a contrast between the stern and lovable faces, yet an angry person never did worry Jackie

Coogan's "Oliver Twist" Completed

Jackie Coogan Vehicle Screened for Company Officials at Hollywood—Prologue Is Being Written

For the first time since Frank Lloyd completed the filming of *Oliver Twist*, starring Jackie Coogan, the production was thrown on the screen. Only a selected audience witnessed the initial showing at Hollywood. Among those present were Sol Lesser and Adolph Ramish, having just returned from New York City. Others were Jack Coogan, Sr., Frank Lloyd, Arthur Bernstein, production manager for the Coogan company, and Mike Rosenberg of Western Pictures Exploitation Co., Hollywood.

Without titles the feature runs eight reels. Walter Anthony has been engaged to create the titles for *Oliver Twist*. Mr. Anthony is working with Frank Lloyd on the captions.

Oliver Twist will not be released until fall, according to the officials of the Coogan company. Whether the feature will be sent out in road-show form or released in the usual manner, is yet undecided.

Seventeen players are in Jackie's support in the Dickens production. Chief among these are Lon Chaney, Gladys Brockwell, George Siegmann, Carl Stockdale, Lionel Belmore, Aggie Herring, Edouard Trebaol, Lewis Sargent, Taylor Graves, Eddie Boland, Joseph Hazelton, Nelson MacDowell, Joan Standing, Florence Hale and others.

Anthony is creating a worded prologue which will precede the showing of the feature. This prologue will be in title form, giving the audience a brief but concise idea of the treatment given the production by Mr. Lloyd.

Mr. Lloyd was in complete charge of production with Harry Weil assisting him. Camera work was done by Glen MacWilliams as first cameraman and Robert Martin as second cameraman.

"Real Adventure" Is Current A. E. Vehicle for Vidor

The Real Adventure, Florence Vidor's second starring feature, is the current offering of Associated Exhibitors, May 28 having been the official release date.

The Real Adventure is declared by the Associated officials to be an attraction far superior to anything in which this fascinating artiste has ever before appeared. A King Vidor production in five reels, adapted from the novel by Henry Kitchell Webster, it is said to offer Miss Vidor a rare opportunity for display of her histrionic abilities.

The picture abounds in gorgeous scenic effects — strikingly impressive exteriors, such as the snow scenes on Bear Mountain, California, and wonderfully attractive interior sets, as the predominant atmosphere throughout is one of wealth and beauty. There is a display of chic and beautiful gowns which is certain to delight the heart of every woman, says the announcement.

Get your copy in for the Directory Number

"Do you remember when?" No, this is not taken from an old tintype, but it truthfully portrays Katherine MacDonald and Tom Forman in the flapper costumes of the sixties. They will be seen in the forthcoming Preferred Pictures production, "White Shoulders," an Associated First National attraction

Los Angeles Critics Praise Lloyd Film

Coast Newspapers Declare "Grandma's Boy" Raises Star and Comedy Itself to New Heights

High praise was given by the picture critics of the Los Angeles newspapers to the Harold Lloyd-Associated Exhibitors comedy, *Grandma's Boy*, following the world premiere in the Symphony Theatre in that city, May 14, for an indefinite run.

In the course of his review in the Los Angeles *Times*, Edwin Schallert says:

"Be sure and don't miss the show, because it is great. There's a serious undertone to the picture, and it's entertainment of the very best. See it and I'm certain you'll laugh a lot, and think a little too."

The Evening Herald says:

"I'd like to see a gloom germ live within seeing distance of *Grandma's Boy*. Lloyd hasn't overlooked a single opportunity to score a laugh, and none of them are of the forced sort; they just happen naturally and the audience rocks in its seat."

Florence Lawrence, in the *Examiner:*

"A bas the slapstick! 'Legitimate' comedy is henceforth to be the watchword at the Culver City studio. The intelligence of American audiences need no longer be offended by make-up which is silly and unconvincing. 'Horse-play' is definitely out. Of course all Harold Lloyd films are initially laugh-producers. They are made with that idea in mind—and they have made about a 100 per cent achievement record for giggles, smiles, guffaws, chortles, hysterics and hurricanes of mirth. But this comedy does more. It gives you more than enough to laugh about, and then food for thought as well."

Monroe Lathrop in *The Evening Express:*

"Sapient observers who saw Lloyd's first five-reel feature and heard its audiences roar with glee predicted a run of many weeks for the picture. It is unlike anything Lloyd has ever done and displays the star as an actor of broader scope than his most ardent admirers have known."

Doris Anderson in the *Examiner:*

"Harold Lloyd has achieved the ultima thule of all good comedians. He has made a five-reel comedy that is comic. *Grandma's Boy* is the kind of a picture that makes one wonder what he is going to do with the rest of his young life. For he has set a terrific pace for himself that might defy a new record if Lloyd weren't the indefatigable worker that he is. *Grandma's Boy* proves him a consummate actor who has not lost sight of the many facets of artistic appeal through his concentration on the brilliant surface of the comical."

Hastings with Merritt Crawford

Charles E. Hastings, who recently handled publicity for Distinctive Productions, Inc., and George Arliss, has joined the staff of Merritt Crawford, managing director of Screen Bulletin Service, 904 Fitzgerald Building.

More W. C. T. U. Backing Is Given "Ruling Passion"

Making good their promise to assist every exhibitor who plays George Arliss in *The Ruling Passion*, the motion picture service bureau of the W. C. T. U., under the directorship of Miss Elizabeth Newman of Evanston, Ill., has written to the Federated Women's Clubs giving reasons for the support tendered this Distinctive Productions feature being released through United Artists.

"We seem to have an audience with the producers, as we are living in a commercial age when figures talk," said Miss Newman in this letter. "One producer told me that his business has increased 30 per cent since the Eighteenth Amendment to the Constitution had gone into effect, and he seemed to think that this organization had something to do with this amendment.

"The same machinery that put field kitchens and ambulances at work on the front during the World War before the Government could assemble its machinery to meet this crisis, can accomplish just as practical results if it is directed toward moving pictures."

Expressing practically the same thought to clergymen, Miss Newman has addressed an official W. C. T. U. letter to pastors of churches in which she says:

"Do you have any thoughts on the subject that you would like to have reach Mr. Hays through this organization when I have an interview with him in the near future? The moving picture industry is to-day about what the drama was in the time when Shakespeare went to London. Is it going to take thirty-five years for us to find our Shakespeare of the moving pictures?"

It is not the aim of Miss Newman's organization to attempt a censorship of motion pictures, but it is their belief that if the public can be brought to support such a clean product as *The Ruling Passion*, producers will for practical reasons sons develop their work along that line.

G. A. R. Veterans Guests of Hyman on Decoration Day

The members of a Brooklyn G. A. R. Post were the guests of Managing Director Edward L. Hyman at the Brooklyn Mark Strand Theatre, Decoration Day. The men marched from their Post rooms to the theatre and attracted a great deal of attention along the way and at the entrance of the theatre. They were cheered by the assembled crowd as they entered the theatre.

Playing host to these veterans is one of Hyman's yearly policies. He greeted them personally as they entered the theatre, and they all remembered him because of his generosity on a like occasion last year.

Paramount to Film Sheldon's First Original Screen Story

The first original story for the screen by Edward Sheldon, famous author of *Salvation Nell, The Song of Songs, Romance, The Nigger*, and other stage successes, is shortly to be put in production by Paramount. *On the High Seas* is the title and it has been assigned to Irvin Willat to produce.

Dorothy Dalton and Jack Holt will be featured in the new picture and Mitchell Lewis will have an important role. Mr. Sheldon's original has been adapted for the screen by E. M. Ingleton.

Mr. Willat has just completed the filming of *The Siren Call*, in which Miss Dalton is also the featured player, and just as soon as he finishes the cutting he will turn his entire attention to the Sheldon story.

Henabery Arrives from Coast to Direct Alice Brady

Joseph Henabery, with his Paramount producing unit including Albert Shelby LeVino, scenario writer; Gilbert Warrenton, cameraman, and Richard Johnson, assistant director, has arrived from the Coast and will start work Monday, June 5, at the Long Island City studio of Famous Players-Lasky, on the production of a Paramount picture starring Alice Brady.

E. C. King has been placed temporarily in charge of the studio. Production there virtually ceased nearly a year ago with the completion of *Peter Ibbetson*. Since then the plant has been used only intermittently for production work, the company concentrating its energies at the Lasky studio in Hollywood.

The picture in which Miss Brady will be starred is *Missing Millions*, an adaptation of a story by Jack Boyle which ran serially in *Red Book*.

"Face in the Fog" Will Be Directed by Crosland

Alan Crosland, who has recently joined the Cosmopolitan corps of directors, will make *The Face in the Fog*, a story by Jack Boyle. The continuity is being written by John Lynch, assisted by Jack Boyle. The story is based on one of the "Boston Blackie" stories and ran in serial form in the *Cosmopolitan Magazine*.

The work of casting has not commenced as yet, although several prominent players are under consideration.

The picture will be made at the International Studios, 127th Street and Second Avenue, New York.

Nazimova's "Doll House" Is Praised in Detroit

"*A Doll's House* is a picture that every woman and every girl, every husband and every young man, should see without a doubt," said the critic for the Detroit *Free Press* when this United Artists' release was shown at the Washington Theatre, Detroit, recently. "Nazimova makes of Nora a genuinely real, actually pulsating personality. It is a remarkable picture, telling a remarkable story in a remarkable way.

"The story of *A Doll's House* is simply that of a woman slamming the door on her husband after six years of his domination," says the critic for the Detroit *News*. "There are marvellous bits of acting by Nazimova."

"Tess" Has International Cast

Players in Mary Pickford's Screen Revival Represent Five Countries and As Many States of Union

Insofar as birthplace is concerned, there are five different countries represented in the cast portraying the various characters in Mary Pickford's screen revival of *Tess of the Storm Country*, for release this fall through United Artists. There are also five different states of one of those five countries—the United States—represented.

Miss Pickford was born in Toronto, Canada, but has lived in the United States ever since she was five years of age, devoting herself at first to the speaking stage and then entering pictures in which latter field she soon became the most luminous of all stars.

David Torrence, who plays the part of Elias Graves in the new *Tess of the Storm Country* was born in Glasgow, Scotland, while Jean Hersholt, the Ben Letts of the revival first saw the light of day in Copenhagen, Denmark. Mme. Bodamere, who was cast in the role of Mrs. Longman, claims Paris as her birthplace.

The remaining five members of the cast were born in the United States. Lloyd Hughes, the leading man who has the part played in the original production by the late Harold Lockwood, was born in Bisbee, Arizona. His wife, known professionally as Gloria Hope, and who enacts the pathetic character of Teola Graves, made her advent into the world at Pittsburgh, Pa.

Forrest Robinson, playing Daddy Skinner, was born in Denver, Colo., while Danny Hoy, the modern Ezra Longman, is a New Yorker by birth, and Robert Russell is a native of Washington, D. C.

Thus it seems quite appropriate to term Miss Pickford's company for this production an international-interstate cast.

Filming Is Begun on First Special for Miss Kennedy

Actual filming has been commenced on the first of the series of six Madge Kennedy special productions in which Miss Kennedy is being starred by the new Kenma Corporation.

While the cast has not as yet been entirely completed, the players selected so far indicate that the all-star cast promised for the first of the new Madge Kennedy pictures will be an actuality. The leading male part will be portrayed by Monte Blue. Vincent Coleman playing leading juvenile role. A prominent character part falls to Dore Davidson, and Emily Fitzroy plays another important character in the story. Kenma is continuing to cast the picture at the Tilford Studios on West Forty-fourth Street. It is promised that other names well known in the trade and to the public at large will be announced when the cast is completed within a few days.

One of the locations secured for the production is a mammoth Italian garden on a Long Island estate. Some of the most prominent members of Long Island society will appear in these scenes.

The first two of the new Madge Kennedy productions — *Dorothy Vernon of Haddon Hall* and an adaptation of the John Golden stage success, *Kiss Me*—will be made in quick succession. Both will be completed and released by early fall.

Theodore Kosloff as Lord Carnal in George Fitzmaurice's Paramount production, "To Have and To Hold"

"Smilin' Through" Wins Praise of Los Angeles Critics

Smilin' Through, the Norma Talmadge-First National picture, was held over for a second week at the Kinema Theatre in Los Angeles. There, as elsewhere, newspaper reviewers were lavish in praise of the production. Excerpts from some of their comments follow:

Los Angeles *Examiner*—"To be expected to write coherently after seeing Norma Talmadge in *Smilin' Through* is hardly reasonable and barely possible. It is a time for unquestionable superlatives, for sentimental outbursts and for frenzied insistence that Norma has never done a more glorious piece of work in all her career."

Los Angeles Times—"*Smilin' Through* is a feature with that rare thing—a heart appeal."

Los Angeles *Herald*—"A sincere, beautiful picture—one which leaves a deep and lasting impression and belongs to that type of photodrama which makes the world better—that is *Smilin' Through*. The story is exceptionally dramatic and appealing."

Los Angeles *Express*—"This is a production that all who are interested in better films should rejoice in."

New York F. I. L. M. Club and Hoy Service in New Quarters

The Hoy Reporting Service, of which Charles D. Hoy is proprietor, has taken possession of offices on the fifth floor of the New York Theatre Building, 1520 Broadway. Adjoining offices have been taken by the F. I. L. M. Club of New York. The latter organization now will have quarters in which it will be possible to extend hospitality to visiting exchangemen, with full office facilities.

Mr. Hoy left New York June 1 for Pittsburgh and Chicago. in which cities he will open service offices.

Mr. and Mrs. Thomas H. Ince leaving the White House after a chat with President Harding. Left to right, Earl J. Hudson, of Associated First National; Colvin Brown, personal representative for Mr. Ince; Mrs. Ince, Mr. Ince and Jack Connolly of Washington

First National Enters Foreign Fields

Nearly Every Country in Europe and Orient Playing Attractions — May Open Exchange in Mexico

Quietly but steadily, First National attractions have been penetrating the foreign field during the last six months, under the impetus of an intensive and centrally directed sales campaign, until, with a few exceptions, every country in Europe and the Orient counts them among their regular screen entertainment, according to announcement this week.

In Great Britain, where Associated First National Pictures, Ltd., was launched early in the year with the object of booking First National attractions direct to the British exhibitor, these attractions have taken a place in their industry which they are strengthening and enlarging. Weekly trade shows are the order of the day for First Nationals in London now.

Many of these attractions are being shown in the British film world almost as soon as they are released in the United States, thus overcoming the complaint often made by English theatre men that they do not get American attractions until months, and sometimes more than a year or two, after their appearance in American theatres. While the "block booking" system, which has been the bane of the English renter, makes it impossible to achieve this completely or all at once, substantial steps have been taken by Associated First National Pictures, Ltd., to offset this booking "moratorium" in so far as they are able to do so, and they feel that it will be possible to overcome it more and more under their present mode of operation.

In Germany, First National attractions are making substantial headway and reports from the Central European market are that prospects are extremely bright and that the outlook for an excellent season next year is distinctly encouraging. *The Kid* has been sold for Germany for what is claimed to be an exceptional figure, and the booking of other First National attractions is reported proceeding on an equally satisfactory basis.

One of the most recent deals closed was for the territories of Belgium, Holland and Switzerland and well as with the Luporini Brothers of Milan and Torino for Italy. First National attractions have also been substantially placed for South America, South Africa, Japan, Australia, China, India, the Straits Settlement and other Oriental regions.

Another important project that is being carefully considered is the opening of an Associated First National exchange in Mexico, which will be linked up with the United States exchange system as an integral part of it. An experienced Hispano-American film man is investigating conditions south of the Rio Grande at the present writing and will present a comprehensive report on the advisability of opening an exchange in the Mexican capital at the present time. Such an action is unique in American film history, for it will be the first time an American distributing company has operated an exchange outside the United States—with the single exception of Canada—as a unit of its American exchange system.

Other developments in the foreign progress of Associated First National Pictures are expected to take definite shape within a very short time, and will form the basis of equally interesting announcements. In the opinion of First National executives, conditions in practically every foreign motion picture market are on the mend and offer increasingly favorable opportunities to the owners of worth-while box-office attractions. One or more of the First National executives will in all probability make an extended visit to Great Britain and the Continent between the present time and September 1.

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See article on Reciprocal Insurance in Exhibitors Trade Review, April 29th issue, Page 1537

"Reported Missing" Playing Loew Circuit in N. Y.

On April 23 Lewis J. Selznick introduced his special feature, starring Owen Moore, in *Reported Missing*, to the public at the Criterion Theatre, New York, and about a month later Marcus Loew brought the comedy-drama back to Times Square for four days at his State Theatre, the Loew engagement ending Sunday, May 28. The Criterion and Loew's State are just a block apart, facing Times Square, New York.

Shown publicly for the first time at the Criterion, *Reported Missing* has been exhibited in practically every big city in the country since April 23. The feature will now go the rounds of the Loew theatres in Greater New York, following its engagement at the State.

Jack London Novel Bought for Universal Production

John C. Brownell, Universal Scenario Chief, has just bought the screen rights to *The Abyssmal Brute*, one of Jack London's stories. It will be prepared for production within a few weeks, and probably will be released early in the fall.

Screen rights to this prize-ring classic were obtained from Mrs. Charmian London, widow of the novelist.

Two Releases from Paramount Week of June 4th

Over the Border, a Penrhyn Stanlaws production, featuring Betty Compson and Tom Moore, and Wallace Reid in another Byron Morgan automobile story, *Across the Continent*, are the productions announced by Paramount for release June 4.

Betty Compson is said to have one of the strongest emotional roles of her career in *Over the Border*, a story of rum-running in the Canadian Northwest. Snow scenes, including a blizzard, feature the picture. *Over the Border* is an adaptation by Albert Shelby Le Vino of the short story, "She of the Triple Chevron," by Sir Gilbert Parker. In the support of Miss Compson and Mr. Moore are Casson Ferguson, J. Farrell Macdonald, Sidney D'Albrook, L. C. Shumway, Jean de-Briac, Edward J. Brady and Joseph Ray.

Speed, pep, thrills and plenty of action constitute the new Wallace Reid picture, *Across the Continent*. The theme of the story is a transcontinental race, in which Reid drives the poor man's car, the well known flivver.

Byron Morgan wrote both the original story and the scenario especially for Mr. Reid.

Shapiro Heads Pathe Publicity and Exploitation Departments

Victor M. Shapiro's activities in the Pathe Home Office organization have been broadened by the combination, under his management, of the publicity and exploitation departments, heretofore conducted separately. It is announced that Mr. Shapiro's title while discharging his much increased duties and responsibilities will continue to be that of Exploitation Manager.

Victor M. Shapiro

This arrangement was effected on the retirement of Randolph Lewis, long chief of the Pathe Publicity Department, who recently sailed for England.

A Correction

A caption under a cut of Alan D. Marr in last week's issue stated that Mr. Marr had been appointed general manager of the Arthur S. Kane Pictures Corporation. This was a typographical error. Mr. Marr has been appointed Assistant General Manager of the corporation. The General Manager is, of course, John C. Ragland.

Glenn Hunter and Marguerite Courtot in the American Releasing's latest picture, "The Cradle Buster"

Praise Paramount Announcement

Exhibitors Throughout Country Find Much to Commend in Program of Forty-One Features Heralded in Trade Press

Paramount's announcement in the trade press of its program of forty-one features for the first six months of next season with release schedule and complete information concerning every one of the productions, has been received with approval by leading exihbitors throughout the country, according to an announcement made this week by the company.

From all sections, from big exhibitors and small ones alike, it is stated letters have been received congratulating the company upon its line-up and the comprehensive way it has been placed before them. One of the first heard from was Fred N. Tynes, of the Columbia and Lyric Theatres, Portsmouth, Ohio, who wrote as follows: "It is without any doubt the most interesting and comprehensive piece of publicity in this line that I have ever seen, and should prove a source of great aid and genuine benefit to all exhibitors."

Harod B. Franklin, formerly of the Shea Amusement Co., Buffalo, N. Y., wrote: "The method used by Famous Players-Lasky Corporation in announcing their forty-one pictures for next season is the most complete manner of announcing a program that has come to my notice in my many years of experience in motion pictures. It cannot help but inspire confidence in an organization that has the wonderful facilities that make it able to actually plan and complete forty-one productions of such high exceptional merit."

Nathan Robbins, president, Robbins Amusement Co., Utica, N. Y.: "This is one of the greatest moves that any film company has ever made. It is honest, frank and straight from the shoulder, giving in detail the cast, story and everything pertaining to the picture, which allows every exhibitor an equal chance of knowing what he is buying. This knowledge also helps to put the exhibitor in a receptive mood when the salesman comes to sell these pictures."

Walter Hayes, vice-president, Mitchel H. Mark Realty Corp., New York City: "It will tend to obviate the haphazard and unscientific method of future bookings under which handicap the exhibitor has heretofore conducted his business."

Aaron J. Jones, president, Jones Linick & Schaefer, Chicago, Ill.: "I want to be among the first exhibitors to congratulate you and your company on your line-up. At present business is bad in all theatres and everyone is looking for better times in the fall. Whoever gets these forty-one pictures, or even a fair portion of them, ought to make money. I hope your company makes as much, for you certainly deserve it."

Edward L. Hyman, Mark Realty Corp., Strand Theatre, Brooklyn, N. Y.: "The booklet issued by you giving a definite and lucid description of the forty-one Paramount pictures to be released in the period from August to January is an ideal handbook that any exhibitor might be proud to possess."

Ben L. Morris, Spragg Amusement Co., Bellaire, Ohio: "I was very much interested in your announcements of the new output of your company, which appeared in the trade journals for the past week. I was struck with the most attractive manner in which each picture was presented—it appealed to me, an old time exhibitor who believes that most of that kind of stuff is pure bunk. I have been thinking what a wonderful one-sheet for your stuff any one of those page ads would make."

Griffith at Work on New Picture for United Artists

D. W. Griffith has begun rehearsals for his next photoplay for release through United Artists. The new production is described as a comedy drama now being outlined under the working title of "At the Grange." The story is by a Kentucky woman author, Irene Sinclair. The cast has not yet been selected.

Field Marshal French of the British Army was a guest of Mr. Griffith recently at this Orienta Point studio. Earl French was in command of the British forces at the time Mr. Griffith was taking scenes on the western battle front for "Hearts of the World."

Live News of the West Coast

BY RENEE BEEMAN

THE Mission Theatre, Los Angeles, opened last Wednesday with Fox's *Monte Cristo*. The Mission premieres are famous in this city as being very gala occasions. Manager Harry David always does himself proud in inviting all the cast of the picture, and all the other notables in the city who are in the industry. Flares are stationed in front of the theatre by the studio who produced the picture and movies are taken of the crowds gathered to witness the notables coming and going.

The opening performance of *Monte Cristo* was no exception from the rule and all of the Pacific Coast Fox contingent seemed to be present.

T. L. Tally, owner of Tally's Broadway Theatre has celebrated his twelfth anniversary as an exhibitor in Los Angeles.

Mr. Tally came to Los Angeles in 1895 and opened a photograph and kinetoscope parlor. This was his first step in the direction of the new entertaiment. The first stage of actual fulfillment was his establishing of a motion picture house in 1902. It was described as the first exclusive motion picture theatre in the world and the opening attraction was *A Trip to the Moon*, which was in less than one reel.

Four years later, he opened his first house on Broadway and the timely program showed pictures of the San Francisco disaster which occurred that year, 1906.

Mr. Tally has been one of the most progressive exhibitors in the city and his farsightedness not only contributed to his own attainment of success, but had much to do with the growth in picture entertainment in Los Angeles. He was concerned in the launching of the First National Exhibitor's Circuit, which has proved one of the most powerful trade organizations ever formed. He disposed of his interest in this circuit to advantage about two years ago and became interested in a California mountain resort, since that time he has been gradually loosening the reins as an exhibitor and last evening, the old Tally Theatre opened under new managership.

Mischa Guterson, orchestra leader at Grauman's, has taken over the house. One of the principal features under his direction will be a larger orchestra and special concerts, to which the Los Angeles public are so responsive.

The opening performance under the Guterson direction was attended with exceptional good-fellowship and auspicious house-warming was given by a gratifying attendance. Many floral tokens symbolizing the well wishes of Mischa Gutterson's friends were in evidence, and speeches were made by Governor Stephens and other notables.

Lois Weber has returned to Los Angeles after a year of the "most wonderful holiday anyone has ever had." She and her husband, Phillips Smalley, have traveled around the globe spending much time in Egypt, India, France, England and Germany.

She will very soon be back at work again.

Mildred Davis, who has supported Harold Lloyd in so many successful comedies, left the Hal E. Roach lot long enough the other afternoon to visit the Joy Comedy Co., where her brother Jack, eight years old, has started his motion picture career.

A Hollywood newspaper is having a campaign on clean picture productions and one headline reads: "What makes the 'movies' move? Good clean pictures, well acted with stars of ability; directed by a man who thinks more of his art than the salary he draws each week."

A series of pictures to be known as the B. P. Schulberg Specials, with Louis Gasnier directing will be made at the Louis B. Mayer Studios.

The first of these pictures will be an original by Agnes Christine Johnston and Frank Dazey, entitled *Rich Men's Wives*. The continuity for the production has been completed by Lois Zellner, who has many scenario achievements to her credit.

During his vacation abroad, Marshall Neilan is combining business with pleasure, by photographing scenes in the Swiss Alps and other internationally famous beauty spots of the world, which he will embody in one of his forthcoming productions under the Goldwyn banner.

At the United Studios in Hollywood things are beginning to hum. Announcement was made by President M. C. Levee of the production schedule of the producers and stars who are tenants there.

Constance Talmadge has commenced work on *East Is West*. It was decided to defer her round-the-world-trip, which included shots in China for this vehicle, so the Chinese atmosphere was constructed by Hollywood artists. The Norma Talmadge production of *The Mirage* will go into production in the very near future and Richard Walton Tully begins work on *Omar the Tentmaker*, with Guy Bates Post, this week. J. L. Frothingham is ready to begin shooting *The Vengeance of the Deep*, which he will personally direct.

As soon as Sol Lesser returns from New York the new Jackie Coogan production will be announced. The two Selznick stars, Elaine Hammerstein and Owen Moore are finishing their current productions, *Under Oath* and *A Previous Engagement*. Ruth Roland is in the middle of a Pathe serial. Allen Holubar will return to United to continue his series of Dorothy Phillips starring pictures, as he completes a special at Goldwyn and the Hamilton-White units will return from the East and resume production early in June.

Ward Lascelle will start a series of production at the Thomas H. Ince studios, the first picture of the series will start in about a week and is entitled *Affinities*, a Mary Roberts Rinehart story. This comedy will be directed by Mr. Lascelle with a troupe of well known players in the cast. Colleen Moore has been signed as the feminine lead and will appear throughout the series.

The Ward Lascelle productions are being released through Hodkinson.

The Roy H. Klumb Productions are releasing *Tom and Jerry*, the new Pygmy productions made by J. L. Roop. The producer stated he had worked for over two years on the "props" alone before he started production. Tom and Jerry's playground is not much bigger than a dining room table and the cast of their company numbered 29, including the owl, the fly and the mosquito. All the tiny props are perfect working models, even to the little windmill which stands about two feet high.

Pictures are improving according to these holdovers: *The Silent Call*, at Millers for 14 weeks, 792 runs for over 200,000 people, creating a world's record. *Orphans of the Storm*, at the Mission, 6 weeks and got space galore in the dailies. *Come on Over* at the DeLuxe 5 weeks and fine reviews, *Beyond the Rocks*, Rialto 4 weeks and going good; *Smilin' Through*, Kinema 3 weeks and good box office receipts.

Manager Fred Miller, of Miller's California and Miller's Theatres, Los Angeles, has booked *The Crossroads of New York* for the Miller Theatre, to open about the 15th of June. The Miller has just finished a 14-week run with *The Silent Call*, establishing a world's record. *The Crossroads of New York* will not be released outside of New York and Los Angeles until the Fall season. Mr. Miller is planning extensive exploitation on this new feature and is contemplating making it one of the high-spots of the season.

Carmelita Geraghty, daughter of Tom Geraghty, supervisor of productions at the Lasky studios, has returned from New York and has as a house guest Miss Elizabeth Cobb, daughter of Irvin Cobb, who will spent her vacation in Hollywood.

Lambert Hillyard has finished *Brotherhood of Hate* for Ince and will direct Frank Mayo in his forthcoming super-feature Universal. Hillyard directed Bill Hart for four years and is well-known in the picture field for his splendid work. The cast will include Gertrude Olmstead, Edna Murphy, Jack Curtis and Wallace MacDonald, and scenes will be taken in the extreme part of California. The picture was titled *Broken Chains* but conflicting with Goldwyn release by that name, the Universal title will be changed.

Carl Laemmle has ordered production on a scientific serial based on the wonder of the age, the radio. The chapter will be called *The Radio King*. Not only will it explain the working of the radio, but it suggests new inventions which scientists say will be perfected within the year. Robert Dillion wrote the story and Robert F. Hill, who directed *Robinson Crusoe* will direct the new radio serial. A big star is being considered for the title role.

Film editors under the supervision of Arthur Ripley have already begun cutting *Under Two Flags*, at Universal City, though the dramatic spectacle starring Priscilla Dean and directed by Tod Browning has some weeks as yet to go before the last shots are taken. The footage shot so far has simmered down to 60 reels, which indicates that Browning will have around 120,000 feet of O.K. film to judge from for the final choice in compiling about eight reels. James Kirkwood, John Davidson, Ethel Grey Terry, Stuart Holmes head the cast.

Frank H. Gowdy, who is building a $35,000 theatre for Astoria, Oregon, in addition to being a live showman is a live baseball manager. His Astoria Centennials have not been beaten so far this season. He admits they are fine boys, and according to Harry Sigmond, Oregon representative for Greater Features Inc., who recently witnessed a Sunday game, they can sure play ball.

Short Subjects and Serials

Louise Fazenda Signed for Mermaids

While in New York Jack White Engages Clever Player Who Is Now in Los Angeles with Her Hair in a Curl

Just before departing for Los Angeles a few days ago after a long visit to New York, Jack White, head of the organization producing Mermaid Comedies for Educational, revealed through the home office of Educational Film Exchanges, Inc., some of his plans for work on the twelve Mermaid comedies which his company is to make in the coming year.

With Lloyd Hamilton making special comedies under his own name, new faces will be seen in some of the Mermaids. But they will be faces well known to motion picture comedy lovers. Some of the most popular comedians appearing in the Mermaid Comedy series just completed also will be seen again.

Louise Fazenda, famous comedy actress of the kinky curls, who appeared in three Punch Comedies for Educational after several years of most successful work in Sennett Comedies, will be one of the bright lights in the new year's Mermaid Comedies. Miss Fazenda was signed up by Mr. White shortly after his arrival in New York, and she is now on the coast and will work in the first picture of the new Mermaid Comedy series. Her splendid work in the Punch Comedies has received hearty praise from critics and exhibitors all over the country. The last picture in which she has appeared is the Cosmopolitan feature production, *The Beauty Shop*, in which she supported Raymond Hitchcock.

Lige Conley, whose work in the latest series of Mermaid Comedies was such that it won him featured parts in the last few pictures, will continue in the pictures made by Jack White, as will also Elinor Lynn, the beauty who has been seen to such advantage playing opposite Conley, and Jack Lloyd. It is probable Miss Fazenda and Conley will appear together in the earliest release of the new Mermaids.

There will be three or four units in the Jack White company, but every one of the pictures of the series will be under the detailed supervision of Mr. White himself.

Pathe Film Fables Celebrates End of First Twelvemonth

Aesop's Film Fables, Pathe's weekly animated cartoon translation of the ancient fabulist's renown tales, now celebrates its first birthday. With the release of *The Maid and the Millionaire* on June 11. the popular series produced by Fables Pictures. Inc., and created by Cartoonist Paul Terry, completes fifty-two weeks of screen success.

Beginning with the release of *The Goose That Laid the Golden Egg* on June 19, 1921, the popularity of *Aesop's Film Fables* has never been in doubt, and enjoys the regular attendance appeal of the serial for the exhibitor.

"I run one of these every week and it seems to be one of the best cartoons I have ever used," writes R. Navary of the Liberty Theatre, Verona, Pa. The manager of the Union Station Theatre, St. Louis, Mo., writes: "The Fables are O.K. We've been playing them right through."

While *Aesop's Film Fables* have strong entertainment appeal they are also of interest to the educator and student, as is evidenced by the fact that schools have indorsed them and are showing them to pupils. A news article states: "At Holley, Principal F. W. Van Zile is running these films at the local high school to the delight of the pupils and others composing capacity audiences."

"Tips" Will Reveal Baby Peggy in Role of a Hotel Bellboy

Baby Peggy, the three-year-old star of Century Comedies, has just completed two pictures which give her unusual opportunities to show her powers of mimicry. The first is called *Tips*, and in this she is the little boy of the elevator man in a big hotel. Her father puts her to work as a bellboy and she rustles suitcases, takes the pets of the women guests out for an airing, and works the vacuum cleaner with disastrous results to the shoes of the guests which are left in front of their doors to be polished, and to the hotel cat which is stalking a mouse through the halls. The cast comprises Fred Spencer, Jack Henderson, Inez McDonnell, and also Pal the bulldog, who is Brownie's understudy.

In *The Messenger Boy* a similar part has been written for Peggy. She wears a rakish uniform and carries messages from lovers and other folk with more or less mischief, but always with her ever-ready dimple and smile. The cast is composed of Blanche Payson, Harry Ascher and Inez McDonnell.

Century Comedies Making Another Animal Picture

Century Comedies has a reputation for its trained animals. Its latest release is a picture in which all the actors are animals and is called *Horse Tricks*. It stars Queenie the educated horse. She is supported by Maud the trained mule, Tiny Tim the pony, Stripes the Zebra, Jennie the organ grinder monkey, and Pal the dog.

The Stern Brothers were given the idea of making this picture because of the success of *Mutts*, the film starring Brownie with an all-dog supporting cast.

Universal to Issue "The Radio King," Up to Minute Serial

Universal has turned its attention to scientific development and is preparing for the early release of *The Radio King*, a serial based on the radiophone craze now sweeping the country.

The story already has been worked out, and the picture will be packed with romance and adventure, but it will also be scientifically accurate and will teach much about the radiophone.

Here are some of the ingredients promised: A brainy scoundrel, alarming the whole country with false news reports, perpetrating this national sabotage through a powerful and secret broadcasting station.

The perfection by this villain of a master wave, through which he plans to disrupt all radio receiving service in the United States and destroy millions of dollars in electrical apparatus.

The thwarting of this plan by an electrical genius, aided by the boy operators of the country.

The new photoplay will foretell inventions on which leading scientists are now working; will show the revolution in national life to be worked by the magic wand of radio.

Abe Stern Traveling in Germany

Abe Stern, vice-president of Century Film Corporation, is traveling through Germany studying film conditions there. From Frankfort, where he is staying at present, he will go to Carlsbad to take the baths.

"Rivals" Is Century Kid Picture

The second picture issued by Century Comedies with a cast composed of children is called *Rivals*. Brownie is starred. It is directed by Alf Goulding.

Jack White, director-producer, Educational-Mermaid Comedies, and Louise Fazenda and Lige Conley, featured in these subjects in 1922-3

Hal Roach Has Come to the Front Fast

Starting with Harold Lloyd, Producer Has Increased His Output to Include Comedies Featuring Pollard and Parrott

Hal Roach, producer of the Harold Lloyd comedies and the single reel offerings featuring "Snub" Pollard and Paul Parrott, has come to the front with rapid strides as a producer of laughs for theatre programs. Starting in a modest way only a short time ago, Mr. Roach has risen to the foremost rank of comedy producers, with his studio products becoming more popular all the time. When Hal Roach began, the "custard pie era" was in full swing, but now each offering is carefully worked out with a real idea and an amusing story forming the background for the situations provided for his featured player and staff of funmakers.

When the combination of Harold Lloyd and Hal Roach was first formed, the "Lonesome Luke" comedies were the result. Then Lloyd adopted the spectacle make-up, causing him to spring to his present popularity as a screen comedian. With the success of Harold Lloyd assured, Roach branched out in his activities, making comedies featuring "Snub" Pollard, and later comedies featuring Paul Parrott, and even going into serial production with Ruth Roland as a star.

That his efforts have been successful is evidenced by letters of approval received from exhibitors in all parts of the country. The most recent testimony comes from the Middle-West sections, where exhibitors are pleased with the Pathe policy of reissuing the Lloyd one-reelers, as well as with the rest of the Roach comedy output.

The Manager of the Liberty Theatre, Minneapolis, writes: "The Harold Lloyd reissues are very good and my patrons like them. The star has real drawing power. The films were in fine condition." The manager of the Stockholm Theatre in Minneapolis writes: "The Harold Lloyd reissues are real money getters at a right price. My patrons think they are great."

Special Music to Accompany "My Country" at the Capitol

My Country, one of the Wilderness Tales by Robert C. Bruce released by Educational, has been selected for the special program at the Capitol Theatre, New York, the week of June 4 marking the second anniversary of the Rothafel regime at the Capitol.

Mr. Rothafel caused a symphony to be written around "My Country 'Tis of Thee," which required several weeks of work by his musical staff, and this special music is to be played as part of the elaborate presentation to be given this single-reel artistic gem.

My Country is the only picture of the current series of Wilderness Tales that is not built on a dramatic story. It is all beautiful scenery.

In "Nut Sunday" Johnny Hines Is Said to Go Fast

In *Torchy's Nut Sunday*, featuring Johnny Hines, C. C. Burr promises one of the best two-reel comedies released this year. The theme is an elaborate one. One of the scenes will be that of a cyclone, which took the mechanical staff seven days to perfect and which was finally "shot" with excellent realism in Elmhurst, L. I. In addition, an elaborate gymnasium scene containing all possible athletic paraphernalia will be presented, in which Johnny Hines, as the athletic director, is said to cause no end of laughs in his efforts to give his rival-in-love a thorough course in physical instruction.

Another scene that should cause hilarious moments is shown in the exteriors of a sanitarium in which Torchy directs the traffic of the wheel-chair invalids according to true city cop fashion.

Included in the support of Hines are Winifred du Barry as Torchy's sweetheart; Mrs. Ida Pardee as Mrs. Ellins; Richard Thorpe as the insane head of a sanitarium; Dave Hill, Torchy's rival-in-love, whose avoirdupois gives Hines opportunity for "gags," and Sidney Dean, whose part as the wealthy Mr. Ellins, Torchy's boss, has been so admirably played by him in most of the "Torchy's" released to date. In addition, a large staff of extras in the form of nurses, doctors and patients round out the ensemble.

Breymaier Praises Entertainment Value of Pathe Review

"Highly attractive angles on what the wide world and its inhabitants offer for general entertainment on the picture screen," is one reviewer's explanation for the demand for the Pathe Review. It is stated the new service, with its novel and striking presentation and containing such original and appealing devices as the examples of screen caricature and the picturized origin of odd manners and fashions, in addition to the Pathecolor scenics, slow motion marvels and other established features, has contributed an impetus to the circulation of Pathe Review.

Pathe quotes from the following exhibitor letter among others recently received:

"It is with pleasure," writes Frank X. Breymaier, of the Barcli Theatre, Schenectady, N. Y., "that I write you of the excellent educational value of Pathe Review, which we have been showing regularly at this theatre for some time past. I feel it our duty to recommend it as exceptional and of great entertainment value.

"It offers universal appeal, and it would be folly to make any spection mention of any particular subject, as every reel is brimfull of real live and up-to-the-minute subjects. We could not afford to be without this great reel every week."

Production Humming at Christie's Studio While Boss Is Away

Production is humming along at the Christie Studio while Al Christie is away in Europe. Directors William Beaudine and Scott Sidney are on the busy list, working on the first two pictures under Christie's new contract with Educational Film Exchanges, calling for twenty Christie Comedies during the next year instead of twenty-four, as in the season now drawing to an end.

Beaudine has already started a comedy which will feature Bobby Vernon in a college and prizefight story called *Pardon My Glove*, which was written by W. Scott Darling. He is taking fight arena scenes every day.

Scott Sidney, having completed casting for *The Son of a Sheik*, is starting work on this travesty, with Neal Burns and Viora Daniel playing the leading roles. The subject is said to be the fourteenth Arabian desert picture to go into production in Los Angeles this spring, but it will be far different from any of the others, since it is a two-reel comedy and will find the funny side of romantic Sahara love.

Pugilists Praise "Leather Pushers"

Attel Enthusiastic Over Fidelity to Ringside Atmosphere and Tunney Declares the Film Is Accurate and Authentic

To reassure itself as to the technical perfection from a pugilistic standpoint of *The Leather Pushers*, the Universal-Jewel-Collier series of ringside two-reelers starring Reginald Denny, Universal has obtained criticisms from several prizefighters of international fame, including Abe Attel, former lightweight champion of the world; Gene Tunney, former light-heavyweight champion of America, and others.

Attel, who has retired from the ring and is now engaged in the retail shoe business, was given a private showing of Universal screen version of the H. C. Witwer stories in the "U" Projection Room, 1600 Broadway, and was enthusiastic about the fidelity with which the ringside's atmosphere was retained on the screen. The series, he believes, will go far to correct the conventional idea that boxing and prize fighting are not on the level.

Tunney, then training for his match with the challenger, Harry Greb, was unable to leave his training quarters at Red Bank, N. J., so Universal offered to send an operator, projection machine, screen and film to the champion's quarters. Tunney, who is popular and served with distinction in the A. E. F., wished to have so many of his friends and "buddies" see the pictures, that he arranged to have the series projected at the Red Bank Armory.

Tying-up with the Automobile Show Association, Universal arranged to have all war veterans, members of the State Militia and men of prominence in fistic circles invited to the showing. Considerable advance and follow-up newspaper publicity was obtained and the town plastered with one-sheets, resulting in the largest crowd ever gathered under one roof in Red Bank attending the performance. The crowds applauded the rounds shown, enthused over the big action scenes, and, despite not altogether satisfactory presentation conditions, were able to get a good idea of the pictures' quality.

Gene Tunney, in complimenting Universal on its achievement, said: "I cannot conceive of a better man in the role than Reginald Denny, who is an excellent boxer as well as splendid actor. The film is accurate and authentic in every detail and will prove intensely interesting to thousands of persons who know the 'squared circle' only by hearsay. I cannot praise *The Leather Pushers* too highly—it is the best series of the sort I have ever seen."

"Timber Queen" Looks Like Big Stuff

First Three Episodes of Brilliantly Photographed Ruth Roland Serial Filled with Thrills and Physical Struggle

The first three episodes of Pathe's *The Timber Queen* easily comes within the category of stout stuff. For the average picture-goer in search of entertainment it is likely it will be rated as a little too much so, where the three are shown together. Each one of the three episodes contains enough in the way of excitement, of thrills, to satisfy any one of near normal requirements.

The story of *The Timber Queen* is by Val Cleveland and the screen version by Bertram Millhauser. The direction is Fred Jackman's, under the supervision of Hal Roach. Mr. Jackman has tackled no light job, especially in view of the forest fires that seemingly rage in the third episode—which are bound to be incidents or events that lay heavy responsibility upon the guiding authority.

It may as well be mentioned right in the beginning that the photography in the new Ruth Roland serial is notable—in the matter of backgrounds and in technical execution. Those who love the big woods—and who does not—will find the sharply defined shifting scenes a continuing delight.

The story is of Ruth Reading, trustee of the timberlands, left to her on condition that she marry before her twenty-first birthday, and that in the event of her failure so to do the property shall go to her second cousin, James Cluxton. The latter, rejected as a suitor, is determined Ruth shall not marry Don Mackay, a former employee discharged by Cluxton. The period at the opening of the story is three months before Ruth's twenty-first birthday.

Those who are fond of fisticuffs will find these episodes just one fight after another—and they are ungentle affairs at that. There is a thrill almost in the opening scene, in the fall of a big tree toward the ground on which Ruth is standing. Mackay gets her out of the way. At the close of Episode 1 Ruth, on the roof of a freight car, goes spinning down the twisting side of a mountain until spectacularly rescued again by Mackay.

One of the corking shots in the second chapter is the photographing from above of four persons who dive from a cliff into a lake below. There is an aeroplane rescue of Ruth from the top of a burning tree which may be convincing to those not overkeen in their scrutiny of the action.

The trial of Mackay for murder by the sheriff under drumhead circumstances is a travesty upon justice as it would be construed in a court, but the practical lynching bee suits the ends of the scenario writer and furnishes the basis for a series of exciting incidents.

The Timber Queen, as was remarked in the opening, is stout stuff. As a serial it is big stuff so far as we may judge from three episodes. G. B.

Next Hy Mayer Travelaugh Peeks Around Monte Carlo

The fourth Hy Mayer Travelaugh to be released by R-C Pictures will be *Such Is Life in Monte Carlo,* which will be available to exhibitors on June 4 at R-C Exchanges. Mr. Mayer presents in this reel some fascinating views of the famous "playground" of the world in his usual entertaining manner. Street scenes, pictures of the various types of people, and all sorts of quaint views of the resort enliven the entire reel. As is usual with Mr. Mayer's pictures *Monte Carlo* is not merely a travel picture or a scenic. The scenic views of the little kingdom are combined with many interesting sidelights on the natives and the quaint humor of the artist.

REVIEWS OF CURRENT SHORT SUBJECTS

THREE WEEKS OFF—Century Comedy, released by Universal.—Lee Moran devotes two reels to proving to his boss that he is entitled to a vacation of three weeks and winds up by getting away with a loaf of double that length. He plays sick, and the boss feeds his employe so much medicine that he becomes actually sick. Lee retaliates, however, when the boss suffers an attack of headache. The employe puts the sick man through the same rough treatment that was meted out to him, but he cures the boss. That is the story, which Alf Goulding directs. Alberta Vaughn plays the wife to the clerk. Johnny Fox is the office boy, but there seems to be nothing about his work to stamp him as being any different from any other boy. As a matter of fact, he has little chance.

TOONERVILLE BLUES—Released by Educational.—Producer Ira M. Lowry brings into this two-reel comedy several of the more prominent cartoon characters of Fontaine Fox. There are the Skipper, with his antiquated trolley; Katrinka, the Terrible Tempered Mr. Bang, and Vernon McNutt. Dan Mason is the true to life Skipper and also justice of the peace. One of the incidents of the story is a baseball game between adjoining towns, or a burlesque interpretation of one. The titles, by Ralph Spence, contribute to the humor of the skit. There is a girl in the role of Jerry Connors who is unusually attractive.

PATHE REVIEW 159—Remarkable views of "The Falls of Natal" form the opening number. There is a poker game in which particular attention is paid to the faces of the players with the aid of the queer mirror and a camera. "Little Miss Mischief" shows the antics of a child when she dissects the contents of her mother's dressing paraphernalia and "Playing Around with the Pelicans" contains shots of the cliffs of Southern California with these long winged birds in abundance. The Pathecolor is "Where the Caravans Jump Off," showing life at an oasis on the edge of the Sahara.

A FALSE ALARM—Campbell Comedy released by Educational.—As is frequently the case in these comedies in which the monkey and the dog have parts the bulk of attention is centered upon them. Certainly their work makes a strong bid for the interest of the spectator. The first of the two reels is devoted to the adult part of the cast almost exclusively and the last half to the juvenile and animal actors. The story was written and the picture was supervised by W. S. Campbell, with Charles Hochberg and A. Linkof directing. The subject maintains a good average with its fellows.

OFFICIAL URBAN MOVIE CHAT OF M. P. T. O. A. No. 17—Distributed by Hodkinson.—F. H. Gillette, Speaker of the House of Representatives, expresses his sentiments concerning educational motion pictures. In addition to this there are views of the salt industry in California and a few household hints brought to the attention of the housewives. Also there are a nature study and scenes at a public welfare camp.

TORCHY STEPS OUT—C. C. Burr Comedy released by Educational.—The opening scene in this two-part comedy is of Johnny Hines roller skating through Fifth Avenue following the title "Unless you've made a lucky strike you've got to roll your own." Before he reaches the end of his adventures Torchy goes through fire and lands in the flood. The subject is frank farce and will rate fair to good.

KINETO REVIEW—The opening number treats of science at home, the story of sound waves as recorded by Prof. F. P. Smith of London. These interesting views illustrate the vibrations of sound waves caused by certain experiments ranging from the well-known glass bell, the tuning fork and in another case an ordinary knitting needle to a more complex apparatus that produces intricate designs when at work.

KINETO REVIEW—Seeing Scotland, by train, motor and boat.—While this subject does not seem to be new, if we may judge from the garb of the women shown in the various scenes, the mountains and vales, of which there are unusual shots, are "eternal." It is altogether a most interesting number, with views of bridges, gorges, falls, winding mountain railroads and highways, lakes, castles, and cities.

KINETO REVIEW—This number is devoted to "The United States Navy in the Making." There are twenty-six subjects, from building of models to the operating of the completed battleship. Among these are a launching, making of big guns, views of Commodore Perry's old frigate, a relic of the war of 1812; training of crews and scenes of the graduation at Annapolis.

STRICTLY MODERN—Hal Roach comedy released by Pathe.—Events and characters move quickly in this farce built around a tumbledown hotel which under the supervision of "Snub" Pollard is transformed into an institution equipped with appliances never before thought of. All right.

BILLY BLAZES—One-reel Pathe reissue.—Harold Lloyd, "Snub" Pollard and Bebe Daniels join forces in putting on a satire on the wild and woolly west as some picture makers would have us see it. It might be said to be a trifle overdrawn, if that be possible. But surely it is wild and wooly.

GO-GET-'EM HUTCH—Episode 10 of the Pathe Serial.—Charles Hutchison keeps the spectator on edge in this chapter, especially during the scenes in which he uses a scaling ladder in his effort to reach the roof of a building when the outer door is locked against him.

THE MAID AND THE MILLIONAIRE—Aesop's Fables released by Pathe.—Cartoonist Terry gives us some of his best and most humorous work in a single reeler devoted to an exemplification of the adage that "Those who try to fool others more often only fool themselves."

EASY TO COP—One-reel Star Comedy, released by Universal.—Neely Edwards as Nervy Ned and Laura La Plante as the Mayor's daughter stir up considerable excitement and make a goodly amount of fun in this comedy of the country police chief.

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Finishing First of C. B. C. Melodramas

"More to Be Pitied Than Scorned" Expected in New York Within Fortnight Ready for Its Second and Final Editing

Actual production work on *More to Be Pitied Than Scorned*, first of the series of melodramatic features which C. B. C. Film Sales Corporation is to distribute, has been very nearly completed. According to word from the West Coast production center, all interiors have been "shot," and if the production schedule is carried through the coming week will see all the actual photography complete and the picture well on the way toward final editing. It is expected it will be in the New York offices of C. B. C. within a couple of weeks at the latest.

Charles E. Blaney, author of the story, has been kept in close daily touch with the progress of production and this week wired congratulations to Director Le Saint and each member of the cast on the progress that had been made in the work.

The individuals in the cast—Alice Lake, Rosemary Theby, J. Frank Glendon, and Philo McCollough—all have been featured players in large productions. "Every member of the cast has done great work," said Mr. Le Saint. "Miss Lake and Miss Theby are fine. They entered into the spirit of the production wonderfully, as did Mr. Glendon and Mr. McCollough. I am confident this is a production that will live, just as did Mr. Blaney's original play, because the material is there, and the players have brought it out."

A system of "double-editing" and "double-titling" is to be used before the production is considered complete, namely, after the feature has been edited and titled on the coast the editorial staff will come East with the picture. There another special staff of editors and titlers has already been secured to go over the picture with them again in detail, so that an altogether fresh viewpoint may be brought to bear upon it.

This plan has been hit upon by producers and distributors, the former believing that living too closely with a production tends to lessen the perspective of it.

Aywon Planning for Busy Times During Next Twelvemonth

That Nathan Hirsh, president of the Aywon Film Corporation, is convinced through observations, based on years of experience as producer, distributor and exchangeman, that the coming season will be big in the history of the motion picture industry is evidenced by the announcement he made this week of his 1922-3 releases.

The releases are led by a production starring Maciste, the international star who did such meritorious work in *Cabiria* and *The Warrior*. The picture is now being produced in Italy by the Societa Itala.

White Hell, the Northwest melodramatic success, starring Richard Travers, is another special slated for early Fall release on the Aywon program. It is a Charles Bartlett Production. Mr. Bartlett will release another production on which he is now working at the Blazed Trails, Inc., studios in Gloversville, N. Y., on the Aywon slate.

Mr. Hirsh announces also the release of a series of twelve two-reel Western pictures starring Cherokee Gill, the Indian player. In addition to this, there will be a featured entitled *With Wings Outspread*. This production was made in Cuba with an all star cast.

Mr. Hirsh also will release next year a series of "Diamond Dot" five reelers. In addition to these pictures, Mr. Hirsh is also negotiating for a number of well-known independent productions.

Federated, in New Offices, Contracts for Rock Comedies

Federated Film Exchanges of America, Inc., has moved its New York office to 220-228 West Forty-eighth Street. Joe Brandt, executive director, elated over his new offices because of the fact that it was in the same offices he now occupies that Jesse Lasky started his first motion picture enterprise, and Brandt feels that the spirit of success that hovered over the Lasky enterprises while they were in these offices is still dominant.

The first contract signed by the Federated Film Exchanges of America, Inc., for the fall releases was a series of twelve Joe Rock special comedies to be released one a month, starting the latter part of August. Joe Rock was in New York last week and outlined his plans for production, and they include the acquisition of two of the best comedy directors now producing on the coast and also a staff of comedy story writers who have a number of big comedy successes to their credit.

Billie Rhodes and Ernest Shield in "Daddy's Love," being sold on state rights by Roy H. Klumb Productions

Thirty-six Singers to Aid Showing of "Your Best Friend"

What is declared to be the biggest and most ambitious campaign that has thus far been announced for the Warner Brothers attraction *Your Best Friend*, starring Vera Gordon, will be put into effect by the Screenart Pictures Corporation, Boston, controllers of the New England rights to the picture.

The feature will be shown for an indefinite run at the Providence Opera House, Providence, with a male chorus of thirty-six under the supervision of John E. Ekeberg, who is a member of the Screenart Concern. Mr. Ekeberg, prior to entering the ranks of the industry, was prominent in musical circles throughout New England. The ideas he has utilized in the musical field will be used in conjunction with the showing of the Gordon picture.

Vera Gordon has concluded her year and a half of vaudeville bookings, and is at present making appearances in conjunction with the Warner picture.

The first personal appearance of Miss Gordon was made at the Broadway-Strand, Detroit, and it is said the theatre played to the biggest business in the history of its career. Up to the present writing Miss Gordon has been booked by the Strand, Cincinnati; Strand, Milwaukee; Colonial, Columbus, and Orpheum, Akron.

Other theatres that have contracted to show the production include the Globe, Flint, Michigan; Majestic, Muskegon, Michigan; Palace, Long Beach, California; Broadway, Lawrence, Mass.; the Mary Anderson, Louisville, Ky., one of the representative houses in the blue grass territory.

According to reports received at the Warner offices the usual summer business depression has had no ill effects on those exhibitors who have shown the Gordon film.

Report Three More States Sold on "Jungle Goddess"

Another block of territory on *The Jungle Goddess* was disposed of this week when W. B. Underwood of Specialty Films, Inc., of Dallas, purchased Texas, Oklahoma and Arkansas rights for the serial from Export and Import Film Company, Inc.

Underwood has handled the two previous Selig serials, *The Lost City* and *Miracles of the Jungle*, and is planning a big exploitation campaign to back up the latest product when he releases it some time in the early fall.

Sam Warner Talks of Studio Waste

Says There Are Production Managers Who Lack Training and That They Largely Are Responsible for Extravagance

Sam Warner, of Warner Brothers, arrived this week from the coast studios and commented interestingly on the production, management and incidentally waste of money in the making of feature productions.

It is Mr. Warner's contention that every studio should have a production manager who knows his business, that jazz music should not be overly tolerated in the studios, that most of the big film edifices on the coast have been built wrong—requiring a half day to get around to the studio proper from an office—and that no golden rule can be laid down for the making of a motion picture.

"Fully 80 per cent of the studios are busy turning out big feature attractions," said Mr. Warner. "To-day, more than at any other time, pictures are being made on a larger scale, and in the making thereof tremendous sums of money are needlessly being wasted. To curtail this waste, I believe that a production manager —one who thoroughly understands the business—should be responsible for each and every production under his supervision.

"Unfortunately producers are not training production managers. There are a great many organizations whose production manager is a man who has a financial interest in the concern and who knows little or nothing of production costs. For example, one production manager of this calibre, upon being asked by the director how much more money he could spend making a feature, immediately called up the auditor to find out the balance in the bank. He was told they had about $100,000. And the production manager informed the director that that amount was available for the director. The man who knows his business would have saved thousands of dollars, in this instance. And there are scores of similar instances on record.

"Money is wasted in this business as it is most carefully guarded in other enterprises. Jazz music, for instance, should be wiped out of the studios when not needed. I have seen many orchestras used in studios taking up valuable time and money and ofttimes seldom used for the purpose for which they were hired. Another source of waste is in the purchasing of expensive clothes for 'extras.' These people are often fitted up with costumes which could be had much cheaper. In other words, a man who did not know the business was handling the job.

"Most of the studios on the coast have been built wrong. It takes an executive almost half a day to get to the studio proper from his office. In this instance I can modestly state that our studios are ideal. From any window one can look right down on the stage. It is a one-ring circus affair with offices in front, dressing rooms on one side, carpenter shop and property room on the other, paint shop in one corner and the generating room in the other, with the stage in the center of the building.

"No one man is big enough for studio management. What I mean to imply is that there must be harmony between a production manager who knows his business and a director who knows how to direct. No golden rule can be laid down for the making of a production. but studios should have efficient and capable production managers in order to keep down the cost of a feature and produce it within a reasonable figure."

Mr. Warner has come East for an indefinite stay, and it is intimated he will produce several Warner subjects other than those being made by Harry Rapf at the West coast studios.

O'Conor Productions Will Issue Comedies Direct to Exchanges

The O'Conor Productions has entered the state rights market with a distribution plan which will release direct to state rights exchanges. This firm, of which Robert O'Conor, for five years with Hal Roach, is the chief executive, will produce and issue from its Hollywood plant a series of twenty-six two-reel comedies starring Billy Franey.

Four of these comedies have already been completed and two are in production. The title of the four, in the order of their release, are *No Brains, Highly Polished, Peace and Pieces,* and *Hot and Cold.* The principal feminine support in this series consists of Gale Henry, Vera Reynolds and Ena Gregory, all with a wide following among comedy fans.

The New York headquarters of the O'Conor Productions will be at 220 West Forty-second Street.

F. E. Samuels, formerly manager of the Los Angeles exchange of the Cinema Distributing Company, has been appointed general sales manager and will spend a month in the Eastern territory, where he will secure the personnel for the New York branch and personally answer inquiries relative to the new series of Billy Franey comedies.

"Curse of Drink" Arouses Interest of Many Exchangemen

Six prominent exchangemen visited the office of Weber & North last week to look at the five-star State rights special, *The Curse of Drink,* with a view to buying territorial rights. More than twice that number of local distributors are expected this week. A good number of territories were sold. Announcement of these will be made shortly.

The Curse of Drink is a six-reeler, directed by Harry O. Hoyt, produced by Joseph M. Shear and adapted from Charles E. Blaney's successful melodrama of years ago. It is not a preachment and has nothing to do with prohibition propaganda.

The high spots of the picture are a poor-rich romance between a stenographer and millionaire's son, tickling rural comedy, family sentiment, and a zig-zag runaway train episode that comes at the finish and smoothes out the threads of the story.

Harry T. Morey, George Fawcett, Edmund Breese, Marguerite Clayton and Miriam Batista form the stellar line-up.

Pacific All Set for Feature

With three juvenile screen stars in the principal male roles, the Pacific Film Co., Inc., will begin the filming of its first feature about the last week in June, according to word received from John J. Hayes, president of Pacific. Actual filming has been delayed by difficulties encountered in arranging for the three juveniles, who at first objected to a story in which a triumvirate share stellar honors. All friction has now been eliminated and the three will work in harmony, they say.

"Big Stakes" Is New Title

Franklyn E. Backer has changed the title of J. B. Warner's first starring vehicle to *Big Stakes.* This Western special was previously announced as *High Stakes,* as that was the original title of the magazine story. This is the first of a series of six Western specials in which J. B. Warner is the star.

Premier of Abraham Series

Formal invitations were issued from Burbank, Cal., for a premier showing at the University of Southern California of the Abraham Series of the Great Stories of the Bible on the evening of Thursday, June 1, in the Bovard Auditorium of the Administration Building.

Smith to Represent Pacific

After being retained by cable to represent the Pacific Film Co., Inc., throughout the entire European territory, Harry R. Smith, head of Smith's Film Sales, Ltd., of London, Eng., is en route to America. Mr. Smith will go at once to Culver City.

Buys Rights on Neal Harts

The Export & Import Film Co., Inc., announces the acquisition of all the available Neal Hart productions for the foreign market. The contract covering six pictures was closed with the Pinnacle Productions, Inc., of Chicago late this week.

Fineman Returns to Los Angeles

B. P. Fineman, president of the Edwin Carewe Pictures Corporation, which produced the independent special *I Am the Law,* has returned to Los Angeles. He has started plans for another Carewe production.

Mary Anderson to Portray Flapper Role for Graphic

Announcement of the final cast that is to portray for the screen Ivan Abramson's conception of the American "flapper," was announced from the offices of the Graphic Film Corporation this week. Coincident with the announcement is the decision of the title, which, according to Mr. Abramson, graphically conveys the spirit of the picture, and which, it is alleged, will pull in local flappers to every box office. *Wild Youth* is the caption under which the feature will be released. Mary Anderson has been decided upon by the Graphic Film Corporation to portray the American flapper. In support of the leading role of the production is Harry Morey, Thurston Hall, Julia Swayne Gordon and Joseph Stryker. The last named has been selected for the portrayal of the male flapper. The five characters chosen to date do not represent the complete cast, it is stated. The Talmadge studios have been contracted for and four sets are already in process of construction.

"We have striven for the human interest element in our story above all," said Mr. Abramson. "Lots of things have been said about the elements that make or break a picture. It is my firm contention that, given the element of something which strikes home successful box office results are assured. I think there will be a million strong who wear collegiate clothes that are going to recognize themselves in this production. I think that to at least that number the sub-titles and typical American slang will uncover many laughs.

Initial Lund Feature Is "Love's Old Sweet Song"

With every stage in the large Paragon studio at Fort Lee, N. J., occupied by sets for his first special picture under his own management, Oscar Lund is producing *Love's Old Sweet Song* from the story by Augustus Bertilla, with the scenario by Jacques Byrne. By keeping his technical staff busy building several interiors at once and moving his company from stage to stage without having to wait for the completion of new sets, Mr. Lund has planned to complete the studio work of what is said to be an exceptionally heavy production with elaborate interiors in the time usually taken to make a picture of average proportions. Although this method of production necessitates the use of an entire studio for one picture, the time required for the shooting of spectacular exterior scenes is said to have decided the director to follow this course so that the subject will be ready for early release.

Second National to Increase Releases to Two Each Month

Second National Pictures Corporation, which began operations at the beginning of the year with the release of *David and Jonathan*, a picturization of E. Temple Thurston's novel of the name, is planning to release two pictures a month, beginning with August or September instead of the one each month scheduled for the first year. The corporation had contracted for twelve pictures for the current season, for monthly release, with a wide range of subjects. The offer of additional feature pictures and special productions by independent producers, it is announced, has resulted in the change of plan.

The current releases by Second National are *The Night Riders*, Northwestern, from the novel by Ridgewell Cullum, filmed in the Canadian Rockies; *Her Story*, by Dion Titheradge, featuring Madge Titheradge; *Broken Shadows*, an Irish romance adapted from the novel, "Nance," by Charles Garvice, and *David and Jonathan*, with Madge Titheradge.

Leahy Joins Houdini Pictures

William H. Leahy has been appointed sales manager for Houdini Pictures Corporation, which is producing special feature productions for the state rights market. Mr. Leahy is concentrating his efforts on the first Houdini picture, *The Man From Beyond*, which was shown recently at the Times Square Theatre, New York.

C. B. C. Reports Foreign Sale

Dangerous Love, the five-reel Western which C. B. C. Film Sales Corporation is distributing, has been sold to Export and Import for Argentina, Paraguay, Uraguay and Chile.

Scene from "The Broken Silence," starring Zena Keefe

Star Serial Employs "Follow-Up" System for Production Use

A "follow-up" system whereby the Star Serial Corporation, producers and distributors of *Cap'n Kidd*, the Eddie Polo serial, will be in complete touch with territorial buyers and through them with exhibitors playing the serial, has been instituted.

Briefly, the plan calls for a checking up on every one of the fifteen episodes through every detail of their booking, the real work not being over but just beginning when the serial is sold for a given territory.

As soon as a territory is sold a letter goes to the buyer asking that Star Serial be kept advised of every smallest detail of the handling of the serial—pre-release showings, special exploitation, and especially a list of all bookings secured.

These bookings are then indexed under the name of the exchanges, according to date. A few days before each booking a letter goes to the exchange asking it to communicate with the exhibitor as to any special exploitation he is putting over on the serial, and to notify Star Serial how the showing goes over, what the exhibitor thought of it, and how his patrons liked it. A similar letter goes to the exhibitor himself.

All details on how the picture went over are carefully assorted according to the number of the episode shown. These are referred back to the production and scenario departments.

Zimmerman Brings Two Films from Vienna Studio

Raymond R. Zimmerman, identified for some time with motion pictures in Texas and the Southwest, has arrived in New York from Central Europe, where he has been investigating studio and production work with Vienna as his headquarters. He is American representative of Mondial Productions, of Vienna. Two productions which Mr. Zimmerman has brought with him and which were filmed under his advice and co-operation for the American market are *Sylvia of the Tyrol*, produced in the Alpine villages, and *On the Blue Danube*, a romance of old Vienna life. These pictures are to be distributed on the states-right plan, according to Mr. Zimmerman, who is now stopping at the Marlborough.

"Cap'n Kidd" Goes to Mexico

The Star Serial Corporation, which controls world rights to the serial, has signed contracts with International Pictures, whereby the latter company will handle *Cap'n Kidd* in Mexico.

Mr. Castro announces that advices from International state it considers the acquisition one of the biggest things it has done in some time, both because of Polo's personal popularity in Mexico and the word that has reached them regarding *Cap'n Kidd*.

Pacific to Open Exchanges

During the first week in July the Pacific Film Co., Inc., producers and distributors, will open at least six exchanges in key cities west of the Mississippi, according to word received from John J. Hayes, president of Pacific.

E. H. Silcocks, general sales manager of Pacific, who recently returned from a sales tour, will supervise the opening of the exchanges.

Special Titles for "Hallroom Boys"

Producer Harry Cohn Will Pay Especial Attention to Their "Dressing Up," Giving Heed to Pictorial and Verbal Values

Believing that the titles of a comedy are of almost equal importance to the action itself in getting laughs, and that good titles can make or break a comedy, Harry Cohn, producer of the popular two-reel Hallroom Boys Comedies, announces this week that the closest attention will be given not only to the content of the titles on the new 1922-3 series but to their "dressing up" as well.

With this end in view, the titles on the new series are all to be specially illustrated with cartoons, each cartoon carefully thought out to get the greatest comedy value out of the action preceding and following the title and out of the comedy meaning of the title itself.

The purpose is to make these cartoons as effective as possible, and, with that end in view, several well known cartoonists were given a special showing this week of the first comedy on the new series, which is now in the New York offices of Hallrom Boys Photoplays, Inc., and asked to submit their ideas of how the titles should be cartooned. New styles of cartooning and line sketching have been requested specially, and the sketches will be judged according to both originality of style and the humor of their subject. H. A. McGill, originator of the famous Percy and Ferdie cartoons, upon which the Hallroom Boys Comedies are based, is heading the committee to whom the sketches are to be referred, and the style chosen will be used throughout the series.

This is the second innovation producer Harry Cohn has instituted in the titling of the Hallroom Boys Comedies, the first being made some time ago when he instituted the method of taking down funny remarks and spontaneous "wise cracks" made on location during the making of the comedies and working them into titles, believing that this type of spontaneous humor would prove most telling.

"Comedy titles need much more thought than do titles for a feature," said Harry Cohn. "A comedy's got to be funny every minute, and if the titles flop it's mighty hard for the action to boost the comedy up again. We are always looking for something new in the titling of our Hallroom Boys Comedies."

"Big Boy" Williams Makes Appearance at Dallas Theatre

A record in first run booking in a leading theatre at Dallas, Tex., took place this week when L. T. Pellerin of the R. D. Lewis Film Co. found that "Big Boy" Guinn Williams could make a personal appearance in Dallas. Having contracted for the Williams series to show in the south and southwest at a later date, Pellerin realized that he could "cash in" by playing the latest "Big Boy" Williams production produced by Frederick Herbst.

As soon as Williams wired his assent for an appearance Pellerin got busy with local newspapers, which were generous with their space. "Big Boy" was played up, so that his coming was an event in Dallas. The record mentioned was made when Pellerin wired Joe Di Lorenzo, president of Di Lorenzo, Inc., distributors of the "Big Boy" Williams series, asking whether it would be possible to get a print of *The Trail of Hate* out to Dallas in time for the personal appearance. It arrived on time, and so well pleased was the local managment with Williams' latest westerner, that it was decided to play it for a full week in conjunction with Williams' appearance.

Arthur Housman Is to Be Featured in "The Snitching Hour"

Herbert L. Steiner plans to produce a series of five-reel comedies and comedy dramas featuring Arthur Housman, to be released by the Clark-Cornelius Corporation.

The first, *The Snitching Hour*, directed by Alan Crosland from an original story by Lewis Allen Browne, is nearly completed. Joseph W. Farnham has titled the picture, which is said to be a farce comedy of unusual mirth-producing qualities.

Mr. Housman is well known to photoplay goers, but hitherto has not been featured in a long photoplay. His early screen work was with Selig, Edison, Kalem, Lubin and others of the old time companies and with Goldwyn, Selznick and others.

Syracuse Residents See "Isle of Doubt" and Greet the Cast

The Syracuse Motion Pictures Company entertained many film notables and representative residents of Syracuse, N. Y., May 24, at a private showing of *The Isle of Doubt*, the first feature picture to be completed. The Hotel Onondaga was all dolled up for the occasion, and the society folk of the up-state city made the event a great success.

Wyndham Standing, the star of the production, made a speech. Director Hamilton Smith and Chief Cinematographer Arthur Cadwell, who were in charge of the festivities, introduced other members of the cast, including the great American favorite, George Fawcett, Dorothy Mackaill, Warner Richmond, Marie Burke and Arthur Dewey.

Ricord Gradwell, President of the Producers Security Corporation which will handle distribution of the Syracuse Pictures, and his sttaff journeyed to Syracuse to witness the showing, and all expressed delight.

Immediately after the showing, all the guests retired to the grand ballroom, where a reception and ball was held. The second of the Syracuse Motion Pictures Company's series of features will be started at once.

"Retribution" Opens at Park

Lou Rogers of Rialto Films, Inc., will present at The Park Theatre, Fifty-ninth Street and Columbus Circle, New York, on Monday, June 5, for the first time in America the six-reel feature picture, *Rètribution*, or the story of Lucretia Borgia. The subject was made in Italy under the direction of Innocenti. The scenario was prepared by Fausto Salvatori. The cast is headed by Countess Irene Saffo Momo, Enrico Piacenti, Eugenio Gilardoni, Signorina San Gusto, Signor Troise and Signor Papa.

Lester Scott in South

Lester Scott, sales representative of Affiliated Distributors, Inc., has been in the South for the past week in the interest of the Edwin Carewe independent special *I Am the Law*. Scott has done some very fine work in the marketing of this production among state rights buyers, and has succeeded in disposing of the rights to the picture in a majority of the United States territories.

Samford Completes Second

The second of the series of the two-reel Tweedy comedies, produced by the Sanford Productions, 6046-6048 Sunset Boulevard, Hollywood, is now completed and the releasing title is *Take a Tip*. This is the story in which the company went to Tia Juana, Mexico, in order to secure actual race track scenes and atmosphere.

Bromberger to Handle Pacific

A. C. Bromberger of Atlanta will handle the entire feature series released by the Pacific Film Co., Inc. Mr. Bromberger's first Pacific feature was *The Fatal 30*, the maiden production effort of Pacific.

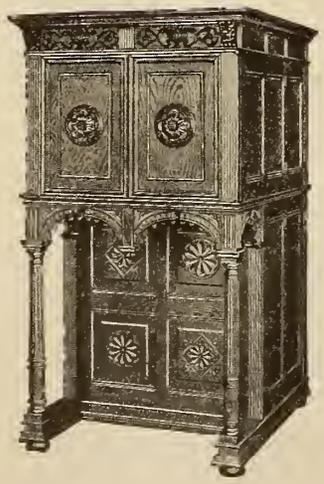
Wyndham Standing and Dorothy Mackaill in "The Isle of Doubt," Syracuse Motion Pictures Company feature, released through Producers Security Corporation

The LYRADION Concert Grande

Equipped With

Seabrook Amplifying Horn

Only one theatre in your city can have a Concert Grande—will it be yours?



A Smaller Model

The true value of any theatre attraction is always its ability to show results in the box office. The Lyradion Concert Grande combines high class entertainment with a real service to your patrons that is not only novel and innovative but a source of permanent attraction.

By playing the current phonograph records as they are released you give your patrons the opportunity of making their record selections at your theatre instead of at the stores of several dealers. It brings to your theatre a host of phonograph fans who can be made movie fans as well.

The Lyradion Concert Grande is built for theatre use exclusively—it is powerful enough to fill any theatre and capable of reproducing phonograph music in the same volume and purity of tone that characterized its original recording.

There is no instrument like the Lyradion because there is no horn like the Seabrook amplifyer. This remarkable horn is constructed on entirely new principles fully covered by basic patents. It gives a clarity and distinctness of tone that completely separates the various instruments of a recorded selection—any one of them can be followed through the entire record with no confusion of sound so common with other phonograph reproductions.

Play the "feature" with your organ and use the Concert Grande as a phonograph during the comedy and news reel.

Only one Concert Grande will be placed in cities up to 200,000 population. Act quick if you want to secure this popular attraction for your theatre.

LYRADION SALES & ENGINEERING COMPANY

which is Plant No. 5 of Dodge Manufacturing Company

MISHAWAKA, INDIANA KENYON W. MIX, *Director*

When Outdoor Shows Come to Town

Some Exhibitors Shudder and Let Them Get Away With the Business

THIS is the season for the advent of the carnival and circus and the opening of outdoor parks. It is the natural season also for many exhibitors to show extreme nervousness over the opposition which outdoor attractions present to the local theatre.

To fight this opposition fairly and effectively is a problem and throughout the Middle West as this article is being written showmen report that business takes a tumble when the tent shows come to town.

In meeting this opposition a showman must be careful not to fight his opposition in such a way that his efforts will in any way advertise the opposition. Much valuable advertising is often given by calling attention to the opposition.

In recent years public opinion has turned against the carnival and freak show. In many cities it has brought with it a crime wave and often the hangers on in a carnival are ex-jailbirds and ply their trade while the carnival is in full sway. So an exhibitor need not worry much about carnivals. They have been barred in many cities.

The circus is tough opposition. It is a legitimate attraction, a national institution, but fortunately its stay in the majority of American cities is limited to one, two and three days and to a week or longer in the largest cities.

STIR UP YOUR LOCAL FEELING Thanks to the hard work of motion picture theatre owners throughout the country the picture house is getting recognition to-day as a local institution and entitled to the support of the residents of the locality and its business houses. The harmonious manner in which theatres have tied up with local merchants on exploitation stunts has led to a better mutual understanding. Theatres have worked hand in hand with local civic bodies, giving benefit performances and lending themselves to charitable movements. The theatre owner is thus intrenched in the esteem of his fellow townsmen and he should take advantage of the fact. In taking this advantage he is not to be considered selfish any more than the merchant who advertises "patronize home industries" or "deal with your neighborhood stores" is to be criticized for his home appeal.

DIGNIFIED CAMPAIGN Except in promoting "Go to The Movies" weeks and similar drives we have yet to hear of an exhibitor who has gone after his transient opposition in the right way. In this connection we have several suggestions to offer, the first being a type of newspaper advertising to be used when outside opposition comes to town. Such catch lines as these should be used in the regular newspaper advertising:

> WE PAY OUR TAXES IN NEBRASKA YEAR IN AND YEAR OUT.

> THE LIBERTY THEATRE IS AS MUCH YOURS AS THE TOWN HALL.

> WE ARE OPEN DAY IN AND DAY OUT THROUGHOUT THE YEAR FOR THE BENEFIT OF PEORIA'S CITIZENS.

> THE BEST MOTION PICTURES AND MUSIC ARE PROVIDED FOR ATLANTA BY THE STRAND.
>
> ATLANTA APPRECIATES HOME INDUSTRIES.

MAKE POST CARD APPEAL The use of the mailing list will help to combat transient opposition; for it makes a personal appeal that seldom fails to reach home. For post card effects we suggest something like this:

> IT COSTS MONEY TO PROVIDE THE BEST IN MOTION PICTURES AND MUSIC FOR THE PEOPLE OF ATWATER, BUT THEY GET THE BEST AT THE CRITERION THEATRE BECAUSE THE MANAGEMENT BELIEVES ATWATER IS ENTITLED TO THE BEST.
>
> ARE YOU PATRONIZING YOUR HOME TOWN THEATRE? HENRY JONES, Mgr.

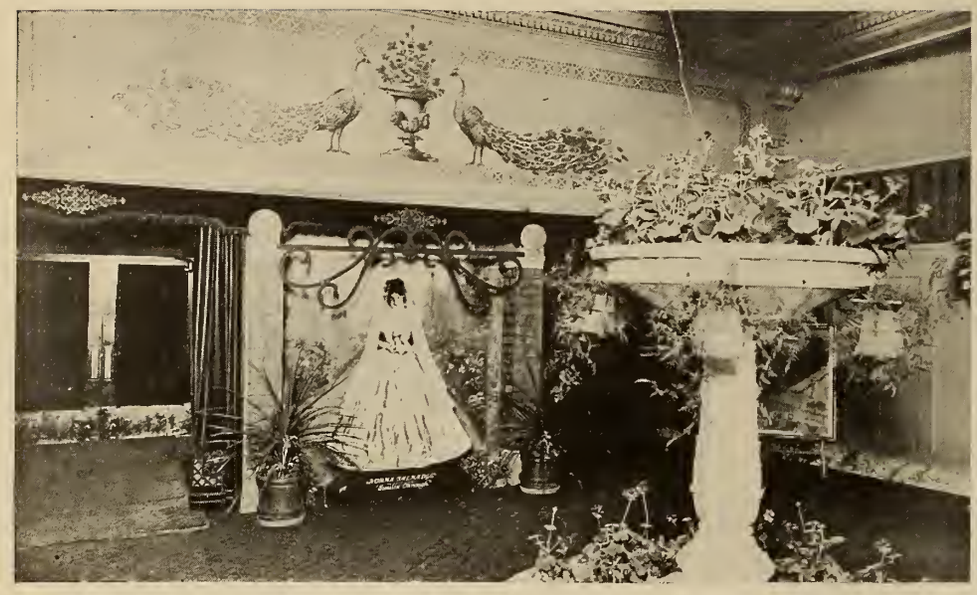
We suggest that the postcard bear the written signature of the manager or owner. Another postcard effort might be:

> SEABRIGHT SUPPORTS YOU!
>
> YOUR FAMILY LIVES HERE, YOU EARN YOUR LIVELIHOOD HERE.
>
> THE SAVOY THEATRE DEPENDS UPON THE PATRONAGE OF SEABRIGHT FOLKS AND WE TRY TO GIVE YOU THE BEST.
>
> BOOST SEABRIGHT BY PATRONIZING ITS HOME THEATRE. JOHN SMITH, Propr.
> SAVOY THEATRE.

It might not be amiss this summer when the transient show comes to town to invite you local newspaper editor and his staff to come down and inspect your house and give you a write up. You can interest him mightily. Show him how much it costs you to keep a going. Interest him in the mysteries of your house, the projection room (editors still think magic lanterns are used in movie theatres), show him your screen, your booking arrangements and all the other things he is not acquainted with.

When the story appears it will impress your fellow townspeople with the importance of your theatre and the effort to which you go to supply the town with proper amusement.

It costs but little to do these things and they help a lot.



Manager Noble of the Liberty, Portland, Ore., used a large cut-out of Norma Talmadge against a background of a garden scene made of papier mache posts and imitation trellis as a lobby decoration for First National's "Smilin' Through." It was placed in the lobby two weeks in advance of the play date.

Even Luther Burbank would have looked with interest at this floral window tie-up for First National's "Smilin' Through" while it was playing at the Olympia, New Haven, Conn.

The manager of the Olympic told the citizens of Wichita Falls, Texas, he was playing First National's "Molly O" with a huge electric sign twenty-eight feet high and three feet wide.

When United Artists' "Orphans of the Storm" was playing the Providence Opera House, Providence, R. I., it was a draw as to which attracted the most attention, this window or the picture. The simplicity of the window is one of the things that made it so attractive.

Boosters' Club

Several unique angles were opened for exploitation in the *Smilin' Through* campaign for the Park Theatre, Boston, Mass., that brought stupendous results on this First National attraction.

One of them demonstrated the efficacy of providing your own working machine. With a limited amount of time at his disposal the exploitation man arranged for the co-operation of the Boosters' Club. No one else in Boston knew of the club so he received credit for being the founder, organizer and the first and only member. Streamers posted throughout most of the prominent Boston stores prior to and during the run of the picture carried the slogan:

> "Buy from Boston Merchants—Help boost your city—Go Smilin' Through 1922—This Store is a Member of the Boston Boosters' Club."

For the second time in its history the Boston Street Car Company permitted the use of one of its cars for advertising purposes and gave over a car which was placarded with *Smilin' Through* posters. The exploitation man hit two targets at once because he also carried a line for the Jewish War Relief drive on his posters. It created good will and aroused additional interest in the car of "Smiles."

An old fashioned victoria of the Civil War period was dug out and equipped for a pair, apparently going to the church for the ceremony. On their tour of the streets they gave out 10,000 wedding invitations. The principal point to the stunt was that it brought people up to the victoria and guaranteed that they would know what it was all about. Two thousand telephone hangers were placed, thirty-six window displays were landed and *Smilin' Through* was played in 100 theatres, restaurants and cabarets the week before the engagement at the Park began.

An exclusive dry goods company conceded a window in which a reproduction of Norma Talmadge in bridal array was arranged as an incentive for June brides to shop there. For the front of the theatre the old graphophone was used to good effect. Just the horn of the machine showed in front, but the wiring from the rear connected with it and when the record of *Smilin' Through* was put on, it came upon the assembled crowds apparently from nowhere. The stunt may have been used before; but it worked wonders in drawing interest.

Drug Store Tie-Up

The big drug-store near the Idle Hour Theatre, Milwaukee, found a lot of advertising value in *Fool's Paradise* for they donated a window which sold by the picture and kodaks for other kinds of pictures.

The background of the window was covered by four Paramount one-sheets which gave a great flash. In the front were palms suggestive of the Florida or Siamese atmosphere of the picture, kodaks, and stills.

The window card read:

> Even with this little camera, you can take pictures of your trip to Florida, the woods, or the zoo, that will continually bring back fond memories of your animal friends.

Three baby alligators gave still more life to the display.

Penrod Tie-ups

The Branford Theatre, Newark, N. J., has figured in the annals of exploitation before; but it added its most luminous chapter when M. J. Cullen, publicity director, put over his campaign on *Penrod*. The addition of this chapter to the annals of exploitation covered a period starting several weeks before the picture opened its run through the use of teaser ads.

Tie-ups were effected with a florist who featured a "Penrod Tulip," a soda shop selling "Penrod Sundaes" and music shops carrying the "Penrod" song. The largest department store in Newark participated in a triple tie-up that included the "Penrod" song, the book "Penrod," by Booth Tarkington and a display of "Penrod" suits. The makers of these suits were so interested in the success of that angle of the campaign that they personally supervised the display and visited Newark to work in co-operation with the store and theatre.

The Newark Safety Patrol, consisting of public school pupils who do traffic duty before and after school hours, were guests at a special Saturday morning show. Two of the honor boys who had been mentioned for heroism, were awarded "Penrod" suits, the award placing the theatre, the store and the suit in the newspaper news sections with appropriate photographs snapped as the awards were being made. Motion picture news cameramen were on hand to take footage with the result that added interest was gained for *Penrod* when this section of film was shown at local theatres.

The front of the theatre had five foot letters that spelled "P-E-N-R-O-D" suspended from the maruee. Inside the lobby the tile was written out with letters cut from beaver board and set against the marble work with about six feet between each letter. A large cut out of Freckles Barry's head was placed on the corner of the theatre with the title of the picture. Electric lights illuminated this display.

Good Work

Manager W. E. Drumbar of the Riviera Theatre, Knoxville, Tenn., planned and executed one of the notable campaigns of the season in connection with Fox's *A Connecticut Yankee in King Arthur's Court*. The publicity and advertising devoted included everything from lobby display to special billings.

To start with the mirrors of the lobby were so draped as to give an outside balcony effect while the marble was draped to give an inside court effect. The draperies and curtains were rich in color and draped in the fashion of the time. Otherwise the lobby was set in keeping with the atmosphere of "King Arthur's Court."

A large flaring banner, fifty feet wide and eight feet high, was stretched across the principal street from the top of the Riviera Theatre to the top of the Queen Theatre, across the street. A powerful search light played on this at night, making it visible for blocks. The city was billed as for a circus. Idle windows, fences, telephone posts and similar places were put to work and Drumbar even got permission from the City Commissioners to use the city trash cans located on all principal corners.

Are Seattle usherettes competing with Atlanta's? This bunch of maids, all dolled up, handled the crowds that visited the Strand, Seattle, Wash., during the run of United Artists' "Orphans of the Storm." They make the sign under which they are standing easier to read.

Manager McClure of the Strand, Emporia, Kan., put out this ballyhoo for Paramount's "Fool's Paradise." What could be more appropriate than foolishness to exploit "Fool's Paradise."

Manager Burns of the Beacham, Orlando, Fla., changed his box office into a "pay office" for First National's "Pay Day." Instead of paying out, he received from the waiting line.

The New Theatre, Baltimore, Md., put out a ballyhoo for R-C's "Queen o' the Turf" that was led by Morvich's rival. His rival, however, was the race horse in "Queen o' the Turf." This made a splendid ballyhoo, as interest in Morvich is now at fever heat. His name on the lead horse made people talk.

Ten Commandments of an Usherette

By W. J. Quinn, Manager Director, Kinema Theatre, Los Angeles

1—Always make it a point to be anywhere from ten minutes to a half hour late. This will be sure to make a big hit with the Chief Usher, whose sudden death might be caused by the girls being on time.

2—On entering the theatre, always rush in through the front entrance and go up the main staircase two or three steps at a time and in doing this be sure and make as much noise as possible so that everyone in the theatre will know that you have arrived.

3—Before coming down on the floor to go on duty be sure and put plenty of rouge and powder on so that it can be seen plainly enough from any place in the theatre. This will make a decided hit with our patrons who like to see everything very clearly from wherever they may be sitting.

4—Just before leaving your dressing room never fail to start an argument with some of the other girls, telling them just exactly who you are and what you think of them. This always tends to create a good feeling among everybody concerned.

5—On reaching the main foyer to be given your instructions by the chief usher, never fail to disagree with her and give her to understand that you really know a great deal more about the work than she does. If she gives you a certain position to work at, always do just the opposite. You will be sure to last a long time working in this manner.

6—Always run to the manager with every petty little tale that you can think of in order to make it miserable for someone else. This makes quite an impression on the manager as a rule and he never forgets you.

7—While on duty be sure to make the patrons feel as though you were doing them a big favor in looking after their interests and that as a matter of fact they had no right in the theatre anyway.

8—When a patron asks for any information concerning the theatre, let him or her know very plainly that you are not an information bureau. You're only an usherette. Then let them stumble around for a while until they finally walk out and request their money back. Then you may rest assured your work is completed.

9—Never take any pride in the way your uniform looks. Always let it get run down as much as possible so that it always needs mending, pressing, etc., so bad that the patrons will be sure and notice it, and so that they in turn can tell the management, who always feel very proud to have the patrons notice the improvements.

10—Finally, you should always watch the clock very carefully so that you will be ready to jump the minute your time is up and rush upstairs, pull off your uniform as quickly as possible, adding a rip or two wherever necessary, then throw it on the floor, because lockers are really a nuisance with so much floor space, and then rush downstairs again and out through the front entrance, not forgetting to bump into some of the patrons who might be unfortunate enough to want to go out at the same time. The manager will always be glad to see you getting away so promptly and quietly.

New Angle on Rain Insurance

Theatre Patrons in Bethlehem and Allentown, Pa., Furnished Free Taxi Should Rainfall Exceed One-Tenth of One Inch

Something decidedly new in co-operation between producer and exhibitor in making the screening of a feature film an assured success has been evolved by Allen Glenn, publicity man for *Determination*, one of the I. F. C. feature shows.

Put on first at the Lehigh-Orpheum Theatre at Bethlehem, Pa., and at the Lyric Theatre at Allentown, Pa., two towns of 50,000 to 75,000 population about ten miles apart, the plan consisted of furnishing taxicab service to patrons in the event that it rained during the week's screening of *Determination* at these two playhouses.

Its unique and novel features were widely advertised in Allentown and Bethlehem by the two theatres, whose managers used billboards, newspapers, placards and posters, as well as announcements in the lobby and from the stage, to tell the patrons that they could arrange to see *Determination* even though heaven rained town the traditional pitchforks and frogs. All that must be done was to go to a telephone, call up a taxicab company, and if in Allentown, say, "send Lyric taxi please to No. so and so" or in Bethlehem to demand, "Lehigh-Orpheum taxi please for No. so and so" and a car would call, take the patron to the theatre and bring him or her back home after the show, provided that it still was raining.

This arrangement was made by one of the national insurance companies which has opened a department of insurance for enterprises which have invested considerable money in advance on open weather productions, such as fairs, carnivals, mass meetings, pageants, parades, circuses and similar events, whose business would be knocked into a cocked hat if old Jupe Pluve were to open his floodgates and "throw cold water" on the scheme when the day for its fruition was at hand. These policies cover the investments of persons promoting such events, so that if one tenth of an inch of rain should fall on the day of the affair, the amount of the policy would be paid to the promoter or promoters. Under this arrangement, people engaged in open air work have gone ahead with their plans secured against loss in the event of storm. It will be recalled that Lloyds, the famous English underwriters first started this system of protecting amusement enterprises against loss about twenty years ago when the sudden illness of the late Edward VII. of England on the eve of the planned coronation and that monarch at Westminster Abbey caused losses running into millions of pounds for those who had arranged to entertain visitors gathered from the four corners of the earth to help celebrate his formal coronation as King of England and Emperor of India. After the Edward VII. fiasco, Lloyds started the fair weather, visitation of providence, act of God, storm, tornado and other insurance for out door enterprises and other events whose success depended upon there being no combination of causes conspiring to upset plans made whose consummation hinged upon everything going through as arranged originally.

It remained for Allen Glenn of the Independent Film Corporation to turn a perfectly good out of doors scheme into one that works inside a theatre. For, while rain does not hurt a playhouse as far as the structure is concerned, a Cecil De Mille or D. W. Griffith production will go on the rocks if the weather is such that the patrons won't venture out of doors. Hence the extension of the "act of God" policies to the indoor amusement enterprise.

With such an arrangement, the managements of the Lehigh-Orpheum at Bethlehem and the Lyric at Allentown booked up *Determination* for the full week and went ahead with all possible zest in its preliminary exploitation, because they were assured that the average person would date ahead a night to see the show and would go, taking a taxi at no cost to the theatre. The feature in itself was dandy advertising, says Manager Joseph Levy of the Lyric at Allentown and brought the film before the public in a way that makes the plan seem one well worth the attention of producers who have some thought for the welfare of the men who take a chance on bad weather when they book pictures at high rentals such as feature films will command for first release.

Best things come last, so here is the kernel of the whole story. It did not rain any time that week. The taxi companies have no bills to send in to the insurance company. But, as a stunt, it worked well and showed consideration toward the emergencies which might confront the patron which left a good taste in the mouth of the public.

Personal Approval

Rarely does the Saenger Amusement Company place its personal stamp of approval on any picture; but when it does that endorsement is generally accepted as sincere and genuine by the theatre going public. Such approval was given the showing of *Smilin' Through* by the company at all its theatres, and these endorsements, discreetly used have a distinct box office value.

Building a Prologue in the South

Some of the Difficulties Encountered When Away from Theatrical Centers

Left—Front of the Howard, Atlanta, Ga., showing large banner used for Fox's "Queen of Sheba." Center—One of the panels in the lobby. Right—Managing Director Enrico Leide writing the score for the prologue for Fox's "Queen of Sheba"

ENRICO LEIDE, managing director of the Howard, Atlanta, Ga., started to work on his prologue for Fox's *Queen of Sheba*, four weeks in advance of the play date. His first step, after being informed by the Central office (Southern Enterprises) of the date on which he was to play this feature, was to secure all of the stills possible from the exchange.

From these stills, he decided on what sort of a prologue would be most appropriate for *Queen of Sheba*, and then carefully went over each detail of it with his art director, chief electrician and stage manager. After all of these details had been decided on, rough sketches of the settings and props were made and turned over to the art director to complete.

After having made up his mind as to what situations he wanted to use, Leide then writes the score. He usually chooses popular ballads, songs with tuneful melodies that are popular with his patrons, and from this selection he prepares the orchestration. He generally revives popular numbers from once favorite musical comedies, and has recently brought old songs from the "Merry Widow," The Red Mill," and "Katinka" back into popularity in Atlanta by using them in his different presentations.

Atlanta does not have Sunday shows, so the first rehearsal of a prologue or special musical number takes place on Saturday night after the last show. This rehearsal is conducted with a piano, and on the following Monday morning, before the first show, a full-dress rehearsal is staged in which the orchestra is used, and all of the rough spots which developed in the Saturday night rehearsal are smoothed out. At this rehearsal, signals, controlled by a pedal system of bells operating between the electrician and stage manager, are worked out in a special code, so there will be no slip in the proper lighting effects.

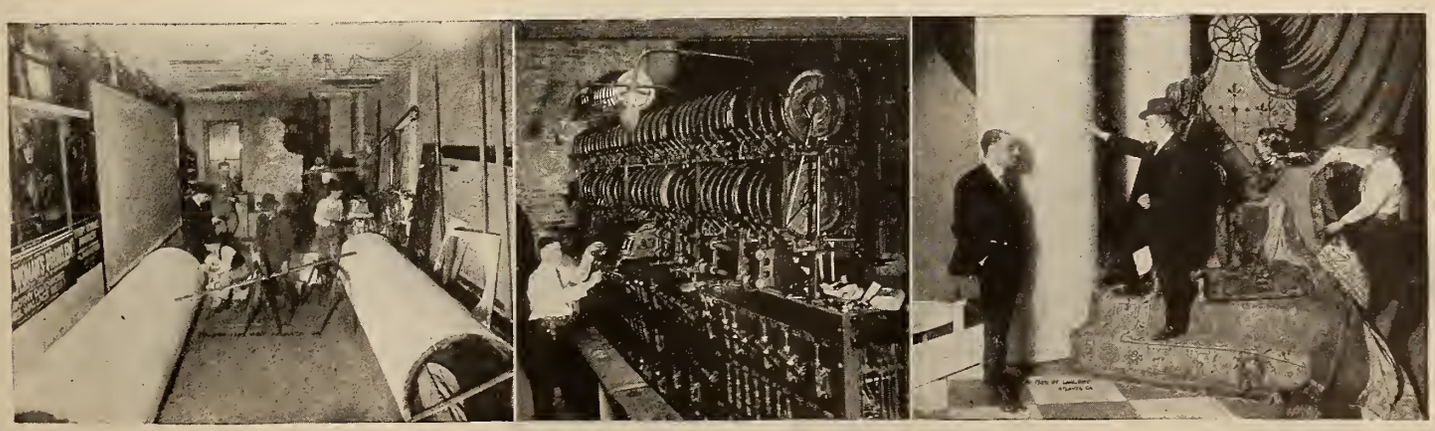
One great difficulty Leide has encountered in Atlanta is the dearth of theatrical talent. To offset this lack of professional talent, which often necessitates a different shaping of his prologue, he plays up home interest by using amateurs who are well known in and around the city. So far, he has been very successful in his selections, and has not yet been forced to sacrifice any part of his prologues to meet this limitation.

Leide always makes a practice of tying his prologue up with the theme of the picture if possible, but when this cannot be done he follows some situation that is thrown into relief, or he plays up some current event that he knows the patrons of the Howard are interested in. By doing this, he is gradually bringing the Howard to a point where it will soon be regarded as an Atlanta institution; one that must be seen by every visitor.

Music Tie-up

From both a national standpoint and from effectiveness with a music tie-up the exploitation on the song, "Smilin' Through," has been a big thing. Tie-ups with First National's *Smilin' Through* have been effected in Newark, Boston, Atlanta, Cleveland, Brooklyn, Seattle, and in fact every city where the picture has played.

The results are due in large part to the effective and alert agents handling the song. In every city and town they have evidenced a keen readiness to co-operate with the theatre manager. As a result scores of managers have written to the First National offices that this is one of the easiest and most effective tie-ups conceived in some time.



Left—View of the workshop of the Howard, Atlanta, Ga., preparing sets to be used in prologue for Fox's "Queen of Sheba." Center—Switchboard and dimmers of the Howard. Right—Placing the sets used in the prologue for Fox's "Queen of Sheba"

The Tower Block, Saginaw, Michigan, is a "flatiron" shaped building at the intersection of five streets in the center of the city, and the management of the Mecca Theatre, drew a "royal flush" when they covered this corner with billing for United Artists' "Orphans of the Storm."

Two of the windows arranged by Manager Creamer of the Strand, Chillicothe, Ohio, for First National's "Mother O' Mine." The one on the left is a tie-up with a shoe store, while on the right is one with a music store in which a large cut-out from a poster was used.

Creamer got hold of a big window of a furniture store in which kitchen cabinets were featured along with a large poster of First National's "Mother O' Mine." The tie-up is a good one, as kitchen cabinets are appreciated by mothers, whether old or young, and women nearly always stop to look at a display of them.

Resemblance Contest

As a rule, when a newspaper puts over a contest for a theatre it generally demands exclusive rights, but not so in Frederick, Md., when *Beyond the Rocks* played there.

Manager Bob Decker of Opera House and the Empire Theatre and Leslie Whelan, Paramount exploiteer, sold the Gloria Swanson resemblance contest to both the *Post* and *News*.

Both papers saw the news value in such a contest and didn't handle it as an advertising stunt. With every newspaper reader in town thus covered there was little chance for it to flop.

Interest ran high and five prominent citizens acted as judges. The picture of the winner was published on the front page of both sheets.

Magic Carpet

There is a magic carpet in *Fool's Paradise*, and there are some mighty fine rugs at a department store in Sarania, Ont., and the Imperial Theatre didn't see why the two floor-coverings couldn't get together.

Through the efforts of Leon Bamberger, exploiteer from the Toronto exchange, the Imperial hooked up with the store for one of their best windows. A cut-out taken from a Paramount poster showed Mildred Harris and her partner dancing on the aforementioned carpet.

A card in the window read:

> You'll find the magic carpet in "Fool's Paradise." But the magic of low prices on rugs is being proved this week in this store—as never before.

Popularity Contest

Joseph Goldberg of the Kentucky Theatre brought the fans into his house by running Norma Talmadge in *Love's Redemption* for the early part of the week program and sister Constance in *Polly of the Follies* the latter half. His display advertising called for a popularity vote from the fans between the two. The stunt polled more than 5000 votes by the middle of the week and was still running strong then. This combination of booking and exploitation furnishes a medium open to every house at no more than the usual newspaper display advertising.

Lost Dog

Because he offered a fifty dollar reward for his lost Belgian police dog, Manager G. M. Gruppa of the Hamilton Theatre, Lancaster, Pa., aroused the interest of several thousand people in his coming attraction, *The Silent Call*. The dog was advertised as answering to the name of Strongheart under a blind number. The following day, when the display ads announced the coming of Strongheart to the Hamilton, interest was worked up in the name so as to be immediately attracted to the ad. The people who did take the trouble to write in about the lost dog were pleasantly surprised with passes to the theatre and the thanks of the management for their effort.

Excellent Lobby

Across the front of the lobby of the Modjeska Theatre, Augusta, Ga., was a fence of beaverboard, about shoulder-high, painted to imitate a stone wall. In the center of this wall, was a tall, wide arched gateway, the posts being very large and square, and each one bearing aloft a giant white-painted electric globe. Across the gate, forming the arch, was a snowy half-circle of card-board about three feet wide, on which the letters, in royal blue, hand-drawn, gave the name of the picture.

On either side of the gate, fastened to the "wall," were cards about eighteen by thirty-four, white back-ground, hand-drawn letters in royal blue, the one on the left reading

"What Has God Got Against Women?"

Under this line of capital letters, were small English script letters which read

"See 'Hail the Woman' for the answer."

The card on the opposite side read

"If Your Daughter Came Home at Ten O'Clock, Would You Drive Her From Your House?"

In small English script letters at the bottom was the line

"See 'Hail the Woman' and find out what Judith Beresford's father did!"

Beneath the arch and a little to the rear, was a cut-out from the twenty-four sheet.

Around these cards, let into the "stone wall," with lights behind them, making them seem transparent, were stills from the play. The only advertising matter used included two stock one-sheets in Frames on either side of the lobby, the stills used on the "wall," and a lobby frame of stills and straight photographs just on the other side of the wall, inside the lobby.

At night, there was no illumination save that in the two big white globes on the fence-posts, behind the stills and a few concealed around the box-office. It was a lobby that not only aroused interest, but that caused people to stop and think—and then go in and see the picture.

Two Phrases

"History made entertaining"—
"Scenes that will bring America's greatness home to every one"—

These two phrases, in the letter written by H. B. Johnson, manager of The Shadowland, Rush City, Minn., to superintendents, teachers and class readers in the school of his vicinity brought them to see *The Last of the Mohicans* when the First National attraction played at his house. He declares that this letter alone increased his receipts considerably.

Civic Tieup

Through the good office of First National's exploitation man for New Jersey, the Regent Theatre of Paterson, N. J., enlisted the support of the Rotary Club, the Kiwanis Club and the Paterson Chamber of Commerce for its run of *Smilin' Through*. The Chamber of Commerce even issued a special letter to its members, urging their co-operation in the *Smilin' Through* movement for better business in 1922 and urged the use of this slogan in all advertising done by its members.

The Manager of the Empress, Dalles, Ore., succeeded in evolving something new when he did over the front of his theatre to represent a Persian Garden in order to obtain atmosphere of the near East in conjunction with his showing of First National's "One Arabian Night." Ferns and foliage hung from the ceiling of the marquee with streamers running down to complete the effect.

A novel and profitable bit of exploitation was put over by Manager Joe Jackson of the Strand, Marshalltown, Iowa, for Paramount's "Rent Free," when he constructed this little house and placed it in the center of his lobby. How interesting it really proved to the citizens of Marshalltown was reflected in the box-office count-up after the run.

The Standard, Cleveland, Ohio, got up a good display for Universal's "Conflict" without much expense by using beaverboard and posters. The logs in front, as well as the fence on the right, are imitation, while on the left two large posters were used. The display was balanced by a banner hanging just over the entrance to the theatre.

The Superba, Los Angeles, went after South Sea atmosphere in their lobby decorations for Universal's "Man to Man." The display was not costly by any means, but it was arranged so artistically it attracted quite a lot of attention and received a great many compliments from all who saw it.

Taking scene five from the fourth act of "La Forza Del Destino," Production Manager Reid of the Branford, Newark, N. J., arranged a prologue for First National's "Smilin' Through" that held 'em out during its run in Newark.

Building a temporary marquise was one of the means used by the Strand, Memphis, Tenn., to attract attention of passers-by to the fact they were playing a special feature. The huge cut-out letters on the lattice work and also suspended from the canopy told them this feature was Goldwyn's "Theodora."

Biggest Week Ever

Bucking Holy Week, Manager Guy Kenimer made it mighty hard for the people of Jacksonville to stay away from the Arcade Theatre because he put over a good advertising campaign. First he booked two good pictures, *The Lotus Eater* and *The Green Temptation,* for a run of three days each and instead of advertising the pictures most heavily, he advertised the "Biggest Week Ever."

A week in advance, he started his campaign by using slides on the screen; three days in advance he started his newspaper campaign which built up each day, but only the usual amount of billing was used.

Fifteen hundred cards 15x x 18 were printed, headed

"Good Morning. Biggest Week Ever At the Arcade."

He secured several bundles of plasterers' lath which he cut in two, tacking a card to each and sharpening one end. Starting at twelve o'clock on Saturday night with two motor trucks and about a dozen boys, who thought it a great lark, he covered the best residence districts of Jacksonville placing a stake and card in the front yard of every residence and facing the front door so that it was a greeting to the folks as they went out for their morning paper or possibly to church.

Then, with interest aroused over the coming of the two attractions, he followed the advance campaign up with lobby displays which are worthy of special mention. Small palms, cactii and ferns were arranged on a pile of sand and stones in the center of which was a cutout of the principals. A tropical setting was used for a background. That was for *The Lotus Eater.*

For *The Green Temptation,* all the lobby lights were dyed green and green backgrounds were used for all art mats and other advertising in the lobby. The house artist worked an emerald design into each.

Distance

The suggestion of distance contained in the title, *Beyond the Rocks,* was enough for Phil Gleichman of the Broadway-Strand, Detroit, to score another inexpensive knock-out.

He got Johnny Howard, the Paramount exploiteer, to design a tack card containing the title and the arrow gag. It read:

"Beyond the Rocks" Straight Ahead.

These were tacked on nearly every wooden pole in town, on fences, in empty buildings, and other locations found.

Little, But Good

For *The Green Temptation,* Manager D. A. Dorster of the Strand Theatre, Montgomery, Ala., used a decidedly good cooperative window display to great advantage. The leading department store of Montgomery dressed an entire window with the most fetching models in green—hats, frocks and "accessories to harmonize." The keynote was a draped figure in the center of the display and the temptation proved too great for some who bought the articles displayed.

OUT IN THE TERRITORY

With Live Exhibitors

The question of city censorship is being discussed at Beaumont, Texas, and will be decided by a vote in the near future.

James J. Daubert, organist of the Strand Theatre at Easton, Pa., for several years, has resigned and has re-located at his old home town, Emas, Pa.

Stuart Parmelee, formerly assistant manager of the Loew State in Buffalo, is now managing the Capitol, controlled by the South Park Amusement Company.

Announcement has been made that fire insurance on the Alice Theatre recently burned at Hope, Ark., amounting to $108,000, will be paid in full in the near future.

Herbert Griffin, sales manager for the Nicholas Power Co., is in Seattle, while on an extended tour of the entire United States in the interests of Powers projectors.

The Palace Theatre, McAdoo, Pa., owned by Peter Sidari and part of the Hersker-Sidari circuit, went on a three days a week schedule for the balance of the spring and the summer.

The city of Enid, Okla., by a two to one vote, voted May 12, to discontinue Sunday shows. It is understood that the theatre managers will not contest the election in the courts, but will abide by the results of the election.

Louis Buettner, in conjunction with Louis A. Shearer, is planning to erect a 1500 seat house in Cohoes, N. Y., a few miles from Albany. This house will be modeled along the lines of the Capitol Theatre in Pittsfield, Mass.

Bert P. Gage, collector of internal revenue in Buffalo, has placed evidence before Colonel William J. Donovan, United States district attorney, which, it is alleged, shows that the owners of the Academy and Empire filed false tax returns.

Frank Nowak, manager of the Lincoln Theatre on Broadway, Buffalo, is giving only two shows a week these days. The Strand in Oswego has closed, also the Temple in Rochester. Shea's Court Street Theatre in Buffalo will be closed during June and July.

Parke Delahanty, of the Garden Theatre, West Pittston, now has a chain of seven theatres. His two latest acquisitions are the old Solt playhouses at Berwick, Pa., one being the Lyric and the other the Arcade. He has taken them over on long leases.

John Jones is the new manager of the Garden Theatre at West Pittston, Pa. He will handle the affairs of this playhouse succeeding Parke Delahanty, who has now seven theatres on his chain and will give his attention to the general running of all of them.

Topton, Pa., site of the famous Lutheran orphanage of the East, has a movie theatre, the Palace, just opened by Nathan R. Klein, of Philadelphia. Klein purchased the playhouse from the estate of the late M. T. Butz, of Topton, who started work but died as the project neared completion.

W. A. Graeper, owner of the Union Avenue Theatre, Portland, is in Seattle preparing to motor to California for a six weeks' vacation. He will take in the Shrine convention, June 13, 14, 15. Mr. Graeper is a pioneer showman of Portland and says he probably holds a time record for sticking to one spot.

John Evins has returned to Savannah, Ga., and the Odeon Theatre. He has been in Atlanta and other key cities for the past several months. Frank Strozier, who has been managing the Odeon during Mr. Evins' absence, has been transferred to Columbia, S. C., where he will manage the Ideal and act as assistant to C. W. Irwin, in charge of the Columbia Theatres.

Four persons were seriously injured and twelve others escaped with slight bruises when the roof of the Majestic Theatre collapsed at Pittsburgh, Pa., the crash catching the sixteen who sat in the front row. The Pittsburgh authorities have instituted a rigid inspection of all the theatres in the place, as a result of the accident.

Pete Preddy, manager of the Queen Theatre at West Columbia, Texas, was taken from his car by a band of unmasked men and severely flogged. The authorities have been given a list of the floggers and will make an investigation. A musical tab or burlesque show had been shown at the Queen Theatre the night before the flogging took place.

Functioning along the lines of merchants' credit associations, the motion picture theatre supply dealers of Kansas City have organized what is to be known as the Motion Picture Supply Dealers' Credit Association of Kansas City. Better credit dealings with purchasers of theatre equipment is the object of the new organization.

Seattle Lodge No. 92, Elks, won the Coliseum Sunday Concert Prize of $500, for the largest attendance during the twelve weeks the contest ran. The programs, which were suggested by musical organizations of the city, were played by the Coliseum orchestra under Arthur Kay. The Elks' program was played April 22, and all the antlered herd was there.

Fred Elliott, owner and manager of the Clinton Square Theatre in Albany, N. Y., has just had plans completed for a 1200 seat house which he is expecting to erect in the near future, occupying the same site as the Clinton Square Theatre. The plans have been filed with the city department of public buildings for approval.

E. O. Weinberg, manager of the Buffalo Mark-Strand, has left Buffalo to take charge of the Syracuse Strand. Edgar Weill has been forced to go away for his health. Mr. Weinberg expects to be in Syracuse for several months. He has been succeeded at the Buffalo Strand by Eugene Pfeil, who has been assistant manager. Frank Davidson, formerly in charge of projection at the Strand, and now local manager for the Independent Movie Supply Company, is spending part of his time assisting Mr. Pfeil.

Following almost two weeks of "no music" in local theatres, the correspondent for the EXHIBITORS TRADE REVIEW made a tour of the principal houses to note any difference in attendance. It must be admitted that there was a slight fall off, but so slight that only one who visited theatres as often as the writer does could notice it. Then it must be taken in consideration that last week was very warm and there are no airdomes open as yet. Thus far the no music has not affected the theatres, the writer believes. Each week some sort of musical act is being featured at the various houses and the best acts obtainable are secured. Radio has also made its appearance in the local houses, that is two of them, and although only used as an act, there is music to be heard if only for a few minutes.

After the advertising representative for the New Grand Central had flooded the local papers with announcement that Isham Jones and his famous orchestra was to appear there, on the eleventh hour the union musician officials notified the Skouras Brothers, who operate the New Grand Central that Jones could not appear, owing to the controversy between the theatre managers and union musicians, which resulted in the union musicians walking out of all local picture houses May 1. Jones' first appearance was to be at the matinee Saturday and Skouras was notified at 11 o'clock, Saturday morning, that Jones could not appear. It is said that the union had agreed to let Jones play at the house, but reversed their decision at the "eleventh hour." The Skouras Brothers then had no way of notifying the public that Jones could not appear and so they explained to the public via the screen why the famous jazz king would not be there, as expected. The act was transferred then to the Empress, also controlled by the Skouras Brothers a vaudeville house. All attendance records were broken at this place during Jones' engagement.

The right of local courts to restrain picketing of theatres by labor unions has been established in Minnesota. This decision, handed down by the Minnesota Supreme Court, ended last week five years of litigation by John J. Campbell of Minneapolis, proprietor of the Wonderland Theatre, against the Minneapolis Trades and Labor Assembly. The labor organization has voted to abide by the court ruling and to pay attorney's fees of more than $200. Owner of a tiny house down in the "floating population" district of Minneapolis, Mr. Campbell discharged his operator in May, 1917, and he and his wife ran the theatre to decrease their expenses. He was immediately declared by the Trades and Labor Assembly to be "unfair to union labor," and his place was bannered. Mr. Campbell brought action in the lower courts for damages to his business occasioned by the picketing and sought a restraining order against the labor organization to prevent further picketing. Then ensued five years of bitter fighting. The lower courts sustained his contentions, ordering the picketing discontinued and commanding the four labor leaders named in his petition to pay damages of $125 each. The men refused to pay the fines and were jailed for contempt of court. Upon their appeal to the supreme court they were released. Mr. Campbell and his wife are still in command at the Wonderland.

Types of Signs Suited to Theatres

History of Development of Electric Signs Shows Theatres First to Use Them

By HOWARD McLELLAN

THE statement has been made, and is accepted in electrical circles, that the motion pictures theatres of the United States are the largest users of electric signs in the world. Their importance to the motion picture theatre should not be underestimated.

In tracing the history of the electric sign it is noted that improvements have been made in two directions—in the lamps used and the construction of the structural features of signs. Few exhibitors are familiar with the various makes of electric signs and when it comes to selecting the one best suited to their purposes they frequently rely upon the advice of someone who knows no more about signs than they do.

This article covers all types of signs, as well as the importance of the new colored lamp hood for incandescents and sign flashers, both being sign accessories which reduce current costs and sign operating expense. In *Signs of the Times,* E. A. Mills, sign expert for one of the largest electric companies in the world writes:

The first commercial use of the electric sign was in the field in which it is now most used—the theatre. The sign was installed in 1894 in front of Miner's Fifth Avenue Theatre, Twenty-eighth Street and Broadway, and read "Miner's Fifth Avenue Theatre—Fanny Davenport."

The first large display sign was placed in 1896 on the north wall of the building facing Madison Square on the side now occupied by the Flatiron Building. This sign advertised Manhattan Beach "Swept by Ocean Breezes," "Gilmore's Band," "Brock's Fireworks."

Later on Admiral Cigarettes and Heinz's Pickles were advertised here. This sign may be considered the father of the present Broadway display signs. This sign contained colored lamps and was flashed on, one line at a time, then all out, then all on. This was accomplished by hand switches operated by an attendant located in a small shanty on an adjoining roof.

These pioneer signs were naturally of crude construction. There were no specially designed sign receptacles, and the Fifth Avenue Theatre signs already mentioned consisted of wooden letters through which holes were bored for the insertion of regular wiring receptacles. The wiring was all open on the backs of the letters, which in turn were bolted to a wooden framework. Since then special waterproof sign receptacles have been developed. In the early stages these were inserted through punchings in the face of the sign and held in place by small brass machine screws. This type has since been superseded by a receptacle which is either self-locking in the face of the sign or held in place by porcelain bushings screwed through from the front.

Flush Letter.—The original signs were made up in what is now known as the flush letter, that is, the letter was painted on the background and the receptacles mounted therein. All that is usually seen is a mass of bulbs; furthermore, the lamps illuminate the background as well as the letters, resulting in considerable halation and consequent illegibility.

Block Letter.—To overcome these objections the raised block letter was developed. In this type the letter is raised from the surface of the background. While the results obtained are a great improvement over the flush type, there is still considerable halation.

Groove Letter.—To overcome these objections the groove letter, sunk below the background, was developed. In this type halation is absent, the light from the lamps is confined to the groove and the background remains in total darkness, giving wonderful definition and legibility at night, particularly when viewed from in front. This type of letter, however, had the fault of being costly to construct, was rather indistinct when viewed from an angle. Likewise the placing of the receptacles below the surface of the background made the sign rather bulky or thick, particularly in a double-faced sign.

Wall Type Letter.—The latest development and the type of letter generally used now is known as the wall type. Such a letter is virtually of the flush type, but the letters are outlined by a wall of metal of sufficient height to confine the light to the enclosure and prevent it from spilling over the adjacent letters and the background. The usual practice is to paint the channel a flat white and to improve its daylight legibility, the edge of the wall is turned over and painted a color contrasting with the background. To improve the reading at an angle by daylight, the outside wall is also painted a color contrasting with the background. This type of letter can be as cheaply constructed as the flush type, is characterized by absence of halation as in the groove type, and is an improvement over the latter on this when viewed from an angle.

Roof Signs.—So far this discussion has been confined to the general type of letter employed in signs used directly over the sidewalk or on the face of buildings. The roof or sky sign also presents its difficulties, and under certain conditions has to be handled in a different manner. The usual custom is to paint the face of the letter a flat white and with a contrasting background; this is good practice. Where, however, the letter is of the so-called skeleton type and the sky is the background, a white letter would be nearly invisible by day, and in such instances the letters are painted black.

Where a large roof sky sign is to be read a considerable distance a different method of treatment is necessary. In order that the sign may be read by day the stroke of the letter should be made wide. This, however, is a decided drawback from the standpoint of legibility when lighted, particularly where the letters are close together, as the halation is more pronounced as the distance increases. To overcome this the letter is divided by walls in which the lamps are located. This gives much better spacing between the letters and makes for better legibility by night without interfering with the daylight appearance.

Panel Sign.—So far we have considered only the so-called lettered sign. To give the very small consumer an opportunity to use electric signs various adaptations of the electric sign have been evolved.

The panel sign consists of a frame containing lamps surrounding a central panel on which the advertisement or announcement is painted. This sign has the advantage of cheapness and lends itself to ready change in wording should this be desired.

Glass Letter Sign.—The raised glass letter is a very pleasing and effective type, having all the advantages of the lens type as far as economy of operation is concerned, and presents a satisfactory appearance both day and night. In this type the background consists of a stencil. The lettered spaces are filled with convex opal glass. This produces a sign very easily read at an angle and particularly clear both by day and night.

Cut-out Sign.—Still another type is the so-called cut-out sign. The letters are located inside the sign body and the letters are outlined by holes punched along the edge of the letter in the stroke itself.

Transparency.—A popular small consumer type is the so-called glass panel transparency. This combines all the features of economy of operation incident to the foregoing types, with the added advantage of getting away from the rather fixed or stereotyped signs. In the transparency considerable lettering may be used to good effect in a small space. The artist may run riot as to coloring and design. The sign is entirely free of halation and the effects produced are altogether pleasing, both by day and night. To avoid bright spots the back is painted a heavy white.

Suggestion Sign.—New York City, as is well known, is made up of all kinds of people. There are many to whom a sign is nothing more than a sign. To be effective the sign must also

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9. **PRICES.** Reasonable and competitive.
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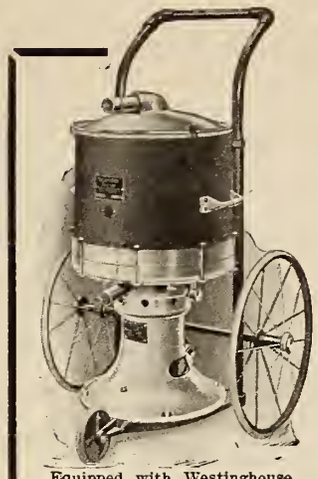

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visually suggest something. Thus a shoe store sign is made in the form of a shoe, etc.

The electric sign has been considered above from a more or less general viewpoint. A sign to be serviceable should be clear by day and particularly at night. This has been accomplished by adopting the wall type letter confining the light to the space to be illuminated. Ten watt 120-volt Mazda lamps are generally used, although recently larger lamps have become in vogue. Natural colored glass lamps are rarely used owing to their high cost. Instead, colored effects are produced by placing color-glass caps or hoods over plain lamps. This makes for economy, as the color cup may be used repeatedly. The cap, which only covers the bowl of the lamp, acts as a reflector by throwing the light on the letter, thus further enlivening the effect.

Spectacular and moving effects are produced by the medium of rotating commutators or flashers operated by motors. The different effects produced naturally vary with the type of flasher used and the method of wiring.

New Patents

MOTION PICTURE APPARATUS.—O. Antonelli, 108 Bay Forty-ninth Street. Brooklyn, N. Y. The aim of this invention is to provide a motion picture apparatus which is extremely simple, and in which one unit shall be capable of taking as well as projecting the pictures. An object is to combine the essential parts of this apparatus in such way that they will function for the purposes of both photography and projection, thus reducing the initial cost as well as the subsequent expense to a minimum.

New Publications

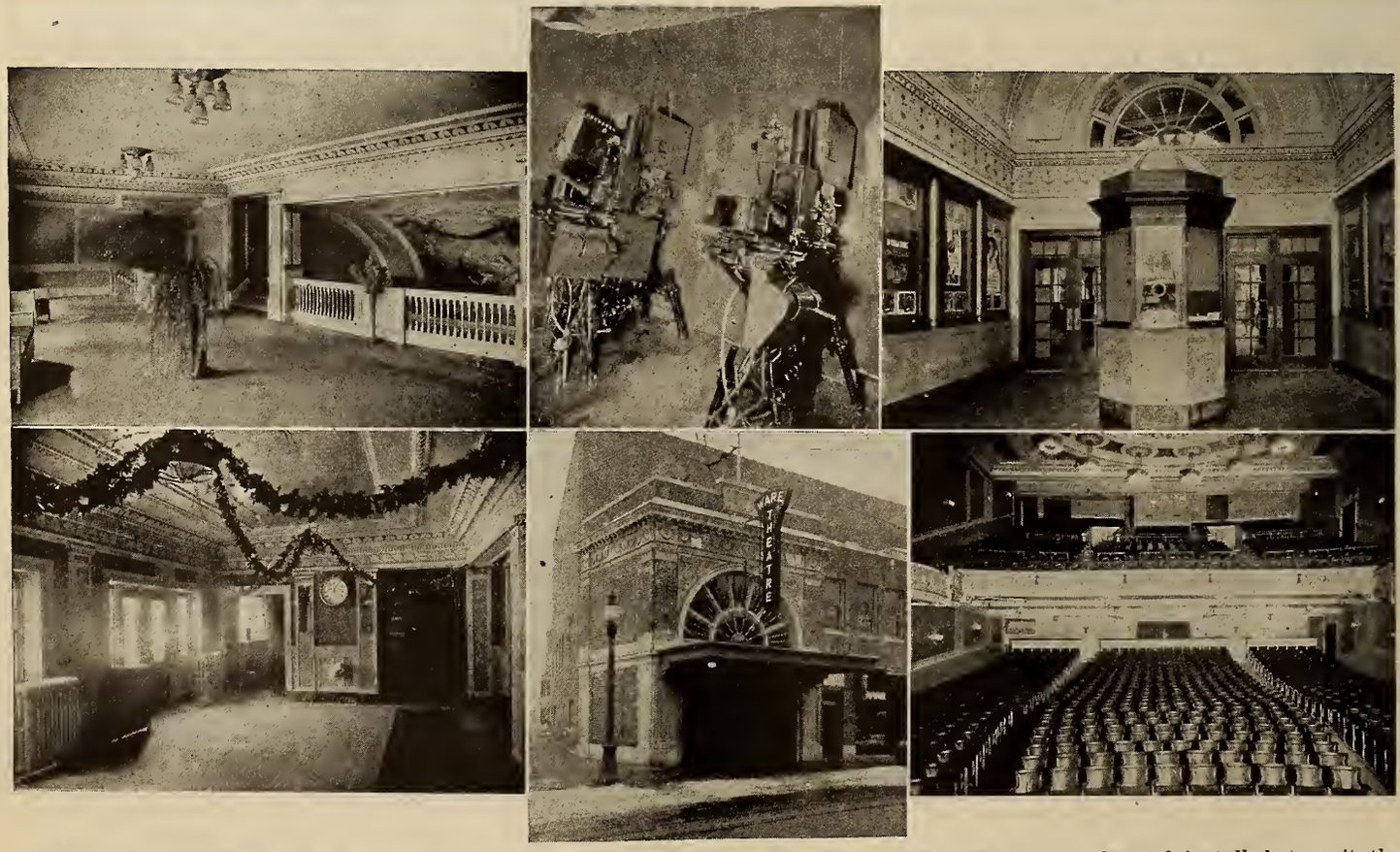
Of Interest to Exhibitors

ORCHESTRA LAMP SHADES.—This important feature of theatre lighting, which we have discussed many times, is touched upon in this publication—a small booklet prepared by the manufacturer of a new orchestra lampshade called "Light-right." At last we find a subject so dear to our hearts and so important to screen illumination covered by a patented article which, it is claimed, actually does away with the awful glare arising from improperly lighted orchestras.—H. McL.

THEATRE ACOUSTICS.—A collection of papers by the late Wallace Sabin of Harvard University which covers, among other things, proper theatre acoustics. The writer states that many expensively constructed theatres and halls have been failures through lack of knowledge of the principles of acoustics. A very comprehensive work useful to theatre architects and managers.—H. McL.

The Newman Manufacturing Co. of Cincinnati, Ohio, has just published two new catalogues for broadcast distribution. No. 1 is devoted exclusively to high-grade etched glass signs and cast bronze tablets. A comprehensive price-list covering both types accompanies a wealth of actual photographs. No. 2 shows building directories and bulletin boards with changeable letters in numerous types and a variety of popular sizes. It also illustrates metal road signs, roof signs, street signs, sidewalk signs and so on.

A New England Powers Equipped House



Folks in Beverly, Mass., call the Ware Theatre the "Golden Theatre Beautiful," and that slogan has been adopted in the local advertising for the theatre. It is Power's equipped, and, like many other New England playhouses, uses Mazda projection, installed by Robert Hosmer of Boston. The photos show the projection booth and other parts of the house. The seating job was done by the American Seating Co., and the illustration shows how each seat has been made, and installed, to suit the individual conditions in the house.

The house seats 1450, has a 127-foot throw, and 18 by 7 picture. A Minus A screen is used, together with 6¼ Cinephor lenses, made by Bausch & Lomb of Rochester. Glover Ware, manager of the house, is an old-time show man. His brother, Harris Ware, is the house organist.

NEW "MARTIN" GOES INTO STATE THEATRE, CHICAGO

This improved Twin Set Martin A.C. to D.C. Rotary Converter was installed because it produces sun lit pictures — the kind the public appreciates.

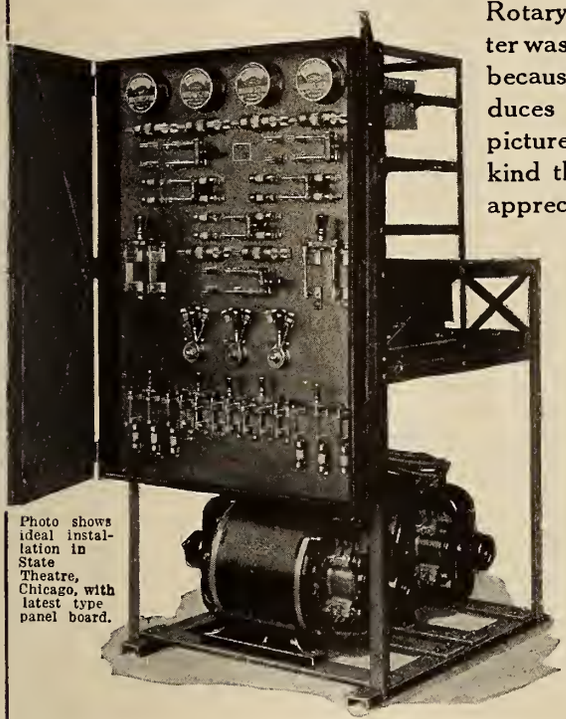


Photo shows ideal installation in State Theatre, Chicago, with latest type panel board.

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- In single and Twin Units

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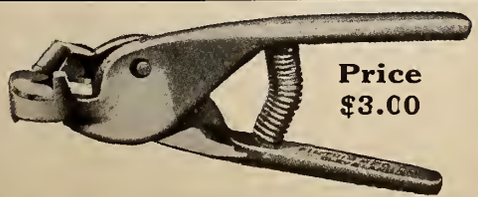

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The Prisoner of the Booth—Part V

Operators May Do Much to Help Themselves by Establishing More Friendly Relations and Charting Improvements Considered Necessary

CONTINUING on the vital subject of projection booth ventilation, it is extremely gratifying to learn in the very earliest stages of an educational campaign in the mutual interest of operators and exhibitors, of the enthusiasm which the articles have provoked in widely scattered sections of the country. That the improvement of working conditions for the operator bids fair to receive merited attention from manufacturers of projection accessories and exhibitors alike is disclosed by correspondence stimulated by the publication of these articles and it would appear now is the opportune time for every operator to think very seriously and constructively on the subject and to discuss with their employers ways and means to bring about more desirable conditions. The executive board of Local 306 is making a serious study of conditions which affect the welfare of operators.

They declare:

"The candid operator must acknowledge responsibility in a large measure for the deplorable conditions under which a majority of the craft work. 'God helps those who help themselves' is a truism which has very definite application to the operator ranks, and workers should not hesitate any longer to establish more friendly relations with their employers. The exhibitor worth working for is a very busy man. His problems are greater rather than simpler as time goes on and it is distinctly up to the operators to endeavor to establish more friendly relations in order that as ideas for the betterment of working conditions and hours are advanced they receive a sympathetic hearing.

"In the private office of one of the industry's leading executives hangs on the wall a sign which reads, 'I Don't Want To Know The Trouble, I Want The Remedy.' Every operator in the business who is seriously interested in his work should study out thoroughly the improvements honestly necessary in the particular booth in which he is working.

"Approach the matter with the same care and consideration you would were you obliged to spend your own money. Remember that many theatres have been standing a considerable time. Be reasonable in your requirements. Write them all down in simple fashion obtaining an estimate of cost if possible.

"The foregoing seems a fair way to make an attempt to better conditions. We say fair way advisedly and recommend it rather than the alternate, long delayed and "red tape" bound method of solving the matter by State legislation or city ordinance. It seems that a more friendly and speedy solution of the problem is for the operators and exhibitors to work together on the matter and when a common ground is established on this obviously necessary ventilation subject, it may serve in many instances to bring the operators and exhibitors together harmoniously to the continued advantage of both.

"Among the larger manufacturers whose interest has been aroused concerning the welfare of the operators as related to adequate ventilation of projection booths is the Sun-Light Arc Corporation. They are conducting a detailed investigation to evolve various ventilation schemes which according to a statement issued by them, is being done for the welfare not only of the operators, but the exhibitors, the public and themselves.

"This corporation aims to furnish exhibitors with an improved, powerful light which in the hands of operators working under proper conditions insures the public better projection and which desires to co-operate with operators throughout as indicated by the fact they make many of the suggestions which follow are theirs. They appreciate the average current used in projection electric arcs has been steadily increasing during the past few years, and although many of the new and larger houses have increased the size, convenience and healthfulness of their projection rooms, thus keeping pace with the increased power used, a majority of theatres have increased their projection power in booths without corresponding enlargement of the booth or ventilation facilities.

"The amount of current consumed in a booth regulates the amount of dust or ash given off by electric arcs. In types of carbon giving off excessive dust the hazard to the health of the operator is naturally increased. It should be understood the lamp dust is not especially poisonous except where the operator is exposed for long periods and it is for this reason that the six hour shift advocated by Samuel Kaplan, president of Local 306 and recorded in a recent article is proposed.

"Proper ventilation of the lamphouse is the first essential and ventilation of the booth itself is next in importance. The worst attempt at ventilation is where the lamphouse is ventilated and not the booth; that is, the fumes from the lamphouse are allowed to stagnate the booth. Other ventilations take care of the booth but allow the lamphouse to exhaust fumes therein.

"An inexpensive and simple method of ventilation is to make the lamphouse inhalent by piping each lamphouse to the outside of the theatre in order that the air shall flow from the booth into the lamphouse rather than from the lamphouse into the booth; where it is possible to have a stretch of vertical pipe without bends this method may be accomplished by natural ventilation.

"With this arrangement, thus keeping the booth pure, the only other feature affecting the operator is the temperature of the booth. The best and easiest remedy for this is, of course, a booth with a higher ceiling and a certain amount of natural ventilation. Where this is impossible, any ordinary room ventilation methods may be applied without any of the complications due to the removal of vitiated air or dust, since the inhalent lamphouse completely prevents this trouble. Another inexpensive idea which has been suggested as a supplementary way of keeping the air in the booth pure and which originated with an inspector of the New York Board of Health which is actively working on this important industrial problem, is that the operator close all extra apertures in the booth facing the stage using transparent glass for the purpose. In this way the view is not cut off and a great deal of vitiated air which naturally rises from the lower sections of the house is not sucked into the booth to add to the already bad conditions therein.

"With just a little study and by keeping everlastingly at it operators working in sympathy with their employers can improve at least 100 per cent the conditions under which they have so long continued to work; surely the time and thought expended is an investment. Keep in mind the fact that your employer does not want to know the trouble, he wants to hear the remedy."

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Orchestral Instruments

The Flute

The flute is one of the most ancient of instruments and was, in fact, invented the first time man blew across a hollow reed. There were two flutes commonly used in the time of Bach and Handel—the flute-a-bec, held vertically and played with a mouthpiece, and the flauto traverso, held like a modern flute. The flute was a faulty instrument, uncertain as to intonation until Theobald Boehm (1794-1881) greatly improved the mechanism. There is no reed on a flute; it consists simply of a hollow tube, stopped at one end. Near that is an aperture across which the performer blows to set the air inclosed in the tube in vibration. The compass extends from middle C for three octaves. The lowest octave is very "woody" and colorful, almost menacing at times. The octave above is clear and mellow, and the lower half of the remaining octave is very brilliant.

By "overblowing," overtones (harmonics) may be produced, giving another variety of tone color. The flute is very agile and can play rapid passages, scales or arpeggios very rapidly. By "double" and even "triple" tonguing, reiterated notes in groups of twos or threes can be played with great rapidity. The dynamic range of the flute is rather limited, and it can play neither so soft nor so loud as the violin. The piccolo, a small flute, is also used in the orchestra, usually by the second fluatist, or the third when there is one.

The Bass Tuba

The bass tuba is practically a gigantic cornet, and is the largest and deepest of a group of instruments of this class. Its range is from E-flat, nine scale-degrees below the bass staff, to the B-flat below middle C. The instrument has a powerful tone, and is frequently united with three trombones to form a quartet. It can also play softly with remarkable effect; a well-known instance is a passage from the last few measures of Tchaikovski's "Symphonie Pathétique," in which the bass tuba and three trombones play some mysterious chromatic harmonies with awe-inspiring effect. Wagner was the first to use the tuba in the orchestra to any great extent, and since his day it has been very generally employed in larger orchestral works. As with all instruments of the cornet type, it is not difficult to perform on the tuba passages demanding surprising agility. It will be seen that the bass tuba, three trombones, two or more trumpets (often four), make up the brass section of the orchestra, balancing the woodwind instruments. To either group may be added the French horns. The woodwind, brass and string instruments of the orchestra have been likened by Widor to the main groups of the army; infantry, cavalry and artillery, each group being capable of acting alone or in conjunction with other groups.

Ben Turpin is also an admirer of the Fotoplayer

Famous Composers

FRANCOIS AUBER

Auber was born Jan. 29, 1782, at Caen, France, and died in Paris, May 14, 1871. He began to compose early in life, and produce songs and "romances" at the age of eleven. He was destined for a commercial career, and sent to London a few years later. He paid little heed to commerce, and when war between England and France broke out in 1804 he returned to Paris, where he remained ever afterward—even when the Germans besieged the city. Cherubini heard of one of his operettas—his first—and was so much impressed with Auber's genius that he superintended the young musician's further instruction in composition. In 1835 Auber was made a member of the French Academy, and in 1842 succeeded Cherubini as director of the Conservatoire. His life was mainly devoted to writing operas, of which he composed a great number. Some of these are still produced, including "Masaniello," "Fra Diavolo," "Crown Diamonds," etc. His style is typically French *chic*, polished and sparkling. He may be regarded as the legitimate follower of Boieldieu, and superior to Herold and Adam. As director of the Conservatoire he exercised a great influence upon the younger French musicians of his generation. In spite of his ready wit and brilliant gifts Auber was very shy as a man, and never conducted his own operas, nor even went to see them.

CONSTANT CONTACT WITH BUYERS

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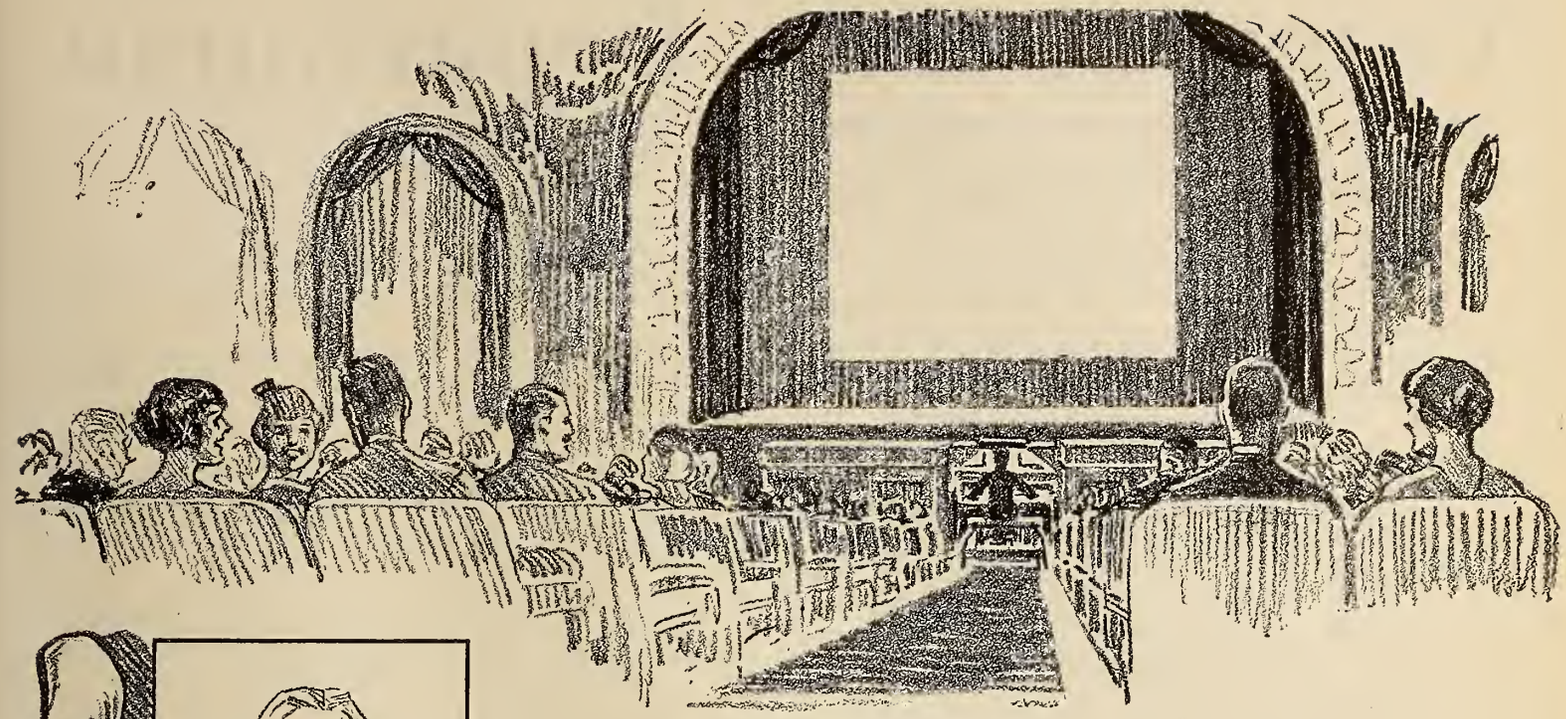

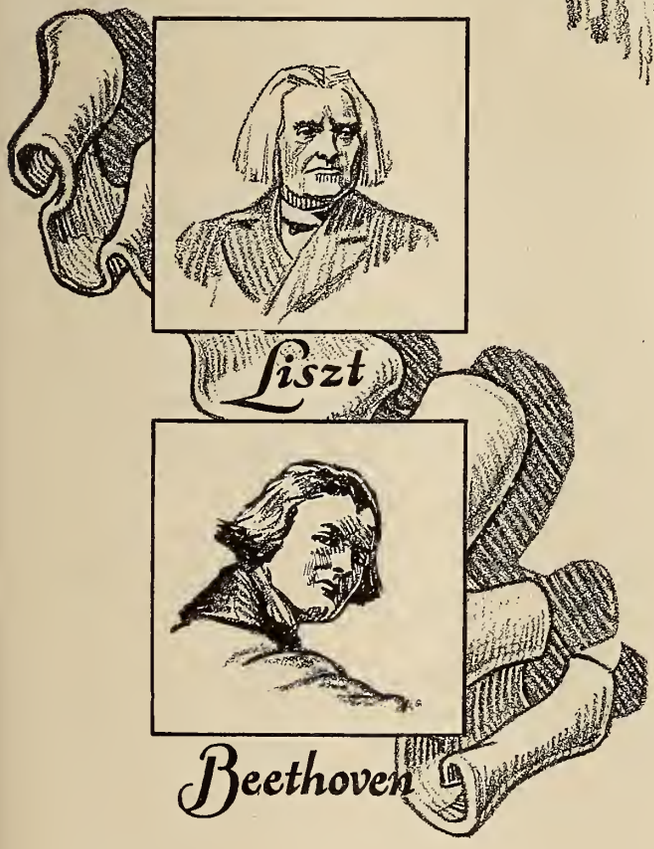

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The Cremona

Theatre Orchestra-Organ

Cameraman's Department

Busy on Cyclones

Franciscus Maguire Writes Interesting Letter from St. Louis on His Work Out There

Oldtimers will recall Maguire, who has been in the news game for years. Here is a note from him that will be good news to his many friends:

"In sending in my subscription renewal for the REVIEW I have open before me the Cameraman's Department.

"My mind wanders back over the many years that I have been in the game shooting news for the various weeklies. I started off back in 1909 with the old Atlas Film Company owned by the late O. T. Crawford of St. Louis. They produced one-reelers, comedy and real drama. I think one of the first five-reel pictures made was the *James Boys of Missouri*, made by the Atlas company in 1910. I remember well when it first appeared. The exhibitors of the day flatly refused to run more than two or three reels of it. That was perfectly all right, however, for it was so cleverly made that you could run one or five reels without the audience getting next, for there was no start or finish to it. It was simply a series of exploits of the famous James boys.

"Shortly after this I secured an old Williamson outfit and started shooting news stuff. The first went to the old Gaumont company. I think it was a train wreck on the Missouri Pacific. After this things dragged along and in later years I shot for Pathe, Hearst, Gaumont, Mutual and on down the line. For the last few years I have been covering for the Kinograms company. For some years I was with Terry Ramsey and Ray Hall, and after they left the news reel game I continued with Kinograms.

"I think that the news reel of to-day has reached a point where it is indispensable to the exhibitors' program. There is hardly a house in St. Louis that does not put on a weekly with every show.

"Well do I remember the days when every subject in the news reel was on a different frame line. By the time the operator framed up the title was gone and if you could tell just where the fire, wreck or ship launching was taking place you were entitled to the rubber tooth pick.

"We have been fairly busy throughout the Middle West on cyclones and floods and there is quite a little material in view for the spring shooting.

"I trust very much that you will be able to enlarge on the cameraman's department in the near future, for no doubt many of the boys have quite a lot of stuff up their sleeves that would be of great interest to the rest of us.

"With kindest regards to the fellow brethren, I remain,

"St. Louis, Mo. F. L. MAGUIRE."

WITH THE MEN BEHIND

A Series of Close Ups of Prominent Studio Cameramen

Tony Gaudio explains to Norma Talmadge just how his camera manages to take all her First National pictures

Trick Prismatic Lens

An invention, which is said to embrace new and untold possibilities in motion picture photography, has been devised by Leon F. Douglass, a resident of Menlo Park, Cal. Mr. Douglass is a former vice-president and general manager of the Victor Talking Machine Company and is at present chairman of the board of directors of that company. He has previously been associated with Thomas A. Edison.

The perfection devised by Mr. Douglass, it is said, will not only make possible many new things in the way of novel films along trick photography lines, but will prove the means of duplicating those already in use at a great saving of time and labor.

The new effects are produced by means of prismatic lenses. For instance, a picture can be taken of two men at a table. Fifty feet away a woman sits in a chair in line with rays from the prism. In the film she appears a miniature vision—solid and complete—unlike the "shade" form common in double exposure work. An image of a player can be multiplied five or ten times through the new discovery. An idea of its illusion possibilities are seen in an instance cited on a film where a woman is about to be crushed by the wheels of an oncoming automobile when in reality she was twenty-five feet away.

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CONSTRUCTION NEWS

New Theatres—Changes in Ownership—Theatres for Sale — Theatres Wanted

Live Opportunities

New Theatres

DETROIT, MICH.—Architects C. W. and George L. Rapp, 193 North State Street, Chicago, Ill., have awarded general contract to Lundhoff Vicknul Company, 5716 Euclid Avenue, Cleveland, Ohio, for $2,000,000 theatre to be erected by Northwestern Building Corporation, Detroit, Mich.

SOUTH BEND, IND.—Ralph Sollitt and Sons Construction Company, 30 North La Salle Street, Chicago, Ill., have been awarded general contract for construction of theatre costing $300,000, to be erected at Colfax and Michigan Avenue, by Palace Theatre Company. Architects, J. S. Archer and Company, 304 South Wabash Avenue, Chicago.

CHICAGO, ILL.—Robert A. Pottinger, owner, 4056 North Kedvale Avenue, is taking bids on sub-contracts through Architect Arthur Howell Knox, 7 West Madison Street, for $200,000 theatre to be erected at Elston and Keystone avenues.

BERWYN, ILL.—Architect Robert M. Hyde, 8 South Dearborn Street, is taking bids on theatre to be erected at Elliot and Windsor avenues, at a cost of $100,000. Owner's name withheld.

CHAMPAIGN, ILL.—Architect C. R. Clark, 501 Lincoln Building, will take bids on community center to be erected by Methodist Church at a cost of $100,000.

EAST ST. LOUIS, ILL.—Architect William B. Ittner, B of E Building, St. Louis, Mo., is drawing plans for $500,000 Masonic Temple to be erected at Fifth and Illinois. A. B. Frankel, First National Bank Building, East St. Louis, Ill., is associate architect.

SPRINGFIELD, ILL.—Architect H. J. Reiger, Booth Building, will soon take bids on $350,000 Elk's Temple to be erected on South Sixth Street. Owner, B. P. O. E., D. S. Benjamin, chairman building committee.

NEW YORK, N. Y.—Architect Julius Gregory, 56 West Forty-fifth Street, has awarded to William Kennedy Construction Company, 215 Montague Street, Brooklyn, N. Y., general contract for alterations of community center owned by New York Society of M. E. Church of All Nations. Alterations will cost $200,000.

NEW YORK, N. Y.—Max C. Weinberger, 154 Nassau Street, architect for 79th Street Amusement Corporation, is taking bids on separate contracts for $75,000 theatre to be erected at 1519 Second Avenue.

NEW YORK, N. Y.—Maurice Deutsch, 50 Church Street, architect for Manfreed Amusement Company, has awarded general contract to Nora Construction Company for erection of $40,000 theatre at 11-13 West 115th Street.

BROOKLYN, N. Y.—George W. Rappold, 425 Fifth Avenue, New York City, architect for Filmland Players, Inc., 908 Flatbush Avenue, will begin taking bids in the near future on theatre costing $200,000 to be erected on Church Avenue.

LYNBROOK, L. I., N. Y.—John McKeefrey, 1416 Broadway, New York City, has been awarded general contract by Architect Harrison G. Wiseman, 25 West 43rd Street, New York City for theatre to be erected at Five Corners by the Lynbrook Theatre Corporation.

MAMARONECK, N. Y.—John H. Dreeves and Brothers, 103 Park Avenue, New York City, have received general contract from Architect Frank H. Quimby, 110 Williams Street, New York City for theatre to be erected by John Lynn on Mamaroneck Avenue, opposite Palmer Avenue, costing $40,000.

ALBANY, N. Y.—Architect Thomas W. Lamb, 644 Eighth Avenue, New York City, is drawing plans for $100,000 theatre to be erected by the Lodge St. Building Company, Inc.

JAMESTOWN, N. Y.—Edward A. Phillips, Warren Trust Building, Warren, Pa., architect for the Mozart Amusement Company, has awarded to Mullen-Guinnane and Ludwig, general contract for the erecting of a $200,000 theatre building at Third and Spring Streets.

ATLANTIC CITY, N. J.—Architect L. R. Barber, Guarantee Trust Building, has awarded contract for alterations on Central Theatre, to M. B. Markland, Guarantee Trust Building.

RANKIN, PA.—S. A. Hamel, architect, 500 Brownsville Road, Carrick, Pa., will soon be ready to receive bids on community center to be erected by the Baptist Association and Home Mission Society.

LUZERNE, PA.—Howard B. Emery, care 27 Main Street, is drawing new plans for theatre to be erected by Louis Marines, 27 Main Street.

LAUREL, DEL.—T. J. Waller is having plans drawn by Architect Wallace Hand, Hollyoak, Del., for theatre to replace the Waller, recently destroyed by fire.

WASHINGTON, D. C.—Architects Gregg and Leisenring, 1320 New York Avenue, N. W., are drawing plans for $100,000 theatre to be erected by United Theatre Corporation at 18th and California streets, N. W.

WASHINGTON, D. C.—General contract has been let to Paul H. Sears, Bond Building, 14th and New York Avenue, N. W., for the erection of a film exchange building at 934 New Jersey Avenue, N. W., to cost $100,000. Owner, Blacksley and Moore, Colorado Building.

DAYTON, OHIO.—Robert J. Hitsch, 256 Oak Street, will erect a $40,000 theatre and office building on Brown Street between Oak and Patterson streets. Blanchard Building Company, 928 Lindsey Building, are in charge of design and erection.

CANTON, OHIO.—General contract for theatre to be erected on Tuscarawas Street by the Abrams Company, has been awarded to the Hunklin Conkey Construction Company by Architect M. H. Miller, 319 McKinley Avenue.

EVANSVILLE, IND.—Lincoln Theatre Company will build theatre for colored people costing $35,000. Architects, Anderson and Stingle, 110 North Fourth Street.

HARTLAND, WIS.—Architect C. Eschweiler, 141 Wisconsin Street, Milwaukee, Wis., is preparing plans for community center to be erected by the Village of Hartland.

LEAVENWORTH, KAS.—Architects Carl Boller and Brothers, 508 Ridge Building, Kansas City, Mo., are preparing plans for remodeling Lyceum Theatre. Owner, Carl Mensing.

PARSONS, KAS.—Architects C. W. Williamson and Company, Central National Bank Building, Topeka, Kas., has awarded general contract to Peterson Construction Company, Salina, Kas., for auditorium and city hall to be erected by the City of Parsons at a cost of $140,000.

Changes

SEATTLE, WASH.—Frank Edwards and George Herpick, have purchased the Winter Garden, and will continue to operate it as a first run house.

LYNDEN, WASH.—B. Hollenbeck has purchased Jack Kaufman's theatre.

CASHMERE, WASH.—The Grange has been sold to G. E. Fasken.

TEKOA, WASH.—H. A. Bingham has taken over the management of the Empire.

YAMHILL, ORE.—Dan White recently purchased the Princess.

RAINIER, ORE.—J. H. Adams is now operating the Grand.

KANSAS CITY, Kan.—Robert S. Leonard has purchased the Strand.

KANSAS CITY, MO.—The Circle and Diamond have been leased by A. M. Eisner.

MILWAUKEE, WIS.—Leo Landau is now managing the Alhambra and also supervising the New Garden.

DEPERE, WIS.—John A. Speaker, Joseph Speaker and George Delaney have purchased the Majestic.

NEW ULM, MINN.—The Grand Hotel and theatre property has been sold to E. H. Bosehard of Minneapolis.

New Firms

NEW YORK.—Buy Your Own Home Exposition, $10,000, G. S. Carpenter, Annie and Rena Goldsmith, Brooklyn; Belleclaire Import and Export Trading Corporation, $25,000, Robert deBarge, Robert L. Noah, Morris Gisnet, New York; Blackburn Photoplay Corporation, $250,000, Robert F. Blackburn, New York; Robert T. McGee, Newark, N. J.; F. J. Petronio, Paterson, N. J.; The Theatre Foundation, Inc., $1,000. Frank Howe, Jr., Oscar J. Murray, J. J. Buckley, New York; Edwin Productions Corporation, $20,000, F. E. Whitbeck, Jack Wilson, Henrietta Schiffman, New York. Newcome, Inc., $20,000, Joseph E. Shea. Alibel Corey, Sylvia Schwartzman, New York; Criterion Operating Corporation, $1,000, Samuel Weinberger, Zelda Seidel, H. A. Rosenfeld, New York; Arax Amusement Co., $50,000, Kerekin Vartanian, George W. Eisenhart, S. Mack Smith, Binghamton; Blanding Sloan, Inc., $10,000, Blanding Sloan, S. S. Schwartz, Millia Davenport, New York City.

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The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

ALBANY

CLINTON SQUARE

"QUEEN OF SHEBA." All Star (Fox). Holding for the entire week, proved a moneymaker. Was heavily exploited through extra newspaper advertising, and in other ways. A news reel completed the bill.

MARK STRAND

"ACROSS THE CONTINENT." Wallace Reid (Famous). Three days. Picture pleased everyone, but should have done an "S. R. O." business. The remainder of the program was a scenic, a news reel, a comedy and a musical program.

"PEACOCK ALLEY," Mae Murray (Metro). Last three days, the title itself presented a strong appeal. Excellent business.

ALLENTOWN, PA.

COLONIAL

"BEYOND THE ROCKS," Gloria Swanson and Rudolph Valentino (Paramount). Did fair business at all shows and capacity at other screenings.

LYRIC

"DETERMINATION" (Lee Bradford Corp.). Excellent business and good results from this attraction. Ran for whole week with no slump in business.

RIALTO

"LOVE'S REDEMPTION," Norma Talmadge (First National). Not a criticism heard. Most people liked show and star's name was enough with many to make them come across with cash at box office. Ran whole week.

STRAND

"RECKLESS YOUTH" (Selznick). ure was run for three days, followed by Conway Tearle in "A Wide Open Town." Both pictures were liked and were responsible for business above average.

ATLANTA, GA.

HOWARD

"BEYOND THE ROCKS," Gloria Swanson and Rudolph Valentino (Paramount). Played to most admissions in history of the theatre. With reduced summer prices, receipts held to one of best on record. People liked the picture immensely.

Short Subjects.—Howard News and Views, featuring Selznick news reel.

Presentation.—Brilliant prologue took the form of an ensemble of fifty voices. It was fittingly called "The Enchanted River and Forest Fire" and was featured by wonderful screen effects.

METROPOLITAN

"SMILIN' THROUGH," Norma Talmadge (First National). Second week of its run, having been held over by public demand, and business was very good.

Short Subjects.—Mermaid Comedy, "Step This Way,' and Kinograms.

Presentation.—The overture arranged by Director Dave Love and the music score were a delight.

RIALTO

"MISS LULU BETT, William DeMille Production (Paramount). Pleased immensely all who saw it. The weeks receipts were little above normal.

Short Subjects.—International News.

GRAND

First Half.

"A STAGE ROMANCE, William Farnum (Fox). A tremendous hit; liked the best of any picture at the Grand lately.

Short Subjects.—Chester Outing, two comedies, "Loose Nuts" and "The Mysterious Stranger," Fox News.
Last Half.

"ISLAND WIVES," Corinne Griffith (Vitagraph).—Big hit. Many scenes made e vicinity of Miami, a fact which was played up by Manager James.

Short Subjects. — Goldwyn Graphic, Chester Comedy, Fox News and Fox's Mutt and Jeff.

CRITERION

"MY BOY," Jackie Coogan (First National). Return engagement and played to unusually good business. Children de- ted and older folks pleased.

Short Subjects.—A fast-moving Torchy Comedy, "Battling Torchy," and Kinograms.

TUDOR

Monday and Tuesday.

"THE GIRL FROM GOD'S COUNTRY," Nell Shipman Production (Wid Gunning). Pleased and business was very good.

Short Subjects.—International News and Comedy "Taking Things Easy."
Wednesday and Thursday.

"TWENTY-THREE AND A HALF HOURS' LEAVE," Douglas McLean and Doris May (Paramount). Had played previous engagements in Atlanta, but pleased very much. Despite intense heat, business was very good.

Short Subjects. — Comedy "Chicken Hearted."

Thursday and Friday.

"DANGEROUS LITTLE DEMON," Marie Prevost (Universal). Snappy little flapper offering which pleased. Business good.

Short Subjects.—International News.

STRAND

First Half.

"PEACOCK ALLEY," Mae Murray (Metro). Average business for the week, this being a return engagement.

Short Subjects.—Billy West in "He Loves Her Still."
Last Half.

"JAN OF THE BIG SNOWS," James Oliver Curwood Story (American Releasing). More in keeping with the Strand policy and went over big.

Short Subject.—Bud Duncan in "The Knockout."

BETHLEHEM, PA.

PALACE

"JANE EYRE," Mabel Ballin (Hodkinson). Good interest for warm week and attendance up to average. Pulled good houses.

LEHIGH ORPHEUM

"CONNECTICUT YANKEE IN KING ARTHUR'S COURT," All Star (William Fox). Ideal picture to show in college town where literary standards are high. Mark Twain's works in almost all homes and turnout to see show was strong all week. Made six day runs without turning a hair.

KURTZ

"IS MATRIMONY A FAILURE," All Star (Paramount). Good show, not a world beater but nice entertainment for a warm spring evening. Drew well, with vaudeville bill as magnet to aid in business gaining.

LORENZ

"BEYOND THE ROCKS," Rudolph Valentino and Gloria Swanson (Paramount). Picture rated as good and well worth seeing. Up to usual standards.

BUFFALO

SHEA'S HIPPODROME

"PENROD," Wesley Barry (First National). Audiences got a lot of good laughs out of this offering and business was very fair.

Exploitation.—Big newspaper campaign, electric display on front of house, billboards, window cards.

Short Subjects.—Buster Keaton in "His Wife's Relations," Hippodrome Review,

Topics of the Day and Pathe hand colored scenic.

LOEW'S STATE

"THE WORLD CHAMPION," Wallace Reid (Paramount). Business fell off a bit on this attraction. The fine outdoor weather was to blame. Wallace Reid is a favorite here and this accounted for saving the situation.

Exploitation.—Newspaper advertising of exceptionally attractive style, window cards, lobby display, billboards.

Short Subjects.—The Hallroom Boys in "Nobody's Baby," Mutt and Jeff cartoon and Pathe News.

LAFAYETTE SQUARE

"PERJURY," William Farnum (Fox). Almost every seat was taken during the evening shows all week and the matinees were fair. Patrons liked the picture and the star.

Exploitation.—Newspaper advertising, billboards, large electric display on front of theatre, window cards and lobby display.

Short Subjects.—"Snub" Pollard comedy, Fox News and scenic subject.

MARK-STRAND

"STARDUST," Hope Hampton (First National). Originally scheduled for a half week, it was continued for the week. Audiences were probably interested in the star who visited here a few months ago.

Exploitation.—Special ads in newspapers, lobby display and window cards.

Short Subjects.—Viola Daniel in Christie's "Cold Feet," "Screen Snapshots," and Kinograms.

PALACE

"THE WAY OF A WOMAN," Norma Talmadge (Kempson Pictures Corp.). The popularity of Norma helped to attract fair business on this one. It's a revival of one of the star's old features.

Exploitation.—Newspapers, lobby display, window cards.

Short Subjects.—Century comedy, Movie Chats and International News.

SHEA'S NORTH PARK

"CONCEIT," All star cast (Select). Did a very fair business on this picture which was shown first run at this neighborhood theatre. The advertising helped to attract business. Buster Keaton in a pre-release showing of "His Wife's Relations," was an important factor in the box office returns.

KEITH'S

"NO DEFENSE," William Duncan (Vitagraph). Audiences like thrills. This one was full of them. Good business.

CHICAGO

RANDOLPH

"YOUR BEST FRIEND," Vera Gordon (Warner). Another drama of mother love well acted. Business was fair.

ROOSEVELT

"IS MATRIMONY A FAILURE," All Star (Paramount). An excellent comedy that kept the audiences chuckling. Presented to very good patronage.

CHICAGO

"SONNY," Richard Barthelmess (First National). With a story more or less hobbled, that acts as a handicap, the star does excellent work Barthelmess' popularity kept the theatre filled throughout the week.

BARBEE

"OTHER WOMAN'S CLOTHES," Mabel Ballin (Hodkinson). A pictorial delight and excellently acted. Business proved very satisfactory.

ALCAZAR

"THE BLACK BAG," Herbert Rawlinson (Universal). A mystery story that sustains the interest throughout. Attendance held up nicely.

CHARLOTTE, N. C.

IMPERIAL

"GRAND LARCENY," Elliott Dexter (Paramount).—Played two days only to fair business.

BROADWAY

"A SMALL TOWN IDOL" (Associated Producers).—This is still a money getter, though late in reaching Charlotte, and played three days to big business.

CLEVELAND

STATE

"REPORTED MISSING," Owen Moore (Selznick). This feature was given wide publicity and was augmented with the film "Sawing a Lady in Half, Exposed," which attracted considerable talk as the stage version had played at five different theatres. This gave the attraction a goodly amount of publicity and played to good business.

ALLEN

"WILD HONEY," Priscilla Dean (Universal). Despite a generous advance newspaper advertising campaign and an attractive lobby display of 40 x 60 photos of the star and scenes in the production, business was just fair on this attraction.

Short Subjects.—"Cain and Abel," the second chapter of "Narratives of the Bible," Snub Pollard in a Pathe comedy, "Light Showers" and International News.

MALL AND PARK

"THE BEAUTIFUL LIAR," Katherine MacDonald (First National). Just a bit of advance newspaper advertising and the usual lobby display were featured on this vehicle which showed to fair business.

STILLMAN

"SMILIN' THROUGH," Norma Talmadge (First National). This attraction finished a three weeks' engagement with flying colors.

STANDARD

"SECOND HAND ROSE," Gladys Walton (Universal). Business fair. Was exploited by way of a "song plugger" and a piano in the lobby of the theatre, which was decorated with a number of banners, made from one sheets and copies of the song.

COLUMBIA, S. C.

COLUMBIA

"MY OLD KENTUCKY HOME," (American Releasing Corp.). This is the legit. house, with poor location for pictures and business is only fair on anything. This was above average, though.

IMPERIAL

"NORTH OF THE RIO GRANDE," Jack Holt-Agnes Ayres (Paramount). Two days was the length given this, business very poor.

"THE HEART SPECIALIST," Mary Miles Minter (Paramount). Three days to very good business.

LESTER'S RIVOLI

"WHERE IS MY WANDERING BOY TO-NIGHT?" (Equity). Two days to very good business.

"SHAME." (Fox). A three day run with exceptional business.

KANSAS CITY

LIBERTY

"THE GOOD PROVIDER," Special Cast (Paramount). Now on its second week and still drawing good crowds. A money maker.

Current Events.—Pathe News.

Exploitation.—An article, published as a news in the *Kansas City Times*, headed, "A Picture You Can Live," was given full space in newspaper advertising, along with the explanation, "A critic wrote our ad this week; here it is." Also billboard and lobby display space.

DORIC

"THE SEA LION," Hobart Bosworth (First National). Did a good week's business and met with the approval of patrons.

Short Subjects.—"F. O. B. Africa," comedy, and International News, current events.

Exploitation.—Large character drawing of Hobart Bosworth, a mermaid and a ship in the background, featured in newspaper space. Also lobby display and billboard space.

NEWMAN

"QUEEN OF SHEBA," Betty Blythe (Fox). Went over good. Drew large crowds for a week's run.

Current Events.—Newman News and Views.

Exploitation. — Extraordinary large newspaper space, featuring the woman, "Queen of Sheba," on the throne, the chariot race and playing up the fact that the production included 10,000 people, 500 horses, 300 camels and 671 scenes. Billboard and lobby display space.

ROYAL

"NORTH OF THE RIO GRANDE," Bebe Daniels and Jack Holt (Paramount).

The popularity of Bebe Daniels here helped this one draw good for a week.

Short Subjects.—"The Picaninny," comedy, and Royal Screen Magazine, current events.

Exploitation.—A trio of profiles, "Sunshine Sammy," Jack Holt and Bebe Daniels, were played up in Sunday newspaper space. Also billboard and lobby display space.

TWELFTH STREET

"A DOLL'S HOUSE," Nazimova (United Artists). Did not come up to expectations as a drawing card. Only a fair attendance for the week.

Short Subjects.—"A Rambling Romeo," Christie special comedy, and Screen Magazine, current events.

Exploitation.—The production was emphasized in newspaper copy as "a clear portrayal of a woman's duty to herself." Also mention made of the play, by Henrik Ibsen. Billboard and lobby display space.

LOS ANGELES

SYMPHONY

"GRANDMA'S BOY," Harold Lloyd (Pathe). A long line up every night. From 1 in the afternoon until after 10 at night the crowds can not be accommodated. The 100-24 sheets were posted three days before the opening and news stories have been more than plentiful. It is believed the picture will play about seven or eight weeks.

CLUNE'S BROADWAY

"BELLS OF ALASKA," Jane Novak (Chester Bennett Production). This was one of the three theatres in town Sunday night that had a line up. All week the program pulled fine. Usual advertising and no exploitation.

Short Subjects.—Bells of Borneo, Comedy and Kinograms.

LOEW'S STATE

"TURN TO THE RIGHT," Alice Terry (Metro). Good audience picture. Only average advertising was used and no exploitation. The evening audiences seemed to enjoy the picture more than the matinee audiences.

PANTAGES

"THE CALL OF HOME," Gasiner (R-C). Good audience picture with vaudeville program. Monte Banks comedy which rather amused.

GRAUMAN'S RIALTO

"BEYOND THE ROCKS," Valentino and Gloria Swanson (Paramount). In the fourth week and going good. There has been very little drop over the first week's business. No exploitation and no billboards; only normal newspaper advertising.

CALIFORNIA

"FAIR LADY," Betty Blythe and Robert Elliott (United Artists). Did a fair week's business with average advertising and no exploitation.

Short Subjects.—Carli D. Elinor's Concert consisted of "Madame Butterfly," "Serenade and Buddha-Zuma, special fox trot, Joe Rock comedy, "All Wet."

SUPERBA

"THE MAN WHO MARRIED HIS OWN WIFE," Frank Mayo (Universal). The picture did very good business and presented Mayo in a role where he did some real acting. It is one of his best pictures, if not the best. The average amount of advertising was used.

Short Subjects.—International News, Organ solo on the new organ, "Cheerful Credit" with "Brownie," and Topics of the Day.

MILLERS

"FOOTFALLS," All Star Cast (Fox). Ran four days and was pulled; very poor business; supplemented "Kismet," which is drawing very well. "Footfalls" was well advertised with 20-24 sheets and daily advertising increased.

KINEMA

"SMILIN' THROUGH," Norma Talmade (First National). In the third week and pulling good. The reviews have been very favorable and the picture has run with very little extra advertising over the average weekly space.

Short Subjects.—Eddie Horton at the organ with exceptional musical entertainment and solo by Vivian Strong Hart.

MISSION

"MONTE CRISTO," All Star Cast (Fox). Excellent business, will run about four weeks. For the first week, 95-24 sheets were placed on the boards—150-3 sheets—40 inches in Saturday and Sunday papers—10 inches, two days previous to opening, and 3 inches single column daily thereon.

HILLSTREET

"REMORSELESS LOVE," Elaine Hammerstein (Selznick). The star is not as popular in the extreme West as in the East. The title was not attractive, but with a vaudeville program the picture went over fairly well.

"HUSH MONEY," Alice Brady (Realart). A good, clean picture, a model of the new type for which the industry is striving. The audiences were full of praise for this feature.

MILWAUKEE

ALHAMBRA

"BEYOND THE ROCKS," Gloria Swanson and Rodolph Valentino (Paramount). Good business.

Exploitation.—Extensive newspaper advertising, and street car card display.

Short Subjects.—A Neal Burns comedy, Educational news reels, Lillian Crossman, soprano; Literary Digest and Pathe news reels.

BUTTERFLY

"WOMAN, WAKE UP," Florence Vidor (Associated Producers). Good business. Star gaining popularity here among motion picture fans.

Exploitation. — Lobby display, newspaper advertising and street car signs.

Short Subjects.—"Why Pick on Me," Harold Lloyd revival; Fox news reels and newsettes.

GARDEN

"THE RULING PASSION," George Arliss (United Artists). Star is one of the best box office attractions in this section; newspaper criticisms unanimously favorable; audiences enthusiastic and well pleased with picture. A sure thing.

Exploitation. — Lobby display, newspaper advertising.

Short Subjects. — "Torchy's Ghost," comedy; Educational news reels and Fox news reels.

MERRILL

"PILGRIMS OF THE NIGHT," Ruby De Remer, Raymond Hatton and Lewis Stone. Fair business. Title not a good business getter.

Short Subjects.—An old time movie, "Little Mary," featuring Mary Pickford, with King Baggott; International news reels.

SAXE'S RIALTO

"CHASING THE MOON," Tom Mix (Fox). Tom Mix's admirers are always pleased to see him. Newspaper critics on the whole favorable.

Short Subjects. — Two-act Sunshine comedy, Selznick news reels.

SAXE'S STRAND

"YOUR BEST FRIEND," Vera Gordon (Warner Bros.). The personal appearance of Vera Gordon helped greatly to bring in customers.

Exploitation.—Miss Gordon was given a fair-sized amount of space in the news columns as well as in the advertising columns. She addressed audiences several times a day.

Short Subjects.—First National Kinograms and Sketchograms and Literary Digest.

NORFOLK, VA.

WELLS

"THE ORDEAL," Agnes Ayres (Paramount). Fair business on a six-day run.

Short Subjects.—Christie comedy, "Kiss and Make Up."

GRANBY

"WAY DOWN EAST" (Griffith-United Artists). Second run and played to very big business for a week.

STRAND

"WOMAN, WAKE UP," Florence Vidor (Associated Exhibitors). Fair business on a three-day run.

PHILADELPHIA

ALDINE

"THE SILENT CALL" (First National). Was advertised as being from the *Saturday Evening Post* story, "The Cross Pull," and it was felt did well on that

score. Animal stories have to be out of the ordinary to get praise from audiences here, but this succeeded in doing that.

Short Subjects.—"On Patrol," Billy Bevan, Pathe Review, "Wonder Caves," Starland Review, and Universal News.

KARLTON

"MISSING HUSBANDS," Special Cast (Metro). Picture did not go over especially big, and did not seem to make a popular appeal.

Short Subjects.—Krazy Kat cartoon, "Felix All At Sea," Post Nature Picture, "Western Ways," Pathe News, and special one-reel "Boy Scouts of America."

ARCADIA

"FIND THE WOMAN," Alma Rubens (Paramount). Fair business first three days, with noticeable improvement last three. Picture liked because of its heart interest, and good impersonations.

Short Subjects.—Christie Comedy, "Any Old Port"; Pathe News, Urban Movie Chats No. 15.

VICTORIA

"BROADWAY PEACOCK," Pearl White (Fox). Star seemed to be just as popular as ever, and drew them in good numbers throughout the week. Novel lobby displays helped materially.

Short Subjects.—"Step Forward," Ben Turpin; Pathe News, Screen Snapshots No. 24, Movie Chats No. 15.

REGENT

"CONCEIT," Special Cast (Select). Didn't do so well, although those who saw it declared it a worth while production. Did pick up a little on last two days.

Short Subjects.—"Laughing Gass," Sunshine Comedy; Mutt and Jeff cartoon, "Modern Fishing" and Pathe News.

CAPITAL

"GLASS HOUSES," Viola Dana (Metro). Did very well. Star is popular, and title was well exploited. Proved a very good box office attraction.

Short Subjects.—Charlie Chaplin, "His New Job"; Kinograms, Topics of the Day, and special scenic "Cataracting the Niagara."

RICHMOND, VA.

BROADWAY

"SMILIN' THROUGH," Norma Talmadge (First National).—Played an entire week to capacity business. One of the biggest successes of the year.

BIJOU

"FOOLISH WIVES," Eric Von Stroheim (Universal).—Played a whole week to record-breaking crowds and seemed to give general satisfaction.

COLONIAL

"THE BACHELOR DADDY," Thomas Meighan (Paramount).—Three days to big business.

"THE LURE OF JADE," Pauline Frederick (Robertson-Cole).—Three days to fair business.

SCRANTON, PA.

NEW STATE

"FOOLISH WIVES," Eric Von Stroheim (Universal). Good run of this feature, even though censors took out some of the pepful sections. Million dollar end of production was boomed, with some reference also to All-American angle of feature. Made an impression among theatre goers.

STRAND

"PAY DAY," Charles Chaplin (First National). Took solid week to handle business. Chaplin's name enough to bring in crowds. Special advertising here on pay days at mines, a feature that has been missing since strike started on April 1 gave Chaplin yarn a new atmosphere which made a real hit.

MILES

"BILLIONS," Nazimova (Metro). Only average business. Nothing in title to draw and as box office attraction, picture does not seem to be in super class.

POLI

"THE VERMILION PENCIL," Sessue Hayawka (R.-C.). Jap star repeats usual success with his large following. Good attraction for any theatre.

SEATTLE, WASH.

COLISEUM

"THE GOOD PROVIDER," Vera Gordon (Famous). Capacity audiences throughout engagement.

Exploitation. — Billboards, newspaper advertising, window cards, lobby display.

Short Subjects.—Cartoon comedy, Pathe News, Kinograms, Miss Betty Anderson in songs.

COLUMBIA

First Half.

"THE BEARCAT," Hoot Gibson (Universal). Good business.

Exploitation.—Usual newspaper space, attractive lobby display.

Short Subjects.—"The Little Rascal" with Baby Peggy; International News.

Last Half.

"A WONDERFUL WIFE," Miss Du Pont (Universal). Good business.

Exploitation. — Usual newspaper and lobby.

Short Subjects.—"Sic'-Em, Brownie" comedy featuring Brownie dog.

WINTER GARDEN

"QUEEN O' THE TURF," Brownie Vernon (R.-C.). In spite of attraction patronage was light.

Exploitation. — Newspaper advertising and lobby trim.

Short Subjects.—Comedy, news reel.

PALACE HIP

"THE MATCH BREAKER," Viola Dana (Loew-Metro). Excellent business. Popularity increased by recent personal appearance.

LIBERTY

"SCHOOL DAYS," Wesley Barry (Warner Bros.). Tremendous hit. Clever prologue added to atmosphere.

Exploitation.—Extra newspaper space, billboards, window cards, lobby built to represent old red school house, with bewhiskered schoolmaster taking tickets, ushers in overalls and straw hats. Free distribution of dunce caps and lollypops to children at matinees.

Short Subjects.—"The Duck Hunter," Mack Sennett Comedy. Liberty news.

STRAND

"BEYOND THE ROCKS," Gloria Swanson and Rodolph Valentino (Paramount). Capacity audiences.

Exploitation.—Newspaper advertising, billboards, window cards, solid lobby trim of blue shot with red and gold. Medallions of stars alternating in panels.

Short Subjects.—"Any Old Port," Christie Comedy; Kinograms.

BLUE MOUSE

"PERJURY," Wm. Farnum (Fox). Better than average patronage.

Exploitation.—Newspaper and lobby displays, window cards.

Short Subjects.—"Excuse Me, Sheriff," Sunshine Comedy, Fox News.

WILKES-BARRE, PA.

CAPITOL

"THE CRADLE," Ethel Clayton (Paramount).—Post-Easter desire for entertainment put people in receptive mood and this popular star's offering was well received.

POLI

"RECEIVED PAYMENT," Corinne Griffith (Vitagraph).—Star well liked here and pictures always draw. This offering was good booking and did business above average.

SAVOY

"DON'T TELL EVERYTHING," Wallace Reid and Gloria Swanson (Paramount).—Ran whole week and business held up satisfactorily. Harold Lloyd's "Never Weaken" proved good drawing card also.

POLI

"A MIDNIGHT BELL," Charles Ray (First National).—Lovers of this comedian's work were out strong and picture was about up to average in bringing in patrons.

WILMINGTON, N. C.

VICTORIA

"TURN TO THE RIGHT" (Metro).—Fair business on a three-day run.

GRAND

"BEYOND THE ROCKS," Gloria Swanson (Paramount).—Exceptional business on a three-day run.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
"Across the Continent"	(Wallace Reid and Mary MacLaren)	Paramount	May 6	1683
"All's Fair in Love"	(May Collins and Richard Dix)	Goldwyn	May 20	1849
"Angel of Crooked Street, The"	(Alice Calhoun)	Vitagraph	June 3	55
"Any Wife"	(Pearl White)	Fox	Apr. 8	1373
"Arabian Love"	(John Gilbert and Barbara Bedford)	Fox	Apr. 15	1449
"Bachelor Daddy, The"	(Thomas Meighan)	Paramount	May 6	1679
"Barnstormer, The"	(Charles Ray)	First National	May 13	1775
"Bearcat, The"	(Hoot Gibson and Lilian Rich)	Universal	Apr. 8	1371
"Beautiful Liar"	(Katherine MacDonald)	First National	Apr. 22	1517
"Beauty Shop, The"	(All-Star Cast)	Paramount	May 20	1847
"Beauty's Worth"	(Marion Davies)	Paramount	Apr. 8	1369
"Beyond the Rocks"	(Gloria Swanson and Rodolph Valentino)	Paramount	May 20	1853
"Bobbed Hair"	(Wanda Hawley and William Boyd)	Paramount	Apr. 29	1593
"Broken Silence, The"	(Zeena Keefe)	Arrow Film Corp.	May 6	1641
"Channing of the Northwest"	(Eugene O'Brien)	Selznick	May 20	1855
"Cradle Buster, The"	(Glenn Hunter and Marguerite Courtot)	American Releasing Corp.	June 3	63
"Cradle, The"	(Ethel Clayton and Charles Meredith)		Apr. 1	1299
"Crimson Challenge, The"	(Dorothy Dalton)	Paramount	Apr. 22	1517
"Crossroads of New York, The"	(All-Star Cast)	First National	June 3	59
"Desert Blossoms"	(William Russell)	Fox	Apr. 15	1451
"Deuce of Spades, The"	(Charles Ray)	First National	May 20	1847
"Don't Doubt Your Wife"	(Leah Baird)	Associated Exhibitors	May 6	1673
"Don't Write Letters"	(Gareth Hughes)	Metro	May 27	1933
"Elope if You Must"	(Eileen Percy and Edward Sutherland)	Fox	Apr. 1	1295
"Exposé of Sawing a Lady in Half, The"	(Clarion Photoplays)		Apr. 15	1405
"Fascination"	(Mae Murray)	Metro Pictures Corp.	Apr. 29	1601
"Fighting Streak, The"	(Tom Mix and Patsy Ruth Miller)	Fox	May 6	1671
"Find the Woman"	(Alma Rubens and Harrison Ford)	Cosmopolitan Production	May 27	1935
"First Love"	(Constance Binney)	Paramount	Apr. 15	1445
"First Woman, The"	(Mildred Harris and Percy Marmont)	R-C	May 27	1933
"For the Defense"	(Ethel Clayton and Vernon Steel)	Famous Players-Lasky	May 13	1773
"Free Air"	(Tom Douglas and Marjorie Seaman)	Hodkinson	Apr. 15	1443
"Game Chicken, The"	(Bebe Daniels)	Paramount-Realart	Apr. 22	1519
"Gas, Oil and Water"	(Charles Ray)	First National	Apr. 1	1293
"Guilty Conscience, A"	(Antonio Moreno and Betty Francisco)	Vitagraph	May 6	1675
"Glorious Adventure, The"	(Lady Diana Manners)	Blackton Prod.	May 6	1681
"Glorious Fool, The"	(Helene Chadwick and Richard Dix)	Goldwyn	Apr. 1	1297
"Go Get 'Em Hutch"	(Charles Hutchinson)	Pathe Serial	Apr. 8	1375
"Good Provider, The"	(Vera Gordon and Dore Davidson)	Paramount	Apr. 22	1519
"Gray Dawn, The"	(Carl Gantvoort and Claire Adams)	Hodkinson	May 6	1681
"Green Temptation, The"	(Betty Compson)	Paramount	Apr. 1	1291
"Gypsy Passion"	(All-Star Cast)	Vitagraph	Apr. 8	1373
"Hate"	(Alice Lake)	Metro	May 20	1845
"Heart Specialist, The"	(Mary Miles Minter)	Realart	May 13	1775
"Her Mad Bargain"	(Anita Stewart)	First National	May 6	1683
"Hills of Missing Men"	(Helen Holmes and J. C. McGowan		May 20	1845
"His Back Against the Wall"	(Raymond Hatton and Virginia Valli)	Goldwyn	May 27	1939
"His Wife's Husband"	(Betty Blythe and Huntley Gordon)	American Releasing Corporation	May 20	1853
"Homespun Vamp, A"	(May McAvoy)	Realart	Apr. 8	1375
"I Can Explain"	(Gareth Hughes)	Metro	Apr. 1	1299
"In Self-Defense"	(All-Star Cast)	Swedish Biograph	May 6	1641
"Infidel, The"	(Katherine MacDonald and Robert Ellis)	First National	Apr. 29	1597
"Invisible Fear, The"	(Anita Stewart)	First National	Apr. 29	1595
"Is Matrimony a Failure?"	(All-Star Cast)	Paramount	Apr. 29	1603
"Island Wives"	(Corinne Griffith)	Vitagraph	Apr. 29	1603
"Kindred of the Dust"	(Miriam Cooper and Ralph Graves)	First National	Apr. 15	1445
"Kissed"	(Marie Prevost)	Universal	June 3	57
"Kisses"	(Alice Lake and Harry Myers)	Metro	Apr. 15	1441
"Lady Godiva"	(Special Cast)	Associated Exhibitors	May 20	1851
"Love's Masquerade"	(Conway Tearle)	Selznick	May 13	1779
"Lying Truth, The"	(Marjorie Daw and Pat O'Malley)	American Releasing Corporation	May 6	1679
"Man from Beyond, The"	(Houdini)	Houdini Productions	Apr. 15	1406
"Man from Downing Street, The"	(Earle Williams)	Vitagraph	Apr. 22	1521
"Man from Hell's River"	(Irving Cummings)	Western Pictures Exploitation	Apr. 29	1557
"Man from Home, The"	(James Kirkwood and Anna Q. Nilsson)	Paramount	May 13	1777
"Man Who Married His Own Wife, The"	(Frank Mayo and Sylvia Breamer)	Universal	May 13	1769
"Man Under Cover, The"	(Herbert Rawlinson and Barbara Bedford)	Universal	Apr. 22	1523
"Man with Two Mothers, The"	(All-Star Cast)	Goldwyn	Apr. 29	1599
"Marry the Poor Girl"	(Mr. and Mrs. Carter De Haven)	Associated Exhibitors	Apr. 29	1597
"Men of Zanzibar, The"	(William Russell)	Fox	June 3	55
"Midnight"	(Constance Binney and William Courtleigh)	Realart	Apr. 29	1601
"Missing Husbands"	(Special Cast)	Metro	May 27	1939
"Mistress of the World,"	No. 3 and No. 4 (Mia May)	Paramount	Apr. 8	1367
"Money to Burn"	(William Russell)	Fox	Apr. 22	1513
"My Old Kentucky Home"	(Monte Blue and Sigrid Holmquist)	American Releasing Corporation	May 13	1771
"Nero"	(Special Cast)	Fox	June 3	63
"Night Riders, The"	(Albert Ray and Maudie Dunham)	Second National Pictures	Apr. 29	1558
"No Trespassing"	(Irene Castle)	Hodkinson	May 6	1677
"North of the Rio Grande"	(Bebe Daniels and Jack Holt)	Paramount	May 27	1937
"Other Women's Clothes"	(Mabel Ballin)	Hodkinson	Apr. 1	1295
"Pasteboard Crown, A"	(Evelyn Greely and Robert Elliott)	Pathe	May 13	1769
"Pay Day"	(Charles Chaplin)	First National	Apr. 15	1449
"Primitive Lover, The"	(Constance Talmadge and Harrison Ford)	First National	May 27	1937
"Prophet's Paradise, The"	(Eugene O'Brien and Sigrid Holmquist)	Selznick	Apr. 22	1523
"Queen o' the Turf"	(Brownie Vernon)	R-C Pictures	May 27	1929
"Rainbow"	(Alice Calhoun)	Vitagraph	Apr. 29	1593
"Reckless Chances"	(J. P. McGowan and Dorothy Ward)	Associated Exhibitors	Apr. 29	1591
"Reckless Youth"	(Elaine Hammerstein)	Selznick	Apr. 29	1599
"Red Peacock, The"	(Poli Negri)	Paramount	Apr. 15	1451
"Referee, The"	(Conway Tearle)	Selznick	May 20	1849
"Reported Missing"	(Owen Moore)	Selznick	Apr. 22	1515
"Ridin' Wild"	(Roy Stewart, Wallace Beery and Marjorie Daw)	Western Pictures Exploitation	Apr. 29	1557
"Robinson Crusoe"	(Harry Myers)	Universal	Apr. 1	1291
"Rosary, The"	(Lewis S. Stone and Jane Novak)	First National	Apr. 1	1297
"Seeing's Believing"	(Viola Dana)	Metro	Apr. 8	1371
"Second Hand Rose"	(Gladys Walton)	Universal	May 20	1843
"Seventh Day, The"	(Richard Barthelmess)	First National	Apr. 1	1293
"Shackles of Gold"	(William Farnum)	Fox	May 20	1851
"Sheik of Araby, The"	(H. B. Warner and Barbara Castleton)	R-C Pictures	May 13	1771
"Sherlock Holmes"	(John Barrymore)		May 27	1931
"Silent Vow, The"	(Wm. Duncan and Edith Johnson)	Vitagraph	May 6	1677
"Silver Wings"	(Mary Carr)	Fox	June 3	57
"Sisters"	(Seena Owen, Gladys Leslie and Matt Moore)	American Releasing Corp.	Apr. 15	1443
"Sleepwalker, The"	(Constance Binney)	Realart	May 13	1779
"Step on It"	(Hoot Gibson)	Universal	May 27	1929
"Through a Glass Window"	(May McAvoy)	Famous Players-Lasky	May 6	1671
"Tillie"	(Mary Miles Minter)	Paramount	May 6	1675
"Too Much Business"	(Ethel Grey Terry and Edward Horton)	Vitagraph	Apr. 8	1369
"Trap, The"	(Lon Chaney)	Universal	May 13	1773
"Trouble"	(Jackie Coogan)	First National	June 3	59
"Truthful Liar, The"	(Wanda Hawley and Edgar Hearn)	Famous Players-Lasky	May 6	1673
"Up and Going"	(Tom Mix)	Fox	Apr. 8	1367
"Very Truly Yours"	(Shirley Mason)	Fox	June 3	61
"Wall Flower, The"	(Colleen Moore)	Goldwyn	June 3	61
"Watch Your Step"	(Cullen Landis and Patsy Ruth Miller)	Goldwyn	May 27	1935
"Western Speed"	(Charles Jones and Eileen Percy)	Fox	May 13	1777
"When Romance Rides"	(Claire Adams and Carl Gantvoort)	Goldwyn	Apr. 22	1521
"Wide Open Town, A"	(Conway Tearle and Faire Binney)	Selznick	Apr. 15	1447
"Wife Against Wife"	(Pauline Starke)	First National	May 20	1855
"Wife Trap, The"	(Mia May)	Famous Players-Lasky	May 20	1843
"Without Fear"	(Pearl White and Robert Elliott)	Fox	Apr. 29	1591
"Woman He Married, The"	(Anita Stewart)	First National	Apr. 22	1513
"Woman's Side, The"	(Katherine MacDonald)	First National	Apr. 15	1447
"Woman, Wake Up!"	(Florence Vidor)	Associated Exhibitors-Pathe	Apr. 22	1515
"Wonderful Wife, A"	(Miss DuPont and Vernon Steele)	Universal	Apr. 29	1595
"Yellow Stain, The"	(John Gilbert)	Fox	May 27	1931
"Your Best Friend"	(Vera Gordon)	Warner Brothers	Apr. 15	1405

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
Cardigan (Messmore Kendall)	7,000*
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	5,000*
Daring Dangers (Cliff Smith)	5,000*
Jan of the Big Snows (J. Oliver Curwood)	5,000*
The Cradle Buster (Tuttle Walter)	6,000*
Bluebeard, Jr. (Jas. Livingston)	5,000*
The Lying Truth (Marion Fairfax)	6,000*
Sisters (International Film)	7,000*
The Hidden Woman (Nanuet Am. Corp.)	5,000*
My Old Kentucky Home (Pyramid Pictures)	6,000*
Man's Law and God's (Finis Fox)	5,000*
The Three Buckaroos (Fred Balshofer)	5,000*
The Pillagers (Louis Wm. Chaudet)	6,000*
Destiny's Isle (Wm. P. S. Earle)	6,000*
False Fronts (Herold Bros.)	6,000*
The Mohican's Daughter (S. E. V. Taylor)	6,000*
His Wife's Husband (Pyramid)	6,000*
The Great Alone (West Coast Films)	6,000*
Me and My Gal (Welsh-Pearson)	5,000*
Queen of the Moulin Rouge (Pyramid Pictures)	6,000
Moongold (Will Bradley)	2,000

ASSOCIATED PHOTOPLAYS, INC.

SPENCER PRODUCTIONS

The Wolverine (Helen Gibson)	4,921

CLIFF SMITH PRODUCTIONS

Western Hearts (Art Station and Josie Sedgwick)	4,711
Crossing Trails (Pete Morrison)	4,539

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES

The Rider of the King Log (Special)	5,000*
The Road to London (Bryant Washburn)	5,000*
Sin of Martha Queed, The (Alan Dwan Prod.)	6,000*
Marry the Poor Girl (Mr. and Mrs. Carter DeHaven)	6,000*
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*

HAROLD LLOYD COMEDIES

Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*

PLAYGOERS PICTURES, INC.

Across the Divide (J. P. McGowan)	5,200*
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smoky (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES

Boomerang Bill (Lionel Barrymore-Cosmopolitan Prod.)	5,489
A Homespun Vamp (May McAvoy-Realart Prod.)	4,777
Love's Boomerang (John S. Robertson Prod.)	5,618
Her Own Money (Ethel Clayton)	4,981
Midnight (Constance Binny-Realart Prod.)	4,653
The Red Peacock (Pola Negri)	6,735
A Game Chicken (Bebe Daniels-Realart Prod.)	4,748
Travelin' On (William S. Hart)	6,267
Forever (George Fitzmaurice Prod.)	7,236
The Mistress of the World (Chapter 1) Spec. Prod.)	5,647
The World's Champion (Wallace Reid)	5,030
The Mistress of the World (Chapter 2) (Spec. Prod.)	5,275
Her Husband's Trademark (Gloria Swanson)	5,101
Bobbed Hair (Wanda Hawley) (Realart)	4,395
Fool's Paradise (Cecil B. DeMille Prod.)	8,681
The Mistress of the World (Chapter 3) (Spec. Prod.)	5,061
The Heart Specialist (Mary Miles Minter-Realart)	4,768
Beauty's Worth (Marion Davies-Cosmopolitan)	6,751
The Mistress of the World (Chapter 4) (Spec. Prod.)	3,825
The Green Temptation (Betty Compson)	6,165
Through a Glass Window (May McAvoy-Realart)	4,490
Find the Woman (Cosmopolitan)	5,144
The Cradle (Ethel Clayton)	4,698
The Sleep Walker (Constance Binney-Realart)	4,530
Bought and Paid For (Wm. de Mille-Ayres-Holt)	5,601
The Devil's Pawn (Pola Negri)	4,712
The Crimson Challenge (Dorothy Dalton)	4,942
The Truthful Liar (Wanda Hawley-Realart)	5,243
The Spanish Jade (John S. Robertson Prod.)	5,111
Is Matrimony a Failure? (J. Cruze-All Star Prod.)	5,612
The Good Provider (Cosmopolitan)	7,753
Beyond the Rocks (Gloria Swanson-Sam Wood Prod.)	6,740
The Wife Trap (UFA Prod.)	5,207
The Beauty Shop (Cosmopolitan Prod.)	6,536
North of the Rio Grande (Jack Holt-Bebe Daniels)	4,770
The Man From Home (George Fitzmaurice Prod.)	6,895
The Ordeal (Agnes Ayres)	????
The Bachelor Daddy (Thomas Meighan)	6,229

REALART PICTURES
(Through Famous Players-Lasky)

STAR PRODUCTIONS

Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FIRST NATIONAL

Molly O (Mack Sennett-Mabel Normand)	7,558
The Silent Call (Trimble-Murphin Prod.)	6,784
Hail the Woman (Ince Prod.)	7,222
The Sea Lion (Bosworth Prod.)	4,367
Her Mad Bargain (Anita Stewart)	5,491
Woman's Side (Katherine MacDonald)	????
Love's Redemption (Norma Talmadge)	5,889
The Beautiful Liar (Katherine MacDonald)	5,030
My Boy (Jackie Coogan)	4,967
Shattered Idols (Frothingham Production)	5,850
The Cave Girl (Special)	4,405
The Seventh Day (Richard Barthelmess)	5,335
The Song of Life (John Stahl)	6,920
Red Hot Romance (Emerson-Loos Prod.)	6,055
The Barnstormer (Charles Ray)	5,300
Penrod (Wesley Barry) (Neilan Prod.)	8,037
The Rosary (Selig-Rorke Production)	7,045
The Woman's Side (Katherine MacDonald)	5,366
Polly of the Follies (Constance Talmadge)	6,467
A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine MacDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422

ASSOCIATED PRODUCERS
(Through First National)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055*
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicans (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. Ince)	6,000

FOX FILM CORPORATION

SPECIAL

Over the Hill	10,500
A Virgin Paradise	7,781
A Connecticut Yankee in King Arthur's Court	8,000*
Thunderclap	6,724
Shame	8,231
Perjury	8,373
Footfalls	8,068
The Last Trial	6,355
Queen of Sheba	9,599

WILLIAM FARNUM SERIES

His Great Sacrifice	6,282
Stage Romance, A	6,416
Shackles of Gold	????

PEARL WHITE SERIES

Beyond Price	6,237
Any Wife	4,597
Broadway Peacock, The	4,380
Without Fear	4,406

TOM MIX SERIES

A Ridin' Romeo	4,747
The Big Town Round-Up	4,250
After Your Own Heart	4,244
The Night Horsemen	4,993
The Rough Diamond	4,458
Trailin'	4,355
Sky-High	4,546
Chasing the Moon	5,092
Up and Going	4,525
The Fighting Streak	????

CHARLES JONES SERIES

To a Fnish	4,000*
Bar Nothin'	4,311
Ridin' With Death	4,175
Pardon My Nerve	4,484
Western Speed	????

DUSTIN FARNUM SERIES

The Primal Law	4,320
The Devil Within	5,997
Iron to Gold	4,515

WILLIAM RUSSELL SERIES

Desert Blossoms	4,175
The Roof Tree	4,409
Strength of the Pines	4,382
Money to Burn	????

SHIRLEY MASON SERIES

Ever Since Eve	4,531
Queenie	5,147
Jackie	4,943
Little Miss Smiles	4,834
The Ragged Heiress	4,888

JOHN GILBERT SERIES

Gleam O'Dawn	4,178
Arabian Love	????

TWENTIETH CENTURY PICTURES

Bucking the Line (Maurice Flynn)	4,544
The Jolt (Murphy-Walker)	4,835
Winning with Wits (Barbarba Bedford)	4,435
Whatever She Wants (Eileen Percy)	4,616
Smiles Are Trump (Maurice Flynn)	4,049
Extra! Extra! (Walker-Murphy)	4,160
Elope If You Must (Eileen Percy)	4,995

WID GUNNING, INC.

What Do Men Want? (Claire Windsor)	6,141
Our Mutual Friend (All Star)	7,698
White Hands (Hobart Bosworth)	5,654
The Blot (Claire Windsor)	7,121
Quo Vadis (All Star)	5,884
Girl From God's Country (Nell Shipman)	6,957
Old Oaken Bucket (All Star)	5,098
Good to Evil (Lucy Doraine)	4,951

ENTERTAINMENT SERIES

The Fire Bride	5,000*
The Madness of Love	5,000*
Alias Phil Kennedy	5,000*
The Blonde Vampire	5,000*
Foolish Monte Carlo	5,000*
The Bootleggers	5,000*
The Love Nest	5,000*
Don't Blame Your Children	5,000*
Mrs. Dane's Confession	5,000*
The Blue Mountain Mystery	5,000*

GOLDWYN PICTURES

For Those We Love	5,752
The Invisible Power	6,613
Dangerous Curve Ahead	5,503
The Old Nest (Mary Alden)	7,250
Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON

The Sagebrusher (All Star)	6,000*
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*

ZANE GREY PICTURES

The Riders of the Dawn (All Star)	6,180
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500

J. PARKER READ

The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208

DIETRICH BECK, INC.

The Harvest Moon (Doris Kenyon)	5,480

ARTCO PRODUCTIONS

Cynthia-of-the-Minute (Leah Baird)	5,634

ROBERT BRUNTON

The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph J. Dowling)	5,965

JOSEPH LEVERING

His Temporary Wife (Rubye De Remer)	5,329

DIAL FILM

The Tiger's Coat (Myrtle Stedman)	4,430

*Approximately

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

Strange Idols

Released by Fox. Story by Emile Fost. Scenario by Jules Furthman. Cameraman, Don Short. Directed by Bernard Durning. Length Approximately 4,300 Feet.

CAST AND SYNOPSIS

Angus McDonald, Dustin Farnum; Ruth Mayo, Doris Pawn; Ted Raymond, Philo McCullough; Malcolm Sinclair, Richard Tucker.

Sinclair and his friend McDonald, from the Northwestern woods, were dining at a fashionable cafe. He introduced McDonald to Ruth Mayo, the dancer there. A romance followed and shortly afterwards McDonald took his bride back home with him. A few months later Ruth tired of the new country. McDonald came back to New York with her. A baby was born. Business demanded that McDonald return at once and Ruth and the baby remained in the city. One night when Ruth went back to the cafe she was recognized as the former favorite. In response to their requests she gave a dance with her old partner who was there. A booking agent saw them and offered flattering terms to have them on a European tour. When McDonald returned from the West he found a note from her stating that she had gone away. Six years later McDonald came back to New York. He learned that his child was dancing at this same cafe. He went to her and through her he found the way back to his wife.

Strange Idols is just about the average in motion pictures. It is one of the many stories that carries the spectator through "life" in New York out into the great Northwest and back again some years later to the big city. The plot is along the stereotyped form, not without interest, but lacking in action for a good three-quarters of the picture. It has its moments of pathos and humor and no doubt will carry an appeal in certain localities.

Points of Appeal. — Here we have the story of a young girl, accustomed to the gay life of a city, suddenly transplanted out into the Northwestern woodlands. Although deeply in love with her husband, she cannot seem to live without her former surroundings. This forms the main thread of the story and gradually leads up to a climax in which the woman is released from the bonds of her former self.

Cast. — Dustin Farnum does the role of Angus McDonald with power and feeling. Doris Pawn is attractive as Ruth Mayo. Other members of the cast offer good assistance.

Photography, Lighting, Direction. — Photography through the picture is clear. Good lighting prevails in all of the sets. Continuity of the story easily followed, but the picture requires some added action. Direction, otherwise, satisfactory.

The Face Between

Bayard Veiller Production, Released by Metro Corp. Story by Justus Miles Forman. Scenario by Lenore J. Coffee. Cameraman, Arthur Martinelli. Directed by Bayard Veiller. Length, 4,997 Feet.

CAST AND SYNOPSIS

Tommy Carteret, Jr. and Tommy Carteret, Sr., Bert Lytell; Sybil Eliot, Andre Tourneur; Marianna Canfield, Sylvia Breamer; Mr. Hartwell, Hardee Kirkland; Mrs. Eliot, Girard Alexander; Joe Borral, Frank Brownlee; Jared, Burwell Hamrick; Mr. Canfield, Joel Day; The Doctor, Dewitt Jennings.

The night of Tommy Carteret's engagement to Sybil, he waits up to tell his father. They are suddenly interrupted by the entrance of a man who claims that Tommy has just left his house where he heard his wife mention the name of Carteret as the intruder made his escape. Tommy realizes that it is his father who is guilty but takes the blame upon himself and consents to go with Hartwell, the man who has thus charged him, to remain in a desolate country spot as long as this Hartwell lives. Tommy says good-bye to the girl he loves and takes up his abode in a cabin in the spot selected by Hartwell. Here he meets Marianna, the daughter of a poor family. She is loved by Joe Borral but does not return his love. Joe blames this on the newcomer and determines to run him out of the village. Marianna goes to warn Tommy of the danger and is found in the cabin when Joe and his gang arrive. She tells them that Tommy is going to marry her and in a daze he agrees. They start to a minister's and on the way a boy brings a message to Tommy that Hartwell is dead and that his fiancée has forgiven him. But Joe who has gone ahead, hides in the woods and fires a shot that kills Marianna and then a second shot that sends Tommy unconscious to the ground. He is taken back to his home and nursed by Sybil. From time to time he suffers from hallucinations and sees Marianna always coming between them. As time passes he improves and finally finds himself free to marry Sybil.

It is possibly solely because of the popularity of Bert Lytell that *The Face Between* gets by. It is so conspicuously false, with apparently almost every issue forced to make up the required number of feet, that it loses its interest as a story and becomes simply a vehicle for the star. Inasmuch as Lytell plays a dual role, that of the father and son, his admirers will get a goodly share of him on the screen.

Points of Appeal. — The story itself will not bear up under any amount of reasoning. If, however, one chooses to take the various happenings for what they are worth there can be found some particular charm in each one. The most decided feature throughout the picture, though, is the photography.

Cast.—Bert Lytell as Tommy Carteret, the father, and Tommy Carteret, the son, contributes his usual bit of pleasing acting. Sylvia Breamer, as Marianna Canfield, is an attractive type for this style of work. Andre Tourneur is fairly pleasing as Sybil. Moderately good support is given.

Photography, Lighting, Direction. — There are many pleasing night effects. The interiors are attractive and at all times the lighting has been amply taken care of.

GUIDE TO FEATURE RELEASES—Cont'd

	Footage
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
LEWIS TRACY	
The Silent Barrier (Sheldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Down Home (All Star)	6,335
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800
HUGO BALLIN PROD.	
Pagan Love (Rockliffe Fellows and Mabel Ballin)	6,000*
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
The Luxury Tax (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
ROCKET FILM CORP.	
The Truant Husband (All Star)	5,000*
Keeping Up With Lizzie (Enid Bennett)	6,000*
RENCO FILM CORP.	
Lavender and Old Lace (Marguerite Snow)	5,770
At the Sign of the Jack O'Lantern (All Star)	5,193
WARD LASCELLE PRODUCTIONS	
Rip Van Winkle (All Star)	6,700
WINNIPEG PRODUCTIONS, LTD.	
God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*
HOLTRE PRODUCTIONS.	
French Heels (Irene Castle)	5,500

METRO PICTURES CORP.

NAZIMOVA	
The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600
METRO CLASSICS, Inc. (Special.	
Life's Darn Funny (Viola Dana)	5,741
Big Game (May Allison)	5,333
A Trip to Paradise (Bert Lytell)	5,510
The Match Breaker (Viola Dana)	6,000*
Hole in the Wall, The (Alice Lake)	6,000*
Idle Rich, The (Bert Lytell)	6,000*
Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villains (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Believing (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000*
Sherlock Brown (Bert Lytell)	6,000*
MAURICE TOURNEUR PROD.	
The Great Redeemer (All Star Cast)	5,005
TAYLOR HOLMES PROD.	
Nothing But the Truth	5,639
The Very Idea	5,212
Nothing But Lies	4,882
C. E. SHURTLEFF PROD.	
The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670
S. L. PRODUCTIONS	
Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*
ROLAND WEST PROD.	
The Silver Lining (Jewel Carmen)	5,846
HOPE HAMPTON PROD.	
A Modern Salome (Hope Hampton)	5,280
WILLIAM DESMOND PROD.	
Fightin' Mad (Special Cast)	6,000*
REX INGRAM PROD.	
Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497
TIFFANY PROD.	
Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

NATIONAL EXCHANGES, INC.

Welcome Children (Elsie Albert)	5 reels
Shadows of the West (Hedda Nova)	5 reels
The Lotus Blossom (Tully Marshall)	6 reels

PATHE EXCHANGES, INC.

Dice of Destiny (H. B. Warner)	6,000*
Her Unwilling Husband (Blanche Sweet)	5,000*

*Approximately

	Footage
The Empire of Diamonds	6,000*
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod.)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*

PIONEER FILM CORP.

Indiscretion (Florence Reed, Lionel Atwill, Gareth Hughes)	6,000*
Oh Mary Be Careful (Madge Kennedy)	6,000*
The Crimson Cross (Vandyke Brooks)	5,000*
The Forgotten Woman (Pauline Starke)	6,000*
A Millionaire for a Day (Arthur Guy Empey)	5,000*
Beyond the Crossroad (Ora Carew)	6,000*
In Society (Edith Roberts)	5,000*
Wise Husbands (Gail Kane, J. Herbert Frank)	6,000*
The Leech (Claire Whitney)	6,000*
His Brother's Keeper (Martha Mansfield, Rogers Lytton, Gladden James)	6,000*
The Barbarian (Monroe Salisbury)	6,000*
A Man There Was (Victor Seastrom)	6,000*
Idle Hands (Gail Kane)	6,000*
Out of the Depths (Violet Mersereau)	6,000*
Finder's Keepers (Violet Mersereau)	6,000*

R-C PICTURES

Where Lights Are Low (Sessue Hayakawa)	5,810
Live and Let Live (Wm. Christy Cabanne)	5,900
Salvage (Pauline Frederick)	6,450
The Foolish Age (Doris May)	4,500
The Barricade (Cabanne Prod.)	6,170
The Swamp (Sessue Hayakawa)	5,600
Lure of the Jade (Pauline Frederick)	5,935
Possession (Mercaton Prod.)	6,550
The Duke of Chimney Butte (Fred Stone)	4,600
Silent Years (J. L. Gasnier)	6,056
At the Stage Door (Cabanne)	6,300
Eden and Return (Doris May)	4,831
Five Days to Live (Sessue Hayakawa)	5,356
Two Kinds of Women (Pauline Frederick)	????
Billy Jim (Fred Stone)	5,032
Why Men Forget (Special Cast)	5,299
The Call of Home (L. J. Gasnier)	5,220
Beyond the Rainbow (Cabanne Prod)	6,500
Boy Crazy (Doris May	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	????
Gay and Devilish (Doris May)	????

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES	
Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Annuonce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????
EUGENE O'BRIEN STAR SERIES	
Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????
CONWAY TEARLE SERIES	
Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Han of Stone	4,676
A Wide Open Town	4,650
The Referee	????
OWEN MOORE STAR SERIES	
The Chickens in the Case	5,261
A Divorce of Convenience	5,000*
SPECIAL PRODUCTIONS	
The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????
SELECT PICTURES	
Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*
REPUBLIC FEATURES	
The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????
REVIVALS	
The Lone Wolf (Hazel Dawn and Bert Lytell)	5,158

	Footage
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge	5,000*
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge)	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Talmadge)	5,000*

UNITED ARTISTS CORP.

The Mark of Zorro (Douglas Fairbanks)	7,800
The Love Flower (D. W. Griffith Prod.)	6,800
The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES	
Outside the Law (Priscilla Dean)	6,000*
Reputation (Priscilla Dean)	6,500
No Woman Knows	7,000*
The Fox (Harry Carey)	6,941
Conflict (Priscilla Dean)	6,205
Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	6,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
UNIVERSAL FEATURES	
Nobody's Fool (Marie Prevost)	4,739
Sure Fire (Hoot Gibson)	5,000*
False Kisses (Miss Dupont)	4,335
Dr. Jim (Frank Mayo)	4,474
A Parisian Scandal (Marie Prevost)	4,739
The Fire Eater (Hoot Gibson)	4,880
Cheated Hearts (Herbert Rawlinson)	4,415
Shattered Dreams (Miss Dupont)	4,878
Cupid Incog (Marie Prevost)	5,000*
The Guttersnipe (Gladys Walton)	4,225
Across the Dead Line (Frank Mayo)	4,886
The Scrapper (Herbert Rawlinson)	????
Headin' West (Hoot Gibson)	????
The Golden Gallows (Miss Dupont)	5,000*
Tracked to Earth (Frank Mayo)	5,000*
The Wise Kid (Gladys Walton)	5,000*
Wild Honey (Priscilla Dean)	7,000*
The Dangerous Little Demon (Marie Prevost)	5,000*
The Bear Cat (Hoot Gibson	5,000*
The Man Under Cover (Herbert Rawlinson)	5,000*
A Wonderful Wife (Miss Dupont)	5,000*
The Man Who Married His Own Wife (Frank Mayo)	5,000*
Second Hand Rose (Gladys Walton)	5,000*
Kissed (Marie Prevost)	5,000*
Step On It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
The Trouper (Gladys Walton)	5,000*
Her Night of Nights (Marie Prevost)	5,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES	
The Son of Wallingford	7,851
Flower of the North	7,236
The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
ALICE JOYCE PROD.	
The Scarab Ring	5,598
The Inner Chamber	5,951
CORINNE GRIFFITH PROD.	
The Single Track	5,000*
Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
EARLE WILLIAMS PROD.	
Three Sevens	5,000*
The Man From Downing Street	5,000*
Restless Souls	5,000*
ANTONIO MORENO PROD.	
The Secret of the Hills	4,900
A Guilty Conscience	5,000*
ALICE CALHOUN PROD.	
The Matrimonial Web	4,970
Rainbow	5,000*
The Little Minister	6,000*
The Angels of Crooked Street	5,000*
WILLIAM DUNCAN PROD.	
Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

The Girl in the Taxi

Released by First National. Story by Stanislaus Strange. Scenario by Bob McGowan. Cameraman, Ross Fisher. Directed by Lloyd Ingraham. Length, 5,420 Feet.

CAST AND SYNOPSIS

Mignon Smith, Mrs. Carter De Haven; Bertie Stewart, Carter De Haven; Major Smith, King Baggott; Mariette, Grace Cunard; Alexis, Otis Harlan; John Stewart, Tom McGuire; Mrs. Stewart, Margaret Campbell; Percy Peters, Lincoln Plumer; Mary Peters, Freya Sterling; Dr. Paul, John Gough.

John Stewart thinks his son Bertie a mollycoddle and refuses him an increased allowance. The youtb pawns his father's best clothes to get money to spend. On one of his nights out he suddenly spies his father coming down the street and to avoid meeting him jumps into a waiting taxi. He finds himself being whirled away witb a strange girl sitting beside him. A few days later he sees the same girl come to call on his mother. He invites her to go to a cafe for supper tbat evening. While in the private dining room the girl hears the voice of her husband. Wild consternation follows and while on the "run" Bertie bumps into his father and his uncle Percy who, like himself, are secretly away from home. The next morning at breakfast the men are confronted hy the new butler who happens to have been the waiter the night before. To make matters worse the girl comes in to tell Bertie that her husband is on his trail. Major Smith arrives and finds his wife there. After considerable explanations the affair is finally straightened out to the satisfaction of all.

The Girl in the Taxi is Mr. and Mrs. Carter De Haven in another farce comedy. This story is just about what one might imagine could happen under these conditions and with the aid of much padding and a little slapstick, the picture is carried out to full feature length. The comedy is by no means of the unfamiliar variety to picture-goers, but is of the sort that always seems to get its share of laughs. It is of the light and fairly speedy type that requires no effort to follow and can easily be picked up anywhere along the story.

Points of Appeal. — Probably the men in the audience will enjoy the situations more than the ladies. The scenes in the cafe, when father meets son and hubby meets wife, will most likely prove to be some of the best laugh getters in the picture. The scenes with the new butler are also good. The aim of the whole thing is simply to provoke fun, and regardless of the fact that some of the material is extremely stale, it does not seem to detract from its usefulness along these lines.

Cast.—Mr. and Mrs. Carter De Haven have the leading roles. Their comedy is well received. The remainder of the cast appear to have rather limited material furnished, but give acceptable performances.

Photography, Lighting, Direction.—Interior sets are adequate for the carrying out of the story. Lighting generally good. It could have survived on less "hokum" and been given a little swifter start.

The Glory of Clementina

Released by Robertson-Cole. Story by Wm. J. Locke. Scenario by E. Richard Schayer. Cameraman, Dev. Jennings. Directed by Emile Chautard. Length Approximately 5,700 Feet.

CAST AND SYNOPSIS

Clementina Wing, Pauline Frederick; Quixtus, Edward Martindel; Huckaby, George Cowl; Billiter, Lincoln Plumner; Tommy Burgrave, Edward Hearn; Etta Concannon, Jean Calhoun; Vandemeer, Wilson Hummel; Lena Fontaine, Louise Dresses; Sheila, Helen Stone; Sheila's Maid, Lydia Yeamans Titus; Lady Luoisa Malling, Truly Shattuck.

Clementina was a successful portrait painter but seemingly without interest in life. At ber studio one day she introduced Tommy, her protege and Etta Concannon. Clementina was ordered by her doctor to take a rest. She got up a party and invited Tommy and Etta to join her. Meanwhile Tommy's uncle Quixtus had discovered some letters that his dead wife Angela had received from Will Hammersly, his best friend, that indicated that these two had been in love. He decided to go away and forget. At the seaside he met Mrs. Fontaine, a young widow and adventuress and fell an easy victim to her well laid plans. Clementina and her party were at the same hotel. A message came from Hammersly, who was at one time a sweetheart of Clementina's, begging her to come to him and also to hring Quixtus. Not knowing the cause of Quixtus' sudden bitterness toward his friend she finally persuaded him to accompany her. They arrived too late but he had left a note entrusting his little daughter to their care. Later Clementina learns of Mrs. Fontaine's plot to capture Quixtus. She determines to outwit her and on the occasion of a dinner given in honor of Tommy's engagement to Etta she appears much to the amazement of all, heautifully gowned and for the first time taking interest in tbings about her. She mentions that Angela had received by mistake some letters originally intended for her from Hammersly. This clears things for Quixtus and having regained his faith in womankind and dazzled hy the revelation of Clementina's beauty he asks ber to become his wife.

There is much about *The Glory of Clementina* that is admirable. The story is unusual, or, to say the least, it is not commonplace. Although at times somewhat befuddling, it carries an intense amount of interest. It is, perhaps, more of a "high brow" study than most of the stories that find their way to the screen. There is a pleasant sort of satisfaction that runs through it and the story offers some striking examples of human nature. It is possible that the people who have the "finer" feelings of life will appreciate the picture more.

Points of Appeal.—The character of Clementina Wing is rather a novelty. Seldom has a part like this been done with as much accuracy and meaning as Pauline Frederick puts into the role. The eccentric Clementina is a likeable character and the development of the love story is quite out of the ordinary.

Cast.—This role offers a decided contrast to anything that Pauline Frederick has done recently. Her portrayal wins smiles and sympathy. It plainly shows that the star is not one who depends alone on her beauty, but that she is an actress of splendid capabilities. Support good.

Photography, Lighting, Direction.—The interiors are well lighted and pleasingly furnished. There are comparatively few exteriors. Direction satisfactory in most instances, but the handling of the mysterious letters could have been made less complicated.

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.
(Through First National)

MACK SENNETT COMEDIES
Made in the Kitchen ..... 2 reels
She Sighed by the Seaside ..... 2 reels
Call a Cop ..... 2 reels

BEN TURPIN COMEDIES
Love's Outcast ..... 2 reels

EDUCATIONAL FILM CORP. OF AMERICA

CAMPBELL COMEDIES
Monkey Shines ..... 2 reels
A Rag Doll Romance ..... 2 reels
How to Grow Thin (Special) ..... 1 reel

CHESTER COMEDIES
Snooky's Fresh Heir ..... 2 reels
Snooky's Blue Monday ..... 2 reels
Snooky's Wild Oats ..... 2 reels

CHESTER OUTINGS
No More Gasoline ..... 1 reel
Save Your Carfare ..... 1 reel
The Last Hop ..... 1 reel
Music in the Air ..... 1 reel
Jogging Across Sawtooth ..... 1 reel

CHESTER SCENICS
Old Moose Trails ..... 1 reel
New Wine in Old Bottles ..... 1 reel

CHRISTIE COMEDIES
No Parking ..... 2 reels
A Barnyard Cavalier ..... 2 reels
One Stormy Knight ..... 2 reels
A Rambling Romeo ..... 2 reels
Hokus Pokus ..... 2 reels
'Twas Ever Thus ..... 2 reels
Oh' Promise Me! ..... 2 reels
'Tis the Bull ..... 2 reels
Fair Enough ..... 2 reels

CINAL FILMS—SLOW SPEED
The Manly Art of Self-Defense ..... 1 reel
Annette Kellerman in High Diving ..... 1 reel
Golf ..... 1 reel

GAYETY COMEDIES
Say Uncle ..... 1 reel
Afraid of His Wife ..... 1 reel
Oh, Brother ..... 1 reel
Wild and Willie ..... 1 reel
Assault and Flattery ..... 1 reel
Standing Pat ..... 1 reel

KINOGRAMS
News Reel—Sunday and Thursdays ..... 1 reel

MERMAID COMEDIES
Free and Easy ..... 2 reels
Rolling Stones ..... 2 reels
Step This Way ..... 2 reels
The Rainmaker ..... 2 reels
Spooks ..... 2 reels

MISCELLANEOUS
Could Columbus Discover an America? ..... 1 reel
The Crater of Mt. Katami ..... 1 reel
Dixie ..... 1 reel

PUNCH COMEDIES
A Rural Cinderella ..... 2 reels
Country Chickens ..... 2 reels
The Love Egg ..... 2 reels

ROBERT C. BRUCE SCENICS BEAUTIFUL
By the Side of the Road ..... 1 reel
In the Bonnie Brier Country ..... 1 reel
As Old as the Hills ..... 1 reel
Unknown Switzerland ..... 1 reel

ROBERT C. BRUCE "WILDERNESS TALES"
"And Women Must Weep" ..... 1 reel
Missing Men ..... 1 reel
Nights of Many Shadows ..... 1 reel

SELIG-RORK PHOTOPLAYS
The White Mouse ..... 2 reels
The Ne'er to Return Road ..... 2 reels
The Policeman and the Baby ..... 2 reels
The Northern Trail ..... 2 reels

SKETCHOGRAFS
Just for Fun ..... 1 reel
Play Ball! ..... 1 reel
What's the Limit? ..... 1 reel
The Family Album ..... 1 reel

TOONERVILLE COMEDIES
The Skipper's Last Resort ..... 2 reels
The Skipper's Policy ..... 2 reels

TORCHY COMEDIES
Torchy Takes a Chance ..... 2 reels
Battling Torchy ..... 2 reels
Torchy and Orange Blossoms ..... 2 reels
Torchy's Ghost ..... 2 reels

VANITY COMEDIES
Paying Patients ..... 1 reel
Eat and Be Happy ..... 1 reel
Chicken Hearted ..... 1 reel
Spiking the Spooks ..... 1 reel
It's Your Move ..... 1 reel
Ninety Days or Life ..... 1 reel

WORLD WANDERINGS
Dawn to Dusk in Egypt ..... 1 reel
The Silver Harvest ..... 1 reel
The People of Old Bruges ..... 1 reel

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES
Mexican Oil Fields ..... 1 reel
In Batik Land ..... 1 reel
Across the Grand Canyon ..... 1 reel
Seville in Fair Time ..... 1 reel
At the Wailing Wall ..... 1 reel
Rural Java ..... 1 reel
Santa Fe—The City Different ..... 1 reel
Seeing San Marino ..... 1 reel
Watching the Waylands ..... 1 reel
In Old Granada ..... 1 reel
A Fairy Foreland ..... 1 reel
Stamboul ..... 1 reel
Along the Rio Grande ..... 1 reel
At the Damascus Gate ..... 1 reel
Lake Maggiore ..... 1 reel
First Families of America ..... 1 reel

PARAMOUNT-BURLINGAME ADVENTURE SCENICS
Winter Sports in St. Moritz ..... 1 reel
Kilawea Volcano in Eruption ..... 1 reel
The Jungfrau Railroad ..... 1 reel
Wildest Wales ..... 1 reel

PARAMOUNT-DE HAVEN COMEDIES
Kids Is Kids ..... 2 reels
Spirits ..... 2 reels

PARAMOUNT-MACK SENNETT COMEDIES
A Fireside Brewer ..... 2 reels
Dabbling in Art ..... 2 reels
Bungalow Troubles ..... 2 reels
On a Summer's Day ..... 2 reels
The Unhappy Finish ..... 2 reels
Officer Cupid ..... 2 reels
Astray from the Steerage ..... 2 reels
Are Waitresses Safe? ..... 2 reels
An International Sneak ..... 2 reels
Watch Your Neighbor ..... 2 reels
It Pays to Exercise ..... 2 reels

PARAMOUNT MAGAZINE
Pictionary and Cartoons (Weekly) ..... 1 reel

PARAMOUNT-POST NATURE PICTURES
From a Piscatorial Angle ..... 1 reel
The Cloud ..... 1 reel
A Setting of Ages ..... 1 reel
Indian Summer ..... 1 reel
Victory Mountain ..... 1 reel

PARAMOUNT-VANDENBURGH SERIES
Wild Men of Africa ..... 2 reels
Jungle Dancers ..... 2 reels
The Lion Killers ..... 2 reels
Slaying the Hippopotamus ..... 2 reels
The Land of the Pygmies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN
A Dog's Life ..... 3 reels
A Day's Pleasure ..... 2 reels
Shoulder Arms ..... 2 reels
Sunnyside ..... 2 reels
The Idle Class ..... 2 reels
Pay Day ..... 2 reels

TOONERVILLE TROLLEY
The Skipper's Narrow Escape ..... 2 reels
The Skipper's Treasure Garden ..... 2 reels
Meeting All Trains ..... 2 reels
Toonerville Fire Brigade ..... 2 reels
Skipper's Scheme ..... 2 reels
Toonerville Follies ..... 2 reels
Skipper's Flirtation ..... 2 reels
Skipper's Boozem Friend ..... 2 reels
Skipper Has His Fling ..... 2 reels
Toonerville Tactics ..... 2 reels
Skipper Strikes It Rich ..... 2 reels
Toonerville Tangle ..... 2 reels

HARRY LEHMAN COMEDIES
The Punch of the Irish ..... 2 reels
Twilight Baby ..... 3 reels
The Kick in High Life ..... 2 reels
Wet and Warmer ..... 2 reels
The Game Lady ..... 2 reels

BUSTER KEATON COMEDIES
The Blacksmith ..... 2 reels
The Playhouse ..... 2 reels
The Boat ..... 2 reels
Cops ..... 2 reels

SENNETT
Hard Knocks and Love Taps ..... 2 reels
Be Reasonable ..... 2 reels
By Heck ..... 2 reels
The Duck Hunter ..... 2 reels
On Patrol ..... 2 reels

TURPIN
Love and Doughnuts ..... 2 reels
Bright Eyes ..... 2 reels
Step Forward ..... 2 reels

FOX FILM CORPORATION

SUNSHINE COMEDIES
Chase Me ..... 2 reels
Farmyard Follies ..... 2 reels
Say It With Flowers ..... 2 reels
The Book Agent ..... 2 reels
Singer Midget's Side Show ..... 2 reels
One Moment Please ..... 2 reels
A Perfect Villain ..... 2 reels
Love and War ..... 2 reels
Pardon Me ..... 2 reels
Try and Get It ..... 2 reels
False Alarm ..... 2 reels
Hold the Line ..... 2 reels
Please Be Careful ..... 2 reels

CLYDE COOK COMEDIES
All Wrong ..... 2 reels
Don't Tickle ..... 2 reels
The Guide ..... 2 reels
The Sailor ..... 2 reels
The Toreador ..... 2 reels
The Chauffeur ..... 2 reels
Hot Dog ..... 2 reels

AL. ST. JOHN SERIES
The Happy Pest ..... 2 reels
Fool Days ..... 2 reels
Straight for the Farm ..... 2 reels
The Studio Rube ..... 2 reels

MUTT AND JEFF ANIMATED CARTOONS
The Tong Sandwich ..... 1 reel
Shadowed ..... 1 reel
Turkish Bath ..... 1 reel
The Big Mystery ..... 1 reel
Long Live the King ..... 1 reel
The Village Cut-Ups ..... 1 reel
A Messy Christmas ..... 1 reel
Fast Freight ..... 1 reel
The Stolen Snooze ..... 1 reel
Getting Ahead ..... 1 reel
Bony Parts ..... 1 reel
A Ghostly Wallop ..... 1 reel
Beside Her Cider ..... 1 reel
The Last Laugh ..... 1 reel
The Hole Cheese ..... 1 reel
The Phony Focus ..... 1 reel
The Crystal Gazer ..... 1 reel
Stuck in the Mud ..... 1 reel
Too Much Sap ..... 1 reel

LUPINO LANE SERIES
The Broker ..... 2 reels

FOX NEWS (Twice a Week)

SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes

GOLDWYN PICTURES

CAPITOL COMEDIES
Fingers and Pockets ..... 2 reels
Love and Rollers ..... 2 reels
Hearts and Hammers ..... 2 reels
At It Again ..... 2 reels
Professional Ethics ..... 2 reels
When Martin Gits Here ..... 2 reesl
Ged, Ap. Napoleon ..... 2 reels
You'd Better Get It ..... 2 reels
Indigo Sunday ..... 2 reels
Why Worry? ..... 2 reels
Nothing to Think About ..... 2 reels
Take It Easy ..... 2 reels

EDGAR COMEDIES
Edgar Camps Out ..... 2 reels
Edgar the Explorer ..... 2 reels
Edgar's Country Cousin ..... 2 reels
Edgar's Feast Day ..... 2 reels
Get-Rick-Quick Edgar ..... 2 reels
Edgar's Little Saw ..... 2 reels

GOLDWYN-BRAY COMICS—LAMPOONS
Happy Hooligan in "Apollo" ..... 1 reel
Happy Holligan in "Cupid's Advice" ..... 1 reel
Happy Hooligan in "Happy Hoolidini" ..... 1 reel
Judge Rummy in "The Prize Dance" ..... 1 reel
Judge Rummy in "The Snappy Judgment" 1 reel
Happy Hooligan in "The Blacksmith" ..... 1 reel
Happy Hooligan in "A Romance of '76" .. 1 reel
Judge Rummy in "Why Change Your Husband?" ..... 1 reel
Happy Hooligan in "Doctor Jekyll and Mr. Zipp" ..... 1 reel
Judge Rummy in "Bear Facts" ..... 1 reel
Happy Hooligan in "Roll Your Own" ..... 1 reel
Judge Rummy in "Yes, Dear" ..... 1 reel
Happy Hooligan in "Oil" ..... 1 reel
Judge Rummy in "Too Much Pep" ..... 1 reel

GOLDWYN-BRAY PICTOGRAPHS
Tree-Top Concert Singers ..... 1 reel
The Island of the Mist ..... 1 reel
Through the Earth ..... 1 reel
What Is Your Body Worth? ..... 1 reel
A Paradise for Birds ..... 1 reel
Venice of the Orient ..... 1 reel
Action of the Human Heart ..... 1 reel
The Riveter ..... 1 reel
The Human Voice ..... 1 reel
Seein' Things on the Orinoco ..... 1 reel
Gypsy Scientists ..... 1 reel
Unshod Soldiers of the King ..... 1 reel
No Reg'lar Bird ..... 1 reel
Chemical Inspiration ..... 1 reel
Safe Combination ..... 1 reel
The City That Never Sleeps ..... 1 reel

The Ordeal

Paramount Photoplay in Five Parts. Author, W. Somerset Maugham. Scenario by Beulah M. Dix. Director, Paul Powell. Cameraman, Harry Perry. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Sybil Bruce, Agnes Ayres; George Bruce, Clarence Burton; Dr. Robert Acton, Conrad Nagel; Helen Crayshaw, Edna Murphy; Geoffrey Crayshaw, Edward Sutherland; Minnie, Ann Schafer; Gene, Eugene Corey; Mme. St. Levis, Adele Farrington; Sir Francis Maynard, Edward Martindel; Kitty, Shannon Day; Elise, Clare Du Brey.

Sybil Bruce, in order to provide for her younger sister, Helen, who is a cripple, and her brother Geoffrey, marries George Bruce, a man twenty years her senior. Bruce is a drunkard. Sybil is attracted by Dr. Acton, a young physician and falsely accused by her husband of infidelity. In a heart attack Bruce calls for digitalis but Sybil allows the vial containing the drug to fall to the floor, where it is broken and Bruce dies. Sybil inherits her husband's large fortune. Helen is operated on and is cured. She and Geoffrey trade on their sister's love and mix with a gay set. Sybil, by her husband's will, loses all her money if she marries again. She loves Acton and suggests to him that she might keep the fortune and still he his, but the physician refuses. News comes that Helen is at a roadhouse where a couple of crooks are about to force her into a marriage with a confederate. Acton and Sybil motor out to the inn and rescue her. Minnie, a nurse, tells Sybil that she poisoned Bruce and that the digitalis could not have saved his life. Sybil realizes that the money has brought nothing but unhappiness to Geoffrey, Helen and herself. She consents to give up the fortune and marry Acton.

The moral pointed by *The Ordeal* appears to be that it is foolishness to carry self sacrifice to an extreme angle for the benefit of one's relations, as does the heroine of this picture when handicapped by the burden of a selfish invalid sister and worthless brother. Whatever sympathy the lady in the case wins at the start during her sufferings at the hands of a dissipated wretch of a husband is decidedly lessened after that gentleman's demise. His will prevents her from contracting a second marriage unless she is prepared to lose the ready cash, but as she loves and is loved by a young doctor who seems to be fairly prosperous there seems to be scant reason for her long hesitation in giving up the money in exchange for true affection. However, she yields in the long run, after the man of medicine, with heroic determination, refuses to accept her as his mistress and insists on a wedding, or nothing. The story is the first original contribution to the films by the eminent novelist and playwright, W. Somerset Maugham, and affords fair entertainment.

Points of Appeal.—There are many strong emotional situations, the old negro nurse, Minnie, who is killed while saving Helen from the latter's crook suitor, prior to the arrival of Sybil and Acton on the scene, gets a good deal of sympathy; and a satisfactory climax is reached when the heroine decides to relinquish the fortune which has brought her nothing but trouble in favor of the man who really loves her.

Cast.—Clare Du Brey, in the role of Elise, the French maid who constantly intervenes between her mistress and the latter's hysterical sister and wastrel brother, does an excellent bit of character acting. Agnes Ayres gives a capable performance as Sybil Bruce, Conrad Nagel scores heavily in the part of the lover physician and adequate support is furnished by the rest of the cast.

Photography, Lighting, Direction.—The camera work throughout is of the best quality, the exteriors and interiors are well filmed and the lighting effects attractive. The continuity is unbroken and the action tolerably fast.

Sonny

First National Photoplay in Six Parts. Adapted from the Play by George V. Hobart. Scenario by Frances Marion and Henry King. Director, Henry King. Cameraman, Henry Cronjager. Running Time, Seventy-Nine Minutes.

CAST AND SYNOPSIS

"Sonny" (Charles Crosby) Richard Barthelmess; Joe Marden, Richard Barthelmess; Mrs. Crosby, Margaret Seddon; Florence Crosby, Pauline Garon; Madge Craig, Lucy Fox; Harper Craig, Herbert Grimwood, Alicia, Patterson Dial; Summers, Fred Nichols; James, James Terbell; Crosby Twins, Margaret Faulconer and Virginia Magee.

When America enters the World War Charles Crosby, son of a blind, wealthy widow, and affectionately called "Sonny" by his family, goes to the front. At the same time Joe Marden, leaves his billiard parlor in Hoboken to answer the summons to arms. Both lads find themselves in the same regiment. They are so wonderfully alike in appearance that mistakes are constantly made by their comrades and officers in identifying them. They become close friends. "Sonny" is killed in No Man's Land, where Joe has gone to attempt his rescue. Before dying "Sonny" makes his buddy promise that the latter will go back to his blind mother and pretend to be her son. Joe, brought in wounded, is supposed to be "Sonny." Aided by a nurse, a protege of Mrs. Crosby, who knows the truth but thinks it best to fulfill "Sonny's" request for a time at least, Joe goes to the Crosby residence. True to his promise to the dead man Joe keeps up the kindly deception, is well received by his supposed sisters and mother. Many complications ensue, Mrs. Crosby sees her dead son's spirit in a dream and realizes that he is dead. The spirit also appears to Joe and urges him to confess. He is about to do so when Mrs. Crosby herself anticipates the confession by telling him she knows, but that he must always be a son to her.

The case of the missing soldier whose identity becomes merged in that of another man strongly resembling him has become a familiar screen theme ever since the great war began and ended. But never has the idea been so cleverly handled and presented on the silver sheet as it is in *Sonny*. This picture is undoubtedly another big triumph for the star—the versatile Richard Barthelmess, whose sympathetic and charmingly natural work in the dual role assigned him dominates the feature and makes you forget that the plot is not remarkable for originality. For the fact remains that the story plays havoc with the heart strings and were it not for the lightening effect of timely comedy touches, and an ingenious straightening out of matters at the close—would leave rather a gloomy impression behind. But as it stands, the film is a wonderful and refreshing thing — part sunshine, part tears — deliciously human, a high-grade, technically perfect entertainment which is a credit to all concerned in its production. *Sonny* should prove a powerful box office magnet.

Points of Appeal.—There is just enough of warfare in France shown to furnish a pivot for the plot to swing on, without laying unnecessary stress on horrors which many people are only too willing to forget if possible. As a matter of fact, the real tragedy is the mental one which develops after Joe comes to his buddy's home and assumes the burden of false identity. The mother's love, her strivings with odd intuitions as to Joe's personality, the latter's struggles to carry his promise through faithfully, the hint of romance in connection with "Sonny's" little sister, all are set forth with extraordinary vividness. The phantom appearance of the deceased lad at crucial moments is exceedingly effective, and as the spiritualistic cult is receiving so much publicity in the daily press, this ghostly element is likely to add to the picture's popularity. There are many clever flashes of humor relieving the serious tension and a marvelously artistic climax, a sort of camera benediction, as rare as it is pleasing.

Cast.—In the dual hero role Richard Barthelmess once more shines forth as an actor of tremendous dramatic strength, giving a performance which is bound to linger in the memory of all who witness it. Margaret Seddon is pathetically interesting as the blind mother, Pauline Garon a captivating figure as little sister Florence and the support as a whole is excellent.

GUIDE TO SHORT SUBJECTS—Cont'd

WID GUNNING, INC.

Moongold 3,175
Bear, Boy and Dog..... 2,053
Puppy Days 959
Robinson Crusoe Hours..... 966

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor)..... 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500

INDEPENDENT FILMS ASSN.

MAX ROBERTS COMEDIES
Why Change Your Mother-in-Law?..... ????
Shimmy Isle ..... ????
Absence Without Leave..... ????

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four seasons (Nature Classic)..... 4 reels
THE GREAT AUTHORS (Series of 12)
John Greenleaf Whittier..... 1 reel
Washington Irving ..... 1 reel
Edgar Allen Poe ..... 1 reel
James Russell Lowell ..... 1 reel
Nathaniel Hawthorne ..... 1 reel
Oliver Wendell Holmes ..... 1 reel
William Cullen Bryant..... 1 reel
James Fenimore Cooper ..... 1 reel
Mark Twain ..... 1 reel
Walt Whitman ..... 1 reel
Ralph Waldo Emerson ..... 1 reel
Henry Wadsworth Longfellow..... 1 reel
Official Urban Movie Chats of M. P. T. O. A. (Weekly)..... 1 reel

METRO PICTURES CORP.

BUSTER KEATON COMEDIES
Convict 13 ..... 2 reels
One Week ..... 2 reels
The Scare Crow ..... 2 reels.
Neighbors ..... 2 reels
The Haunted House ..... 2 reels
Hard Luck ..... 2 reels
The High Sign ..... 2 reels
The Goat ..... 2 reels

NATIONAL EXCHANGES, INC.

CHARLES RAY SERIES (20 Dramas).. 2 reels
Kineto Review Series (52 Releases)
KINETO REVIEWS—*The Living Book of Nature*
(*See Issue of May 28, 1921, for First Series*)
(*See Issue of Oct. 29, 1921, for Second Series*)
THIRD SERIES
Garden of the Gods—Colorado..... 1 reel
The Science of the Soap Bubble..... 1 reel
Rio de Janeiro ..... 1 reel
Kentucky Thoroughbreds ..... 1 reel
Hiking the Alps with the Boy Scouts..... 1 reel
Manhattan Life ..... 1 reel
Eccentricities of the Wasp and the Bee.... 1 reel
Fur and Feathers ..... 1 reel
My Adirondacks Outing ..... 1 reel
The Chemistry of Combustion..... 1 reel
The Victory Pageants ..... 1 reel
The Delta of the Nile..... 1 reel
A Glimpse Into the Animal Kingdom..... 1 reel
KING COLE COMEDIES
Moonshiners ..... 2 reels
Strikes to Spare ..... 2 reels
Bars and Stripes ..... 2 reels
Jazz Babies ..... 2 reels
A Fresh Start ..... 2 reels
Shimmy Jim ..... 2 reels
General Nuisance ..... 2 reels
NATIONAL COMEDIES
Wanted—A Girl ..... 2 reels
A Million—More or Less..... 2 reels
SERIAL
The Great Reward (Francis Ford and Ella Hall) ..... 15 Episodes

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of May 7
Shot Into Space (Go Get 'Em Hutch No. 5) 2 reels
Days of Old (Snub Pollard)..... 1 reel
The Eternal Triangle (Aesop Fable)..... ⅔ reel
Follow the Crowd (Lloyd reissue)..... 1 reel
Vengeance Is Mine (Irene Castle reissue).. 3 reels
Week of May 14
Under the Avalanche (Go Get 'Em Hutch No. 6) ..... 2 reels
Light Showers (Snub Pollard)..... 1 reel
The Model Dairy (Aesop Fable)..... ⅔ reel
Swing Your Partners (Lloyd reissue)..... 1 reel
Ruler of the World (reissue)..... 3 reels
Week of May 21
On Danger's Highway (Go Get 'Em Hutch No. 7) ..... 2 reels
Do Me a Favor (Snub Pollard)..... 1 reel
Love at First Sight (Aesop Fable)..... ⅔ reel
Why Pick on Me? (Lloyd reissue)..... 1 reel
The Cry of the Weak (reissue)..... 3 reels
Week of May 28
The Broken Life Line (Go Get 'Em Hutch No. 8) ..... 2 reels
The Movies (Snub Pollard)..... 1 reel
The Hunter and His Dorg (Aesop Fable).. ⅔ reel
Ask Father (Lloyd reissue)..... 1 reel
A Daughter of the West (Marie Osborne reissue) ..... 3 reels
Week of June 4
Under the Cauldron (Go Get 'Em Hutch No. 9) ..... 2 reels
Punch the Clock (Snub Pollard)..... 1 reel
The Dog and the Wolves (Aesop Fable).... ⅔ reel
Nothing But Trouble (Lloyd reissue)..... 1 reel
Kidder & Ko (Bryant Washburn reissue).. 3 reels
Screen Snap Shots No. 1..... 1 reel
Week of June 11
Nanook of the North ..... 6 reels
The Edge of the Roof (Go Get 'Em Hutch No. 10) ..... 2 reels
Strictly Modern (Pollard Comedy)..... 1 reel
The Maid and the Millionaire (Aesop Fable) ⅔ reel
Week of June 18
The Air Line Route (Go Get 'Em Hutch No. 11) ..... 2 reels
Hale and Hearty (Pollard Comedy)..... 1 reel
The Farmer and His Cat (Aesop Fable).... ⅔ reel
The Silver Girl (Frank Keenan reissue).... 3 reels
Screen Snapshots No. 2..... 1 reel

PIONEER FILM CORP.

THE FACTS AND FOLLIES SERIES
Babies in Bearskin ..... 1 reel
Call Me Daddy ..... 1 reel
Down Beside the Seaside ..... 1 reel
Knockout Maggie ..... 1 reel
Professor Was Right ..... 1 reel
Running Romeos ..... 1 reel
Two's Company ..... 1 reel
Young Ideas ..... 1 reel
Luke McLuke's Film-osophy, each..... ½ reel
PEEP INTO THE FUTURE (series of 6) 2 reels
THE SONNY SERIES, each ..... 2 reels
SERIALS
The Hope Diamond Mystery ..... 15 Episodes
The Mystery Mind ..... 15 Episodes

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

TRIART PICTURES, INC.

(*Released through Hodkinson*)
The Beggar Maid..... 2 reels

UNIVERSAL FILM MFG. CO.

CENTURY COMEDIES
Mutts (Brownie, the Wonder Dog)..... 2 reels
Two of a Kind (Harry Sweet)..... 2 reels
The Rubberneck (Lee Moran)..... 2 reels
A Dark Horse (Sally, the Human Horse, and Charles Dorety) ..... 2 reels
No Brains ..... 2 reels
Cheerful Credit (Brownie, the Wonder Dog) 2 reels
Red Hot Rivals (Lee Moran)..... 2 reels
Sic 'Em Brownie (Brownie the Wonder Dog) ..... 2 reels
Off His Beat (Harry Sweet)..... 2 reels
The Little Rascal (Baby Peggy)..... 2 reels
Speed 'Em Up (Harry Sweet)..... 2 reels
Ten Seconds (Lee Moran)..... 2 reels
Horse Tears (Queenie, the Human Horse).. 2 reels
JEWEL COMEDIES
"P. D. Q." (Lee Moran)..... 2 reels
Roman Romeos (Lyons-Moran)..... 2 reels
A Monkey Movie Star ..... 2 reels
Robinson's Trousseau (Lee Moran)..... 2 reels
A Monkey Bell-Hop ..... 2 reels
Three Weeks Off (Lee Moran)..... 2 reels
JEWEL (COLLIER SERIES)
The Leather Pushers No. 1..... 2 reels
The Leather Pushers No. 2..... 2 reels
The Leather Pushers No. 3..... 2 reels
The Leather Pushers No. 4..... 2 reels
The Leather Pushers No. 5..... 2 reels
The Leather Pushers No. 6..... 2 reels
TED RIDER SERIES (Leonard Chapman)
The Girl and the Law (No. 2)..... 2 reels
Big Stakes (No. 3)..... 2 reels
When the Devil Laughed (No. 4)..... 2 reels
The Forest Runners (No. 5)..... 2 reels
The Timber Wolf (No. 6)..... 2 reels
SERIALS
The Dragon's Net ..... 15 Episodes
King of the Circus (Eddie Polo)..... 18 Episodes
The Diamond Queen (Eileen Sedgwick) 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo)..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord)..... 18 Episodes
The Secret Four (Eddie Polo)..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 2 reels
The Adventures of Robinson Crusoe (Harry Myers) ..... 2 reels
Perils of the Yukon (Wm. Desmond) 18 Episodes
STAR COMEDIES
The Bottle Baby ..... 1 reel
His Inheritance Taxi ..... 1 reel
A Panicky Pullman ..... 1 reel
Beware! ..... 1 reel
A Movie Mix Up ..... 1 reel
The Minute Man ..... 1 reel
A Golf Insect ..... 1 reel
Society Sailors ..... 1 reel
Taking Things Easy ..... 1 reel
Loose Nuts ..... 1 reel
The Gay Deceiver ..... 1 reel
A Shaky Family Tree ..... 1 reel
His Prehistoric Blunder (Roy Atwell)..... 1 reel
Easy to Cop (Neely Edwards)..... 1 reel
Should Watchmen Sleep (Neely Edwards).. 1 reel
Cured by Radio (Roy Atwell)..... 1 reel
High Fliers (Neely Edwards)..... 1 reel
UNIVERSAL SERIES
A Battle Against Odds (Eddie Polo)..... 2 reels
Cyclone Smith's Vow (Eddie Polo)..... 2 reels
Square Deal Cyclone (Eddie Polo)..... 2 reels
The Yellow Streak (Eddie Polo)..... 2 reels
The Heritage of Hate (Eddie Polo)..... 2 reels
A Ride for a Rancho (Eddie Polo)..... 2 reels
WESTERN RAILROAD DRAMAS
The Girl of the West (Laura LaPlante and Elmo Lincoln) ..... 2 reels
The Call of Courage (Laura LaPlante and Percy Pembroke) ..... 2 reels
The White Messenger (Eddie Polo)..... 2 reels
Treacherous Rival (Laura LaPlante and Percy Pembroke) ..... 2 reels
The Verdict (Eddie Polo)..... 2 reels
The Big Ranger (Laura La Plante and Elmo Lincoln) ..... 2 reels
Squarin' It (Neal Hart)..... 2 reels
The Getaway ..... 2 reels
A Guilty Cause (Tom Santschi)..... 2 reels
Never Let Go (Reginald Denny) Northwest Mounted Drama ..... 2 reels
It Is the Law (Tom Santschi)..... 2 reels
Seeing Red (Tom Santschi)..... 2 reels
Plain Grit (Reginald Denny)..... 2 reels
Daring Dangers (Tom Santschi)..... 2 reels
INTERNATIONAL NEWS
(Issued Every Monday and Thursday)

VITAGRAPH

BIG V SPECIAL COMEDIES
A Parcel Post Husband ..... 2 reels
Fists and Fodder ..... 2 reels
Footprints ..... 2 reels
He Laughs Last ..... 2 reels
Springtime ..... 2 reels
The Laundry ..... 2 reels
LARRY SEMON COMEDIES
The Bell Hop ..... 2 reels
The Sawmill ..... 2 reels
The Show ..... 2 reels
JIM AUBREY SERIES
The Riot ..... 2 reels
The Applicant ..... 2 reels
The Messenger ..... 2 reels
The Charmed Life ..... 2 reels
SERIALS
Hidden Dangers (Joe Ryan, Jean Page) 15 Episodes
The Veiled Mystery (Antonio Moreno) 15 Episodes
The Silent Avenger (William Duncan) 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson) ..... 15 Episodes
Breaking Through ..... 15 Episodes

Yellow Men and Gold

Goldwyn Photoplay in Six Parts. Author, Gouverneur Morris. Director, Irvin Willat. Cameraman, Clyde DeVinna. Running Time, Sixty-Five Minutes.

CAST AND SYNOPSIS

Parrish, Richard Dix; Bessie, Helene Chadwick; Carroll, Henry Barrows; Carmen, Rosemary Theby; Lynch, Richard Tucker; Craven, Fred Kohler; Todd, Henry Hehert; Cunningham, William Moran; Chang, Goro Kino; Jili, George King; John, William Carroll; Abraham, R. T. Frazier.

Parrish, a struggling young author, leaves his study during a storm to answer a call for help out in the garden. He finds a dying man and is rewarded hy the discovery of a treasure chart which he shows to Carroll, retired sea captain. They plan a quest for the treasure but prior to the sailing of Carroll's ship, the Calliope, Parrish is drugged, the map taken from him and he is thrown from the dock. From the deck of the vessel Shantung a girl named Bessie leaps and drags Parrish to safety. Bessie is the feminine hoss of the Shantung and her Chinese crew. Learning that Carroll has tricked him, Parrish who has retained a copy of the treasure chart, starts on the Shantung to find the concealed gold. He gets there before Carroll but the latter's armed gang interrupt the proceedings. Bessie is imprisoned on Carroll's ship. Parrish fights his way to the beach, swims to the Calliope and sets it afire. He also rescues Bessie and takes her to the Shantung, and they are successful after many thrilling adventures, finally discovering that they are in love with each other. At this point, the story turns back to the young author in his study and it transpires that the whole treasure hunt tale is one of his manuscripts which has been accepted for publicatiou.

This latest contribution to the screen by author Governeur Morris is a lively riot of romance, wild adventure and whirling action which furnishes good entertainment and can be depended upon to win the favor of a majority of movie patrons. It is, of course, melodrama of the most unrestrained type, one of those fanciful treasure hunt yarns that must not be taken too seriously from a critical standpoint, the sort of thing that is merely designed to amuse, and fulfills its mission in that direction creditably. Evidently the author himself didn't want folks to think that he was altogether in deadly earnest when he doped out *Yellow Men and Gold*, for at the finale it transpires that the whole plot is the product of a young writer's fervid imagination, which has just been accepted for publication, after many of his manuscripts have been coldly turned down. The picture is well directed, beautifully photographed, and presented by a capable cast of players. It ought to prove a satisfactory box-office asset.

Points of Appeal. — An odd point about the story is that it represents the Chinese seamen in a favorable light, instead of showing the much-maligned Orientals as a gang of sneaking and unscrupulous assassins, which is rather a refreshing change from ordinary screen directorial methods. There are any amount of cleverly staged thrills, one exciting situation follows fast upon the heels of its predecessor, hardly giving the spectators time to catch their breath, and a triumphant climax is happily achieved.

Cast.—Helene Chadwick is an extremely fascinating heroine who wins golden opinions in the role of Bessie, Richard Dix plays the hero with electrical dash and spirit, Rosemary Theby, Fred Kohler and Henry Barrows are excellent in their respective parts, and adequate support is rendered by the remainder of the company.

Photography, Lighting, Direction.—There are many fine marine views in evidence, the long shots are admirable, a remarkable effect is achieved by the volcanic eruption scenes and the lighting throughout is superb. The continuity holds together well and the action never falters.

Gay and Devilish

Robertson-Cole Photoplay in Five Parts. Author, Charles A. Logue. Scenario by Garret Elsden Fort. Director, William A. Seiter. Cameraman, Pliny Goodfriend. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Fanchon Browne, Doris May; Peter Armitage, Cullen Landis; Uncle Peter Armitage, Otis Harlan; Lilah Deane, Jacqueline Logan; Tony, Bull Montana; Aunt Bessie, Lila Leslie; The Butler, Ashley Cooper; First Detective, Arthur Millett; Second Detective, Kingsley Benedict; Third Detective, Milton Ross; Nethercote, George Periolat.

Martin Nethercote loses money in Wall Street, most of which belongs to his pretty young ward, Fanchon Browne. Also, his business rival, old Peter Armitage, threatens to close him down unless Fanchon agrees to marry the elderly broker. Fanchon's Aunt Bessie aids Nethercote to obtain Fanchon's consent. They visit her studio, where she is trying to make a heroic statue of Tony, heavyweight prizefighter. Her cbum, Lilah, is also present, with whom Tony has fallen in love. Fanchon agrees to marry old Peter, but before she meets him, makes the acquaintance of a young man in the woods, whom she decides to win and persuades Lilah to vamp Peter Armitage. Lilah vamps the wrong man, who is the object of Fanchon's affections. His name is also Peter Armitage, nephew of the rich Peter. Fanchon undertakes to make old Peter tired of his bargain and leads him a weary life by inducing him to indulge in strenuous outdoor sports. Aunt Bessie falls in love with the elder Peter. Fanchon takes one thousand dollars from old Peter's safe to help out young Peter in a speculation. The speculation is a success, but young Peter is accused of having robbed his uncle's safe of twenty thousand dollars. It transpires that the butler is the real thief. Young Peter marries Fanchon and his uncle is united to Aunt Bessie.

This picture offers a plot of extremely light construction, which is, in a measure, redeemed from registering as sheer nonsense by the clever acting of a very capable cast and a number of amusing farcial situations. Director William Seiter has seen to it that the action moves so rapidly that the spectators are too busily engaged in following the whirl of events to become over-critical, a fortunate result from the producer's point of view, for the story would hardly stand the test of being analyzed. However, one does not look for a very massive plot in a comedy picture of this type, and, taken on the whole, *Gay and Devilish* can be set down as providing fair entertainment for patrons who prefer not to overtax their thinking capacity in hot weather.

Points of Appeal. — The chief interest lies in the somewhat impish pranks executed by the resourceful heroine, who decides that a poor nephew is a better marital proposition than his wealthy uncle, and starts out to lure the older chap into the toils of the vampish Lilah. A funny twist is given the plot when Lilah attempts to ensnare the wrong Peter Armitage, whom Fanchon has marked for her own prey. The money theft, of which young Peter is falsely accused, furnishes a bit of a melodramatic thrill and the climax sees the loving couples properly sorted out and everybody happy.

Cast.—Doris May plays the role of Fanchon with all the dash and vivacity for which she is noted, Jacqueline Logan is a fascinating vamp as Lilah Deane, Otis Harlan's ability as a front rank comedian is amply demonstrated by his portrayal of Uncle Peter, while Cullen Landis gives a capital performance in the part of the nephew.

Photography, Lighting, Direction.—The outdoor scenery includes some pretty rustic shots, with woodland and water views. The lighting is effective, the continuity fairly well woven together, and the action breezes along merrily through the entire five reels.

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A Man in the Open (Dustin Farnum)	5,000*
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A Man's Fight (Dustin Farnum)	5,000*
Girl from Porcupine, The	6,251
Splendid Life, The	5,996
Double-O (Jack Hoxie)	4,739
Sparks of Flint (Jack Hoxie)	4,805
Two-Fisted Jefferson (Jack Hoxie)	4,639
Motion to Adjourn, A	5,785
Innocent Cheat, The	5,744
Ten Nights in a Barroom	7,815

ARTCLASS PICTURES CORPORATION

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Rounding Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kidd (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000*

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTION, INC.

AMALGAMATED SERIES

Ashes	5,000*
Any Night	5,000*
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EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
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Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizma)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
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PHIL GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????

RICHARD TALMADGE SERIES

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*Approximately

FRANKLYN FARNUM SERIES

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Smiling Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

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JANS PICTURES, INC.

Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

	Footage
She Played and Paid (Fanny Ward)	5,000*
Annabel Lee (All Star Cast)	5,000

J. W. FILM CORPORATION

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Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

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Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

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Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*

JOSEPH MOORE AND EILEEN SEDGEWICK SERIES

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False Brands	5,000*
The Wolf Pack	5,000*

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Marriage á la Carte	5,000*
Yellow Passport	5,000*
Feast of Life	5,000*

SECOND NAT'L PICTURES CORP.

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Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES

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White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

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Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlingham Adventure Series	(each) 1 reel

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ANCHOR FILM DIST., INC.

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ARROW FILM CORP.

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Nan of the North	15 Episodes
SPOTLIGHT COMEDIES (18)	1 reel
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CRUELWED COMEDIES (12)	2 reels
SPEED COMEDIES (12)	2 reels
MIRTHQUAKE COMEDIES (14)	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORPORATION

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CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

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STAR RANCH WESTERNS (Bi-Monthly)	2 reels
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CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels

EXPORT AND IMPORT

SERIAL

The Jungle Goddess (Elinore Field and Turman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM BOYS COMEDIES (2 reels each)	
CHESTER COMEDIES (2 reels each)	
JOE ROCK COMEDIES (1 reel each)	
SCREEN SNAPSHOTS (1 reel each)	
MONTY BANKS COMEDIES (2 reels each)	

SERIALS

Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No 1 to No. 26 (each)	1 reel
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Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

Mr. Barnes of New York

Goldwyn Photoplay in Five Parts. Author, Archibald Clavering Gunter. Scenario by Gerald Duffy. Director, Victor Schertzinger. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Barnes of New York, Tom Moore; Marina Paoli, Anna Lehr; Enid Anstruther, Naomi Childers; Gerard Anstruther, Lewis Willoughby; Antonio, Ramon Samaniego; Tomasso, Otto Hoffman; Danella, Sidney Ainsworth.

Mr. Barnes of New York, famous international pistol shot, while in Corsica, is witness to a duel between Paoli and a British naval officer in which the former is killed. Marina, sister of Paoli, vows a vendetta against the slayer, the only clue to whom is his name on the pistol butt he used in the combat. Marina paints a picture of the duel scene. It is hung in a Paris art gallery. Barnes sees the picture and takes such interest in it that detectives paid by Marina suspect him to be the slayer. He overhears a pretty English girl, Enid Anstruther, telling a friend that she has fallen in love with the portrait of himself as shown in the painting. He follows Enid on a train journey to Nice and makes her acquaintance. He wins her affections, but is afraid that sorrow awaits her as a result of the suspicion that her brother Gerard is the naval officer sought by Marina for slaying her brother. Gerard is in love with Marina. Her guardian, Count Danella, plots to have her wed Gerard and reveal the fact that her husband is the man who killed her brother, whom she has sworn to avenge. With Gerard dead, Marina will then be free to wed Danella. However, Barnes proves that Gerard loaned his pistol to a fellow officer and that it was the latter who shot Paoli. As Gerard's name was on the pistol butt, he was supposed to be the slayer. After many adventures, Count Danella's designs are utterly defeated. Barnes weds Enid and Marina is united to Gerard.

Both as a fiction best seller and stage attraction of a generation ago, *Mr. Barnes of New York* attained widespread popularity and there is every reason for believing that the film version will score a well-deserved success. The story is rich in romantic and adventurous ingredients, the love interest well sustained, the action moves briskly and there are thrills in plenty. Suspense is not lacking and the final reel swings through a medley of exciting complications, plotting and counter-plotting without any slackening of the tension, until a sudden surprise twist ends everything satisfactorily. The picture is skilfully directed, well acted and should make money for the exhibitor.

Points of Appeal. — The costumes of the early eighties, in which the action is supposed to take place, are reproduced with faithful accuracy and add much to the picture's artistic charm. A bit of comedy relief is injected with happy results in the scene where Barnes skilfully starves Enid, the girl with whom he has fallen in love, into making his acquaintance on the train, with the aid of a friendly guard. But for the most part the interest centers in Marina's vengeful quest, which at first has the man she loves and weds as its object. Barnes' desperate cross-country ride to rescue Gerard from the fate that threatens him, and the killing of the scheming Danella by old Tomasso are scenes vibrating with real melodramatic thrill, which lead up to a pleasing climax.

Cast.—Tom Moore plays the part of Barnes with the easy-going, natural charm which characterizes the work of that popular leading man. Yet, when occasion demands he flashes into dynamic spurts of energy and Barnes is very much Johnny on the Spot at crucial moments. Anna Lehr does splendid work in the role of the Corsican girl, Marina, and Naomi Childers is pretty and appealing as Enid Anstruther. Lewis Willoughby is convincing as Gerard with excellent support.

Photography, Lighting, Direction.—The Corsican scenes are replete with colorful atmosphere, the marine views delightful, skilful long shots abound and the lighting effects are faultless.

The Black Bag

Universal Photoplay in Five Parts. Author, Louis Joseph Vance. Scenario by George Hively. Director, Stuart Paton. Cameraman, Virgil Miller. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Billy Kirkwood, Herbert Rawlinson; Dorothy Calender, Virginia Valli; Mulready, Bert Roach; Mrs. Hallam, Clara Beyers; Freddie Hallam, Charles King; Samuel Brentwick, Herbert Fortier; Burgoyne, Lou Short; Martin, Jack O'Brien.

Billy Kirkwood, young business man, goes to New York on a vacation. In a cafe he meets Dorothy Calender, whom he escorts to a taxi to save her from the annoyance of a man who has been following her. She is staying at a seaside resort, and Billy goes there. Dorothy has a diamond necklace in her bag, which a crook has seen her take while in Brentwick's big jewelry establishment. This man and his confederates pursue her to where she is staying. Billy takes a hand in the game. He, too, imagines that Dorothy has stolen the necklace and intervenes. He gets the necklace away from two of the gang after they had secured it and hides it in his hotel room, but his room is searched by the thieves, who regain the diamonds and escape in a motor yacht. Billy chases them in another boat, overtakes his quarry and forces them to give up the necklace at the point of his gun. He compels them to return with him. On reaching port the hotel detective and police arrest the thieves, but also take Billy into custody. In Dorothy's bungalow Billy faces the girl, her brother Martin and uncle. The latter turns out to be Samuel Brentwick, the jewelry merchant. It transpires that Dorothy stole her own necklace in order to raise money for Martin, who had been caught short in a stock deal. Mutual explanations are made and Billy wins Dorothy.

This bright and amusing crook comedy drama "gets across" with amazing zip and dash. It is all action, a hurry-scurry of dynamic thrills intermingled with scintillating jets of humor, the energetic hero is always in evidence when needed to thrash a crook or cow a bunch of them at the muzzle of a six-shooter, the complications of the plot are many and varied, but so well has Stuart Paton directed the feature that there is little difficulty in following the story, of which it may be frankly said that there isn't a dull moment in the entire five reels. Also, the surprise element figures largely, it is impossible to anticipate the ending, and the idea that the heroine is really a crook prevails until the climax, when matters are cleared up to everybody's satisfaction. *The Black Bag* is mighty good entertainment, viewed from every angle, and should draw shekels into the box-office wherever shown.

Points of Appeal.—That the thieves, the hero and girl in the case are all working at cross purposes helps to tangle things up in great style, one never can guess what is coming next, and it is seldom that so much suspense is crowded into a story in which the comedy touch is so pronounced. The love interest is skilfully worked out and developed, the scrapping episodes are remarkably realistic and the melodramatic situations never carried to the point of absurdity.

Cast. — Herbert Rawlinson's infectious smile, his engaging personality and athletic ability are all qualities which go far toward making the character of Billy Kirkwood one of the best of his screen portrayals. Virginia Valli is a prettily appealing heroine, the crook types are excellent, and the support as a whole could hardly be improved upon.

Photography, Lighting, Direction.—The marine views are extremely beautiful, including some tasty long shots, the other exteriors charming and the interiors well filmed. The lighting is clear and distinct at all times, the continuity smooth and the action speedy.

FIRST RUNS ON BROADWAY

Their Presentation and Press Comments by Various New York Dailies

Week of May 28

CAPITOL

Unit No. 1. Overture—"Sakuntala" (Goldmark).
Unit No. 2. Bible Picture—*Abraham* (Sacred Film Corporation).
Unit No. 3. Folk Songs—(*a*) "Vy Hvezdicky", (*b*) "Dievca, Dievca."
Unit No. 4. Capitol News.
Unit No. 5. Ballet—"Song of the Siren" (Rimsky-Korsakoff).
Unit No. 6. Feature—"Yel'ow Men and Gold" (Goldwyn).
Unit No. 7. Vocal Solo—"Toreador Song" from "Carmen" (Bizet).
Unit No. 8. Comedy—Johnny Jones in *Supply and Demand* (McDonald).
Unit No. 9. Organ Recital.
Next Week—*Golden Dreams* (Goldwyn).

Press Comments

Journal.—The reviewer liked it despite the incongruities and technical faults, such as the suspicious similarity of the two vessels and the incredible stupidity of the hero. *Herald.*—It is a blithely romantic tale for all it moves jerkily at times and leaves several points unexplained and there is a vigorous, messy fight. *Evening World.*—A fine film for a warm night. It'll send you home all a shiver. The music is Capitol quality, which is the sterling mark in that line of entertainment. *Evening Mail.*—The feature is high speed melodrama of the kind to stir the most sluggish pulse; a slashing adventure story of treasure hunting absurdly improbable, but done so vigorously that it is interesting despite of the worst subtitles ever written. *Globe.*—Lovers of the primitive will find nothing to complain of in "Yellow Men and Gold." Lovers of nature will find in this picture some very striking bits of photography, sea and rocky coasts and perilous cliffs. In fact, if the action proves distressing, one can ease the eyes by the tranquillity of the settings. *Telegram.*—A refreshing love story runs through the feature with a smashing climax at the end. It is as thrilling as anything Mr. Morris has ever written. *Tribune.*—"Yellow Men and Gold" is above the average picture in entertainment value.

RIVOLI

Overture—Selection from "Aïda" (Verdi).
Scenic—*The Upper Nile* (Educational).
Ballet—"Egyptian Temple Dance."
Feature—*The Loves of Pharaoh* (Hamilton).
Piano Trio.
Comedy—*The Sparring Partner* (Fleisher).

Press Comments

Published during run of this feature at Criterion.

STRAND

Prelude.
Odds and Ends—
(*a*) *At Home with the Seals.*
(*b*) *The Falls of Natal.*
(*c*) *The Glories of Oporto.*
Mark Strand Topical Review.
Prologue to *Sonny.*
Feature—Richard Barthelmess in *Sonny* (First National).
Comedy—*Felix in Love.*
Organ Recital.
Next Week—*I Am the Law* (Carewe).

Press Comments

Telegram.—"Sonny" stands, in a way, as a tribute to post-war regeneration. The story is truly human in conception and realistically interpreted. There is something absorbing in the pledge of Joe Peters, the double in appearance of his buddy in France, to take the latter's place in the Westchester mansion and to keep up the deception for Sonny's blind mother. The role is played in a marvelous way by Richard Barthelmess. *Globe.*—A very pleasurable hour may be passed with the more handsome than usual Richard Barthelmess. It is a war picture and tells how Sonny enlists, goes over seas, is wounded and dies, and how his buddy, who is enough like Sonny, returns to the blind mother and takes the part of the dead son until embarrassing complications arise. *Mail.*—It is not difficult to explain the great popularity of Richard Barthelmess among picture fans. He plays human beings. He likes his roles and throws into them real sincerity. *Evening World.*—"Sonny," Richard Barthelmess' latest and nearly best, is the venerated mother-love idea with reverse English and it gives this pleasing young star ample chance to thrum away on the heart strings. *Herald.*—The feature is a rare film flower, more stirring than Flanders poppies, for it is the expression of a personality which is as difficult to find on the screen as a golden haired heroine who does not fluff out her hair.

CENTRAL

Overture.
Current Events.
Short Feature—*Never Let Go* (Universal).
Feature—Revival of *Once to Every Woman* (Universal).
Comedy—*Apartment Wanted* (Universal).
Organ Recital.

Press Comments

Telegram.—A mirror enables one to see the exterior, but "Once to Every Woman" will enable the selfish among the younger generation to see the inner self, probably as no other screen drama of recent times does.

RIALTO

Overture—"Second Hungarian Rhapsody" (Liszt).
Rialto Magazine.
Comedy—*The First Earful* (Tony Sarg).
Music Film—*South Sea Island Dance.*
Vocal Solo—"Prince Charming" (Lehman).
Feature—*The Ordeal* (Paramount).
Vocal Solo—"Eri Tu" from "The Masked Ball" (Verdi).
Comedy—*The Count.*

Press Comments

Telegram.—"The Ordeal" is a highly dramatic study of a beautiful girl's sacrifices for her invalid sister and weakling brother. The story in its pictorial form moves smoothly and along a direct course to its climax. *Evening World.*—"The Ordeal" doesn't live up to its name at all. It is certainly not an ordeal to sit through almost any film in which Agnes Ayres is the bright and particular star, at least capacity audiences did not find it so at the Rialto yesterday. *Herald.*—The action in the feature, in singular distinction to the average cinema drama, gets the jump on the audience from the start and is never headed. *Journal.*—Unselfishness, its good and bad effects, is eloquently depicted in "The Ordeal." It is a question, however, as to whether the means really justifies the end. Agnes Ayres as Sybil Bruce, willingly accepts an Atlas-like load and, strange as it may seem, her chief aid and accomplice is digitalis. *American.*—The increasing difficulty of finding good picture stories was never more emphatically shown than in "The Ordeal." Its cast was better than its story. Although Agnes Ayres has no very large assortment of emotions, she managed to give semblance of verity to the agonized heroine.

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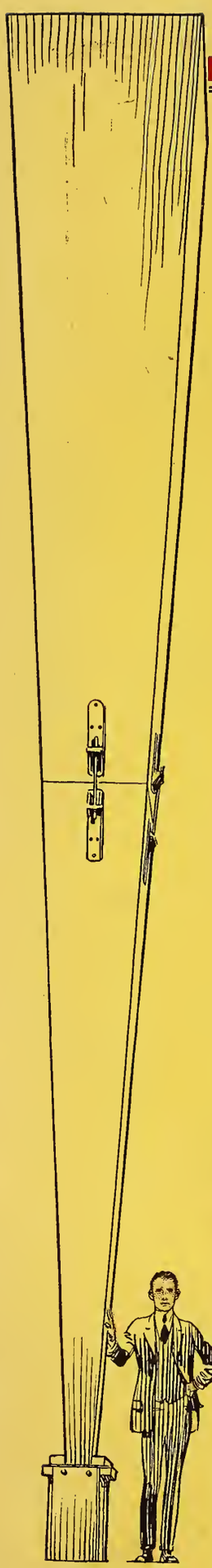

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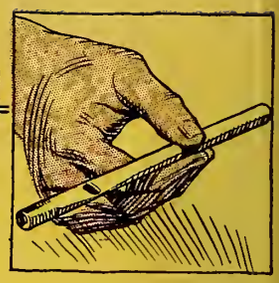

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EXHIBITORS TRADE REVIEW

The Turn in the Road

By L. W. BOYNTON

FOR a comparatively long period, Prosperity and the Motion Picure Industry have not been on very friendly terms. There are definite signs that this interval of estrangement, which began when the war period of inflation ended, is due to be closed with the coming season.

Elsewhere in this issue we present the facts uncovered in a nation-wide survey conducted by Exhibitors Trade Review through its correspondents in the key centers. No effort was made to build up a story of false optimism. Our correspondents were told to get the facts—and they did. The result shows that those who have believed the picture business sound at heart, and depressed only because the whole structure of industry everywhere has been under the burden that succeeds every great war, were accurate in their judgment of the situation.

The conclusions which we draw from this survey are in line with the best business thought of the country on the subject of "conditions." There is one theme which runs almost universally through the response of exhibitors to questions by our correspondents.

It is this: a strong belief that the coming season, which opens in September, if not earlier, will usher in one of the greatest periods of normal prosperity the industry has known. The turn in the road is in sight. The worst is definitely over. To be sure, there is a pronounced Summer slump in some sections, but the surprising thing is that in more sections than might have been figured fewer theatres are closing and business is holding up well.

There is no shadow of excuse on anybody's part for crying that the industry's best days are over. The public's attitude toward the motion picture is not antagonistic; it is discriminating—and that fact instead

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EXHIBITORS TRADE REVIEW

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Announcement

Exhibitors Trade Review takes pleasure in announcing the accession to its editorial staff of Thomas C. Kennedy, an experienced writer in the motion picture trade publication field.

Mr. Kennedy's appointment is in the nature of a return, for he was one of the members of the original staff of this publication.

Through association with one of the large distributing companies, he has also had thorough experience in the handling of publicity and exploitation material. More recently, he has been engaged in business activity outside the industry.

Mr. Kennedy will devote himself to the exploitation department of Exhibitors Trade Review and will be an important factor in the week-to-week presentation of this vital service to exhibitors.

of being an evil ought to be reckoned a positive good.

Why? Because it compels the producer to give the public better pictures; and compels the exhibitor to exploit them in a more effective fashion. The industry, from top to bottom, is undergoing a process of the survival of the fittest.

To those exhibitors who are discouraged, we say: take heart; stick to the fight; keep your theatre open if possible this Summer. In any case, read the lesson that is written for you in our survey, and get ready for better times. They are coming. They will come to you and your theatre—if you go out and meet them half way.

And don't forget this: it is the duty of the producer and the distributor to provide you with pictures with which you can make money, satisfy your patrons, and build prestige for your theatre. It's your duty to give the pictures you book the proper handling and exploitation. And the motion picture trade paper is at work, week in and week out, to help you in that very task.

Mr. Cohen and the State of Georgia

THERE was a convention in Georgia on June 5. It wasn't Mr. Cohen's convention. It was thoroughly representative of the State exhibitor body, and it decided, among other things, that Georgia would remain free and independent, refusing to affiliate with the political machine that ran roughshod over it at Washington.

There was a statement from Mr. Cohen's office on June 6—so we understand. And in the statement was incorporated a copy of a letter which Mr. Cohen announced he had sent to every exhibitor in Georgia, informing them that he would soon organize a unit in that sovereign state.

But Georgia has already organized itself. Isn't it strange how some of these states just simply won't behave themselves? Isn't it peculiar that Georgia, like New York, got tired of promises and speeches and machine methods?

And what will Mr. Cohen say of the exhibitors who refuse to do his bidding? Are they all wrong?

We hear a voice from the crowd asking if Mr. Cohen didn't plead for harmony at and after the Washington convention. "Yes, yes," we reply. And the voice answers: "Well, then, the great man is determined to have harmony in Georgia even if he has to fight the exhibitors of the state to get it." And the voice keeps on saying: "He wants harmony—he wants harmony—he wants harmony. Why, then, is he attempting to destroy a perfectly good state organization?"

And then another voice comes in: "Which one of the chairmen at Washington was it that said, 'We have finished with Georgia'?"

And our answer must be: "We don't seem to remember that particular chairman's name. But we do remember the name of the man who answered him and we do remember what he said. His name was Patterson. And what he said was, 'You bet your life you've finished with Georgia'."

And the voice comes back at us: "Then the chairman couldn't have been Mr. Cohen, because he's finished with Georgia and doesn't know it."

Hays Organization Puts Into Effect Movement for Highest Standards in Pictures; Orders Sent to Studios

ANNOUNCEMENT was made this week by Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., of an important step toward the fulfillment of one of the great objects for which the organization was formed, namely, "establishing and maintaining the highest possible moral and artistic standards in motion picture production."

The members of the Hays organization, at a meeting held in his office on May 17, agreed unanimously that the time had come to put into effect the movement for higher standards.

On May 19, Mr. Hays addressed a letter to each member of the organization, setting forth his views on this vital matter; and this was followed by letters from the heads of the member companies to their studios throughout the country instructing all those concerned in the production of pictures to see to it that the spirit of Mr. Hays' remarks was carried out to the fullest degree.

These letters, accompanied by the communication from Mr. Hays, have been posted on the various studio bulletin boards in Los Angeles and New York.

The letter written by Mr. Hays went to the following concerns which comprise the membership of the M. P. P. D. A.: Educational Film Exchanges, Inc., Earl W. Hammons, President; Famous Players-Lasky Corporation, Adolph Zukor, President; Fox Film Corporation, William Fox, President; Goldwyn Distributing Corporation, Frank J. Godsol, President; Metro Pictures Corporation, Marcus Loew, President; Select Pictures Corporation, Lewis J. Selznick, President; Universal Film Manufacturing Company, Carl Laemmle, President; Vitagraph, Inc., John M. Quinn, General Manager; Joseph M. Schenck Productions, Joseph M. Schenck, President.

Letter from Mr. Hays

Mr. Hays' letter read as follows:

"I know that none of us are unmindful of the objects of the Motion Picture Producers and Distributors of America, Inc., as definitely stated in the Articles of Association as follows:

> " 'The object for which the corporation is to be created is to foster the common interest of those engaged in the motion picture industry in the United States, **by establishing and maintaining the highest possible moral and artistic standards in motion picture production,** by developing the education as well as the entertainment value and the general usefulness of the motion picture, by diffusing accurate and reliable information with

reference to the industry, by reforming abuses relative to the industry, by securing freedom from unjust or unlawful exactions, and by other lawful and proper means.'

"We are all familiar, too, with the efforts being made by all to carry out these objects and, personally, I thoroughly appreciate the cooperation which is being given by everybody.

"It is impossible, of course, to overestimate the importance of the immediate application of these purposes in connection with the production which is now in process for next season. It is to this that I want most earnestly to call your attention.

"We can make the greatest immediate progress in **'establishing and maintaining the highest possible moral and artistic standards of motion picture production,'** if those charged with the responsibilities in connection with the production now in progress make certain that they do strive for this very thing. We are giving and we must give preferred attention to these purposes right now in the pictures which are now being made. Every day there is opportunity in the studios to take that action which will more and more eliminate the objectionable features and nearer and nearer reach the **'highest possible moral and artistic standard.'** These pictures which are being made now and which will be made this summer, are being made **after** we have agreed to use our best efforts to attain the purposes of the Association, and our responsibility for these pictures cannot be avoided.

Pictures Will Be the Proof

"These pictures now being made will come out soon and they will be the proof either of our honesty of purpose or of our failure; they will be the proof either of our ability to correct our evils ourselves, or of our inability to run our own business. There is nothing in which we can possibly be engaged which is of as much importance to the success of our efforts as to make certain that these very pictures, the first pictures made after the organization of the Association, shall clearly show successful effort toward **'establishing and maintaining the highest possible moral and artistic standard.'**

"I cannot too strongly urge you to make certain that everything possible shall be done to that end.

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

"Sincerely yours,

(Signed) "WILL H. HAYS."

Typifying the letters of instruction which went out from the various member companies to their studios, the following communication from Carl Laemmle, President of Universal, to Irving Thalberg, at Universal City, was made public by Mr. Hays:

"Letter to Thalberg from C. L. Write this letter so that it can be posted on the studio bulletin board alongside of the enclosed letter from Hays.

"My Dear Mr. Thalberg:

"I am enclosing herewith a letter just received from Mr. Will Hays, President of

T. O. C. C. and Hays Organization Name Committees To Handle Negotiations

AN important stage in the negotiations between Will H. Hays, representing the Motion Picture Producers and Distributors of America, Inc., and the Theatre Owners Chamber of Commerce of New York City, was reached on June 6 at a meeting in Mr. Hays' office. Senator James J. Walker appeared as counsel and spokesman for the T. O. C. C.

Committees were appointed by both organizations to work out the details of the negotiations, which represent the first real effort to solve the vital inner problems of the industry. The committee which will act for the T. O. C. C. is composed of the following members of its Executive Committee: Louis F. Blumenthal, Leo Brecher and Bernard Edelhertz. Representing the M. P. P. D. A. the following were named: Sidney R. Kent, general manager of distribution for the Famous Players-Lasky Corporation; John M. Quinn, general manager of Vitagraph; and Karl W. Kirchwey, of counsel for the Selznick Enterprises.

As already announced, the Motion Picture Theatre Owners of New York State, Inc., which is acting independently of the Cohen organization, is closely allied with the T. O. C. C. in the negotiations with Mr. Hays. Considerable progress has been made in the discussion of an equitable contract and the situation is clearly defined, with the appointment of the committees in advance of the meeting of Sydney Cohen and his Board of Directors with Mr. Hays, which is scheduled for Monday, June 12.

the Motion Picture Producers and Distributors of America, Inc., of which the Universal Company is a charter member.

"You will please post this letter, as well as Mr. Hays' letter, in some conspicuous place in Universal City, where every employee can read it, and you will please notify every employee that I desire to carry out the entire spirit of Mr. Hays' remarks.

"Since, as Mr. Hays says, the whole industry will be judged BY THE PICTURES BEING MADE AND HEREAFTER TO BE MADE, the Universal does not propose to make any picture, **or any scene in any picture,** which can in any way bring condemnation upon the Universal or upon the picture business.

"Our record has been good in the past, but we now intend to make it **one hundred per cent good,** and I herewith serve friendly notice upon each and every Universal employee, from the highest to the lowest, that I shall not be satisfied with anything less than one hundred per cent cooperation along this line.

"Read Mr. Hays' letter carefully and remember that every word of it means business; and the Universal intends to stand back of it to the limit.

"Sincerely,

(Signed) "CARL LAEMMLE."

Lonesome Corners

An Edgar Jones production featuring Edgar Jones and Edna May Sperl. Presented by Playgoers Pictures. Physical distributors, Pathe.

Georgia Maintains Its Independence

Patterson's Stand at Washington Unanimously Indorsed—No Affiliation With Any Organization Now Existing—Factionalism Buried—Lynch Theatres Join Association One Hundred Per Cent

WHEN the Georgia Amusement Protective Association at its first general meeting held in the Ansley Hotel, Atlanta, on June 5, formally and unanimously adopted the tentative by-laws under which the association has been operating since its inception last July the action amounted to an endorsement of the stand taken by Willard Patterson at the Washington convention when he refused to countenance the effort to cast a vote for Georgia under the machine rule of the convention.

An absolute unanimity of opinion prevailed on this point at the meeting of Georgia exhibitors: that the development of state organization should not be hampered by political issues and factionalism that have been so disastrously evident in the so-called national organization, and at the reading of the by-laws article by article due emphasis was laid upon Section 3 of Article 1 which expressly forbids affiliation with any other organization in the amusement industry.

The clause in question says: "This association shall be automatically dissolved should it affiliate in any way any organization of the amusement industry existing at the time of the adoption of these by-laws."

No Factionalism

For the first time since exhibitor organization was attempted in Georgia there is no suggestion of factionalism. Large exhibiting interests who are by virtue of their affiliations pitted in direct and powerful opposition in the regular conduct of their business are applying themselves assiduously to the development of an organization which they expect to embrace not only every theatre in the State of Georgia, but all other major amusement enterprises. Although at the present moment the membership of the association is made up entirely of motion picture theatre exhibitors, the by-laws are so shaped as to include baseball associations and other similar amusement enterprises, and a definite move will be made to bring several major amusements into the association as active members.

For the first time since exhibitor organization was attempted in Georgia there are no factions. Of the eight-two theatres already actively enrolled in the association unquestionably the strongest are those represented by the Southern Enterprises, generally referred to as the Lynch organization, and those represented by Sig Samuels and Willard Patterson. By virtue of their affiliations which have placed them in direct and powerful opposition the Southern Enterprises have been regarded as the natural enemies of Sig Samuels and Willard Patterson, who are the outstanding exponents of First National in Georgia. And they have waged a fast and furious competition. But, that competition applies exclusively to the conduct of their individual theatres.

Lynch Theatres Join

When it comes to a question touching upon the Georgia Association Y. F. Freeman, as the spokesman for the Enterprises and Willard Patterson speaking for Sig Samuels, bury their hatchets. And individual interest will be sacrificed for the good of the association.

It is equally interesting to note that never before in the history of their theatre activities in Georgia have the Southern Enterprises sponsored any exhibitor organization.

Patterson Issues Scorching Statement on Cohen's Attempt to Disrupt Georgia Organization

ON June 6, Sydney S. Cohen made public a copy of a letter which he announced he had sent to every exhibitor in Georgia, containing the following paragraph:

"At the request of a number of independent theatre owners in your State, we propose at an early date to completely reorganize and perfect the Georgia State Division of the Motion Picture Theatre Owners so that the interests of all theatre owners in that State will be fully conserved."

The announcement of this attempt on Cohen's part to dictate to the State of Georgia and disrupt the Georgia Amusement Protective Association brought a scorching statement from Willard C. Patterson, chairman of the Executive Committee of the Georgia organization. The statement was telegraphed to Exhibitors Trade Review from Atlanta on June 8 and read as follows:

"If Cohen thinks he can disrupt the Georgia Amusement Protective Association, let him try. As a self-appointed leader he is about as popular in Georgia as he is with the Theatre Owners' Chamber of Commerce. Ask him to publish the name of any exhibitor in this State who has sought an affiliation with the M.P.T.O.A. since the Washington Convention.

"If Cohen wants to be a little Moses and lead exhibitors out of darkness let him practice with his own State of New York and leave Georgia alone."

Until a year ago when the imperative need of a business association of amusement enterprises inspired the formation of this organization, neither Mr. Lynch nor Mr. Freeman had ever committed themselves to any exhibitor body. Now they have brought their Georgia theatre holdings into the association 100 per cent strong.

Following the reading and adoption of the by-laws came the election of officers with the following results: Joe Burton of the Star Theatre, Toccoa, president; Mrs. Chas. Cinciola of the Alamo Theatre, Gainesville, first vice-president; R. J. Edenfield, Dreamland Theatre, Augusta, second vice-president, and Y. F. Freeman of the Southern Enterprises, Atlanta, treasurer.

Patterson Heads Executive Committee

Willard Patterson was elected chairman of the executive committee. Serving with Mr. Patterson will be O. C. Lam of the Elite Theatre, Rome; Mrs. M. E. James of the Strand Theatre, Athens; H. E. Center, Palace Theatre, LaFayette; A. E. Johnson, Strand Theatre, Valdosta; Thomas W. Hogan and Bonita Theatre, Canton. Miss Anna Eugene Aiken, publisher of the *Weekly Film Review*, was chosen by the executive committee to serve as secretary of the association.

Under the provisions of its by-laws the Georgia association will hold two general meetings annually —one the first Monday in July to be held in Atlanta, the other to be held approximately six months later at a point to be determined by the executive committee.

The association went on record indorsing the work of Will Hays as head of the Motion Picture Producers and Distributors and pledged support of such measures as Mr. Hays might initiate looking toward the advancement of the industry in general. The motion was made by Willard Patterson, seconded by Y. F. Freeman, and unanimously passed.

Immediately upon the adjournment of the general meeting the executive committee composed of the four newly elected officers and the six executive committeemen, went into session. The prime question before that body was the adjustment of the matter of assessments as provided in the by-laws. Under the scale adopted the maximum per seat assessment in towns of 5000 and under will be 3 cents; 5 cents per seat in towns of from 5000 to 15,000 population, and 10 cents per seat in towns having a population of from 15,000 to 40,000. Theatres in towns of more than 40,000 population will be figured on individual and actual seat basis.

With the meeting of the Georgia Legislature only twenty days off the executive committee laid out a definite campaign which will be put into operation immediately, and which is intended to bring about closer acquaintance and a larger measure of harmony between the exhibitors and their representatives in the Legislature to the end that the lawmakers will understand the problems of the industry and foster no adverse legislation.

Northern N. Y. Unit Is Organized

Big Exhibitor Meeting at Massena Declares for Severance of Relations with Cohen Organization

A REGIONAL unit of the Motion Picture Theatre Owners of New York State, which is acting independently of the so-called national exhibitor organization, was formed at Massena, N. Y., on June 7. This action is in line with a well-defined plan under which the various directors of the state organization are forming units and thus strengthening and holding intact the state exhibitor forces.

The following statement was issued on June 8 by Charles L. O'Reilly, president of the New York State organization.

"Word has just been received at state headquarters that the largest gathering of theatre owners ever held in the northern part of the State took place on Wednesday, June 7, at Massena, N. Y.

"Over fifty theatre owners, representing almost the entire number of theatres in the northern counties of the State, were present.

"V. A. Warren of Massena, member of the board of directors of the Motion Picture Theatre Owners of New York State, presided. Mr. Warren is also president of the Northern New York Division of the State organization.

"Resolutions requesting the board of directors and officers of the State to sever all further relations with the Motion Picture Theatre Owners of America, were passed unanimously.

"A rising vote of appreciation was given to Senator James J. Walker for his untiring efforts in behalf of the theatre owners of this State.

"The Northern New York Division of the State organization embraces the counties of Jefferson, St. Lawrence, Franklin, Clinton, Essex, Lewis and Warren. The officers are: V. A. Warren, president, Massena, N. Y.; J. C. Carpenter, vice-president, Gouverneur, N. Y.; F. P. Meehan, secretary and treasurer, Malone, N. Y."

True Re-elected President of M.P.T.O. of Connecticut

President W. A. True was unanimously re-elected head of the Motion Picture Theatre Owners of Connecticut at a convention held at the Garde Hotel, New Haven, on June 6, according to a statement issued from National Headquarters of the M. P. T. O. A.

Other officers were elected as follows: First Vice-President, J. W. Walsh, Hartford; Second Vice-President, Jacob Albert; Putnam; Recording Secretary, Joseph Saperstein, Bridgeport; Executive Secretary, Mrs. Agnes Cavanaugh, Hartford; Treasurer, James T. Rourke, Bridgeport.

The Executive Committee was chosen as follows: M. A. Heanue, Bridgeport; L. J. Hoffman, Ansonia; M. Pouzzner, New London; L. B. Murphy, Thomaston; Louis Sagal, New Haven; Charles Repass, Hartford; H. Engel, Middletown; J. R. Shields, Derby; C. M. Maxfield, New Hartford; and I. Burbank, Thompsonville.

The statement says the convention was largely attended and much enthusiasm prevailed. It adds: "In his annual report, Mr. True included the affairs of the Washington convention of the Motion Picture Theatre Owners of America. He went into detail in this matter and the delegates gave complete approval to all that transpired, as well as ratifying the work done by the State officers and executive committee."

President Sydney S. Cohen was present and made an address. Addresses were also delivered by Dr. Francis Holley and M. J. O'Toole.

It was decided to establish a Service Station "to care for all the requirements of exhibitors all over the state" and to arrange for the issuance of an Exhibitors' Bulletin in Connecticut, ultimately extending "these elements of service to all New England," according to the statement.

Trade Review's Nation-Wide Survey of Conditions Shows Exhibitors Preparing for Real Business Revival in the Fall

A DISTINCT spirit of optimism for the future.

Almost unanimous belief that the Fall season will usher in one of the industry's greatest periods of prosperity.

Fewer theatres closed this Summer than last, except in a few territories.

These are the outstanding features in a nation-wide survey of theatre conditions conducted by Exhibitors Trade Review through its correspondents in the key centers of the country.

These reports indicate clearly that while the Summer loss in business is being recorded this year as in past years, industrial and agricultural conditions everywhere are gradually righting themselves. Far from being in despair over the situation, nearly all the exhibitors interviewed by the correspondents of this publication speak with great confidence of the coming Fall season.

Even in localities where theatre attendance is at low ebb, experienced showmen generally are keeping their houses open or closing, if at all, for a few weeks to renovate or improve and get ready for the expected rush of business in September or earlier.

Summary of Reports

Summarized, the reports thus far received by EXHIBITORS TRADE REVIEW tell this story:

Atlanta—In the Southeastern States a smaller number of theatres closed than anticipated. Admission prices generally maintained; lowered in a few instances. Almost without exception exhibitors expect Fall will bring great prosperity.

Washington, D. C.—No closings; two new houses soon to open and two under construction; conditions improving and September looked forward to as beginning of first class business.

St. Louis—Big business expected in Fall; admission prices stable; "hot weather depression" not so pronounced as in former years.

Kansas City—More houses open this season than last in big towns and rural districts of Kansas and Missouri. Conditions better than at corresponding time in 1921. Coming season expected to eclipse all others save inflated war period.

Chicago—Marked improvement in patronage past two weeks. Of five hundred theatres in Chicago, fewer than five per cent will close during Summer. Admission prices stable. Great optimism for future.

Omaha—Fifty per cent of small theatres in Iowa and Nebraska closed last Summer. Less than fifteen per cent closed this season and indications are total will not exceed twenty-five per cent. Prosperity returning in farming sections. Small exhibitors and large declare business revival sure to come in Fall.

Philadelphia—The territory comprising Eastern Pennsylvania, Southern New Jersey and Delaware is one of the very few which report more widespread retrenchment for the Summer season than ever before. It is expected twenty-five per cent of the theatres in the territory will close. Nevertheless, the general belief is that the theatre business will gradually turn to normal in the Fall or early Winter.

Great Optimism Shown

Northeastern Pennsylvania—Conditions abnormal here because of the continued coal strike. Probable that forty per cent of the theatres in this region will close within next month to remain dark till September. As soon as mines resume work in the Fall, exhibitors expect banner season.

Milwaukee—Business poor, but downtown theatres remaining open; some reducing admission prices and giving "bargain matinees" to attract patronage.

Buffalo—Improvement over last year when all neighborhood houses closed and business everywhere was practically at standstill. More houses open this year throughout territory. Admission prices generally stable. "September will mark opening of biggest season in years."

Albany—Business has picked up since Easter and real revival looked for in the Fall. No houses will be closed in Albany, Troy or Schenectady. Admission prices stable. Good business being done in all three cities.

Cleveland—Great optimism regarding coming season. No reduction in admission prices.

Jones, Ascher and Trinz All Optimistic Over Coming Season

"It looks like an unparalleled Fall business," said Aaron J. Jones of Jones, Linick & Schaefer, commenting on the outlook for next season, and basing his opinion on the fact that workers in numerous trades are putting in full time.

Nathan Ascher of Ascher Brothers, operators of eighteen theatres, speaks in an equally optimistic mood when he said: "Business is holding up very well even now in most of our theatres and I am confident the new season will be an unusually profitable one. The local labor troubles seem to be getting ironed out and with the resumption of work in the different crafts business should be good."

Joseph Trinz of Lubliner & Trinz, whose chain of seventeen theatres cover Chicago, speaking in a similar strain, said: "Conditions are improving, not only in the theatre business, but in every line in a slow but sound fashion that augers well for the coming season."

A few neighborhood theatres will close for two months. About forty per cent will go on a three-day a week schedule with the downtown houses running full time.

Oklahoma City—This is one of the sections where the outlook is not considered good, on account of poor crops. About 15 per cent of the theatres of State will close for Summer and ten per cent permanently. Admission prices generally decreased.

Los Angeles—Conditions in general good throughout Southern California. Very few theatres will close this Summer. Practically 50 per cent of Arizona houses will shut down till September. Majority of exhibitors in territory expect big business next Fall.

Seattle—Despite Summer slump throughout Northwest, theatre men feel optimistic for future and believe present depression will be of short duration. Admission prices decreased, but will probably be raised when new season starts.

In this issue, and succeeding issues, EXHIBITORS TRADE REVIEW will print these reports in detail. The whole series of articles will embody a mass of business information that should prove of great value to all branches of the industry.

Marked Business Improvement Shown Throughout Middle West

WHERE fifty per cent of the small town theatres closed in Iowa and Nebraska during the hot summer months of 1921, less than fifteen per cent have actually closed thus far this season (June 1) and moving picture men who are constantly in close touch with the field say the number closing will not be more than twenty-five per cent, according to present indications. Instead, there has been a marked improvement in business during the last two months and some theatres that were on the verge of closing have taken on new life.

A great many theatres in the small rural places have always fallen back to one night a week during the summer, and during the hottest months have closed altogether because they were not equipped to handle crowds in convenience, and because patrons have driven their automobiles to larger and better equipped towns.

Several factors are contributing this year to the fact that small town theatres will not only close in fewer instances this summer than they did a year ago, but to the actuality that the great majority will remain open all this summer. Principal among these factors is the demand by local business men that they keep open, offering entertainment to farmers who would go to other villages to the shows—and incidentally to do their shopping—if no entertainment were available.

Another reason is returning prosperity in the farming communities of the Middle West. Ever since corn showed a marked increase in price two months ago there has been a revival in rural business conditions. One of the first indications of this improvement was in moving picture theatre patronage. Livestock is bringing good prices, and money for farmers desiring to develop investments in this product has been more readily available, with the result that feed yards and ranches everywhere are well stocked. This promises good business this summer, and even more substantial results during the season which opens September 1.

Third among the influences which are expected to keep the rural theatres open this summer is the tardiness of hot weather. On June 1 a survey of the weeks just past shows a surprisingly low temperature, with a steady spring-time attendance, restricted only by the fact that farmers generally were very busy in their fields. Iowa, it will be remembered, has more automobiles per capita than any other State in the Union, with Nebraska a close second. This fact offsets to a considerable degree the restriction effected by the busy spring-time duties of the rural patrons.

New Theatres

Building conditions will not be worse, and there are indications that there will be a sudden boom in the erection of new theatres. More new homes and business houses are being built than at any time in the last two years, and this activity is expected to spread to the theatre building industry. The big, new World theatre, the largest house in Omaha, was completed this spring. The new Sioux theatre at Sioux City, Iowa, has just been opened. These are both houses which represent immense investments. While no new theatres have been reported under way in small places, it is true that more and more towns are demanding small, up-to-date houses to attract trade. **S. A. Westall, consulting engineer on motion picture theatre equipment in Omaha, reports a flood of inquiries. "Many of these inquiries are from new men going into the business, apparently with plenty of backing," he said, "but most of them are from exhibitors who want to replace their old stuff. Business in our line is one hundred per cent better than a year ago, and from close observation of business conditions in our territory I am convinced it will continue to improve during the summer."**

Last year, due to the cost of materials and labor being much higher than this year, practically no building was done.

September Outlook

Three exhibitors in comparatively small towns—Shenandoah, Iowa; Valley, Nebraska and Beatrice, Nebraska—declared they look forward to highly successful developments during the fall and winter season, which opens September 1 in the Middle West. The increasing price of farm produce, the outlook for good

crops, the loosening up of money and a general return to normalcy give the basis for their predictions, they say.

Julius K. Johnson of the big Rialto theatre in Omaha optimistically says that the coming season will see a more rapid advancement in the exhibiting end of the industry than for years. "We have been at a standstill for months," he said, "and the revival is bound to come. It will be marked in music, prologues and systematic attention to details. The advertising end of the business has engrossed us to the exclusion of these details in many cases, and our business is now on a basis where it must assume its aspects of permanency."

Admission Prices

Generally speaking, the trend of admission prices in the Middle West is at best uncertain. Many smaller theatres are reducing from the 15-25 basis to a 10 and 15 cent rate. This applies to the small theatre in the rural community, and to the second-run houses in the cities. The big first-run houses are holding to the prices that have obtained for the last few years. It is the belief of the exhibitors that if they can survive the summer months, the present admission prices can be maintained on a permanent basis after September 1. There has been no talk of an increase in admission prices.

Methods of Reviving Business

Individual instances are numerous of where exhibitors have "given away" their houses in brief spurts to reinterest patrons, but the general effort of most promising result has been the hearty cooperation of the theatres with other business in fighting to regain business. Such affairs as "Community Weeks," when stores and business places generally have put on special inducements, lasting over a period of a whole week, have been successful. At certain hours every day all the whistles were blown, bells rung and automobile horns worked overtime in the towns. The psychological effect of this artificial stimulation has been marked.

A recent trade excursion traveling over Iowa and Nebraska out of Omaha returned with the cheering report that business was climbing back to its old basis of prosperity in the small towns of the Middle West.

This part of the country, being essentially agricultural, can be looked upon with confidence as a business weather-vane for the rest of the nation. If so, then exhibitors generally need only tighten their belts a bit tighter, cling on a while longer, and then attain heights more permanent and desirable than ever before.

September Will Mark Opening of Big Season Is Buffalo Belief

THE summer season opens in the Buffalo territory with exhibtors in the larger downtown and neighborhood theatres taking a more optimistic attitude than last year, when practically all the neighborhood houses closed down and business everywhere was practically at a standstill.

This summer the Victoria, Elmwood and Regent, three of Buffalo's big community theatres, are making plans for continuing open all summer. Managers figure that if they can break even it will be worth while. They declare that closing sets them back too far in bookings. Many smaller neighborhood houses, however, are going to close, some having already done so in Buffalo and neighboring towns. Some are opening three nights a week and some over the week end. A few of the theatres in the General Theatres Corporation chain in Buffalo have closed.

However, the general situation is an improvement over last summer with the probability that there will be houses open all summer in all parts of the territory to serve the amusement wants of everyone. None of the downtown picture houses will close from present indications.

Just at present new building is at a standstill in the city of Buffalo, where two houses opened only recently the Loew State and the Lafayette Square. A new theatre will open in Niagara Falls this summer, the Strand, which is being built by A. C. Hayman and prominent Falls business men. The new Amendola opened only a few weeks ago in the Cataract city. New houses are being built in Batavia, Jamestown, Lockport, Depew and Lackawanna have just dedicated new picture temples. This is a big improvement over last year.

Turn in Road Reached

The consensus of opinion is that September will mark the opening of the biggest season in several years. Working conditions have greatly improved and in a few instances raise in wages has been noted. The turn in the road will be reached by that time.

Admission prices generally are remaining stable, although here and there decreases have been put in force for the summer. The Strand has reduced admissions in Buffalo for the warm weather and the Elmwood in the same city has sliced a nickel off all around. The Regent is down. All will probably go back in the fall with the coming of bigger shows.

An interesting experiment is being made in Binghamton, where Paramount and Goldwyn first run features for 10 cents and no war tax is to be O. S. Hathaway's contribution to the drive to keep open during the summer. The Binghamton theatre, managed by H. M. Addison, has been thrown open with this policy. The Binghamton is a high class house in every respect. This experiment undoubtedly will be watched by owners and managers everywhere with interest. They will be interested in learning if it is possible to give first run pictures at "ye olden remodeled store movie prices" and less. Mr. Hathaway and Mr. Addison think it is possible. They are banking on drawing exceptionally large crowds and so making the policy pay. The house seats 2200 and if it can be filled several times a day the plan will succeed. Every Monday, Wednesday and Friday there will be a complete change of shows. Special maids will be engaged for the dressing rooms, where every attention will be given to women and children, large numbers of whom are expected. Mothers are invited to bring their babies to the matinees and there will be no charge for children in arms.

"A dollar a dozen" will be the admission charge for parties of women in the afternoon if special arrangements are made at the box office.

Good Outlook for Summer Business in St. Louis Theatres

ACCORDING to statements made by various exhibitors to the EXHIBITORS TRADE REVIEW correspondent, business in St. Louis motion picture theatres for the summer season looks very good. Although 20 per cent of the neighborhood theatres will close as usual for the summer months, it is understood that almost 20 airdomes will be opened. It is said that there will be at least ten new airdomes in the city this summer, most of them adjoining the theatres which are closed and in case of rain the performance is transferred into the theatre for the evening. This policy was adapted last year by various exhibitors in this city and it proved to be valuable. The Fox Liberty Theatre will be the only large house to close for the summer season here. This house closes every season during the hot months.

There will be very little construction during the

"Everything Normal Soon," Says Milton Feld of Newman Theatres

Milton H. Feld, managing director of the Newman theatres, Kansas City: "Our theatres, of course, intend to remain open this summer. I am optimistic. The usual falling off of patronage during the summer is to be expected, but I believe the coming season, beginning next September, will be a good one. Conditions slowly and surely are becoming better. It is a matter of only a short time until everything will be normal."

summer. Just a few small neighborhood houses will be built, the amount not near as large as last year. Harry Koplar of the St. Louis Amusement Company, which controls 20 neighborhood theatres and airdomes, said that he believed that there would be little falling off in attendance at the theatres this summer owing to the fact that St. Louis cannot brag of having but two real amusement places which would tend to draw any attendance away from the theatres in the summer. These two places being a large amusement park and the Municipal Opera. With the added attractions, such stage offering that the local houses are now presenting, which was not offered last summer, Koplar is under the belief that this will bring about added interest to theatres and airdomes during the hot months.

William Goldman, managing director of the Missouri Theatre, when interviewed regarding the outlook for business during the summer months said, in part, that "the proverbial hot weather depression will not affect us this season as in former years. Our program will carry greater features than ever and our intensive campaign, exploiting the comfort and coolness of the theatre already shows gratifying results. In the early fall we predict sensational business, basing our anticipation upon the genuine merit of the pictures we intend to play."

Admission prices are remaining stable just now, and according to various managers there is no thought that there will be a reduction or increase.

Cleveland Getting Ready for New Season; Few Houses Close

JUNE first in Cleveland showed the attitude of practically every exhibitor in that territory with regard to the policy to be followed during the coming summer months.

There are approximately 40 per cent of the neighborhood theatres which will effect a summer schedule—that of remaining open about three nights a week—similar to last season, with about 20 per cent closing for the entire months of July and August.

The fact that the merchants in general are gradually getting back to normalcy encourages the exhibitor to conduct his affairs along similar lines, to plan carefully and thoughtfully with regard to the coming season which event happens about the first of September.

Last year was a lesson to many—not alone in Cleveland, but throughout the country. It was general. They were all hit and hit mighty hard—a blow that felled a number who have even to this day failed to recover from.

There is little theatre building activity in Cleveland this season, but the outlook seems to be that two or three new photoplay theatres will be built, or will start to build in the fall.

Of the few theatres that have closed, it is doubtful if they will open again in the fall. Some are being torn down to make way for commercial structures, while others remain idle with no one over anxious to reopen them. They have, apparently, been robbed of their former patronage by the newer theatres, built in close proximity of their trade and offering much more elaborate programs.

The condition in Cleveland is somewhat different from other of the larger cities.

The first-run houses are controlled, with the exception of one theatre, by one organization. The neighborhood theatres are literally in the hands of four circuits. Last year these neighborhood circuits played about three days a week and found that while they did not make money, neither did they lose a great deal.

It is doubtful if the theatres will close for a definite period. There is too much dissension among the exhibitors for a general observance of a closing agreement.

There is one fact upon which all the exhibitors seem to agree and that is the great possibility of good business during the coming fall season.

Much optimism has been evidenced through the messages that the producers have carried in the trade journals.

Admission prices will not, in fact they cannot, be lowered. Early last fall a general reduction in admission prices was effected and this prevailing schedule must remain.

There is a general "shaving" of overhead in effect just now; orchestras are being reduced, ushers and other attaches are being minimized so that it will be possible to enter the fall "buying" campaign with the knowledge that there are no large accounts outstanding that must be taken care of with the earnings of the fall business.

The situation in brief is this: No reduction in admission prices. No building to speak of. A very few neighborhood theatres will close for two months. About 40 per cent will go on a three-day-a-week schedule with the downtown or first-run theatres running "full time."

Theatre Attendance in Chicago Distinctly on the Upgrade

CHICAGO promises to be a very cheerful place this summer from the theatre owner's viewpoint.

While summer closing was the obsession in early May, the marked improvement in patronage during the past two weeks has developed a feeling of optimism among exhibitors and "business as usual" is now the prevailing slogan.

No representative photoplay theatre will close for the vacation period.

Of the approximately 500 theatres in Chicago less than 5 per cent will suspend business and these are theatres of a few hundred seating capacity that close during the summer months every year. Of these theatres perhaps 25 per cent open on Saturdays and Sundays.

At the present time there are no new theatres under construction, but plans are being completed to begin work on four neighborhood theatres this fall. The Chatham, a new south side theatre, with a seating capacity of 1000, has just been completed and will open shortly.

Admission prices, in general, will remain stable as experiments made by several houses with price reductions were found to have no influence on the attendance.

Honorary Committee of Prominent Citizens Aid Arrangements For Walker Dinner

THE testimonial dinner which the Theatre Owners Chamber of Commerce is to tender to Senator James J. Walker at the Hotel Plaza, N. Y., on June 19, has every indication of being one of the most representative affairs ever held—not only of the Motion Picture Industry, but of the civic, commercial and professional world as well. The dinner committee, of which William Brandt is the chairman, has been deluged with requests for reservations since the announcement of the affair was made.

The dinner date falls on the birthday of Senator Walker, and thus the event will have a double significance. Those that are to be present include the most prominent names in the State and municipal governments and the judiciary, as well as those of the motion picture industry and the theatrical fields.

On the afternoon of June 19, members of the Executive Committee of the Motion Picture Theatre Owners of New York State are to hold their meeting in New York City and they are to attend the dinner in a body, it is understood.

Requests from a number of exhibitors in various parts of the country who wish to take this opportunity of expressing their regard and personal appreciation, regardless of their association affiliations, for the really tremendous work that Senator Walker has done in behalf of the motion picture exhibitors of the country, have assumed formidable proportions. The committee is making special effort to keep the various applications from the different localities of the country in unit form.

The affair has assumed such cosmopolitan proportions that the Dinner Committee of the T. O. C. C. has found it advisable to name an Honorary Committee that is to cooperate with them in the arrangements for the event. The Honorary Committee will comprise the following:

The Honorary Committee

Former Postmaster General Will H. Hays, president Motion Picture Producers and Distributors of America, Inc.

E. F. Albee, head of the B. F. Keith Booking Exchange and the Keith Circuit of Theatres.

John Ringling, of the famed circus-owning family and who is vitally interested in the sport of boxing in New York, will represent that section of the sporting fraternity.

Lee Shubert, the theatre owner and theatrical producer.

Judge Francis X. McQuade, as representative of the major league baseball clubs.

Horace De Lisser, president of the Broadway Association.

Robert Grier Cook, president of the Fifth Avenue Association.

Hon. Max Levine, president of the Grand Street Boys Association.

Sam H. Harris, president of the Producing Managers Association.

Samuel Rothafel, managing director of the Capitol Theatre.

John McE. Bowman of the Bowman Chain of Hotels and Charles Gehring of the Hotel Men's Association.

Marcus Loew of the Loew Circuit.

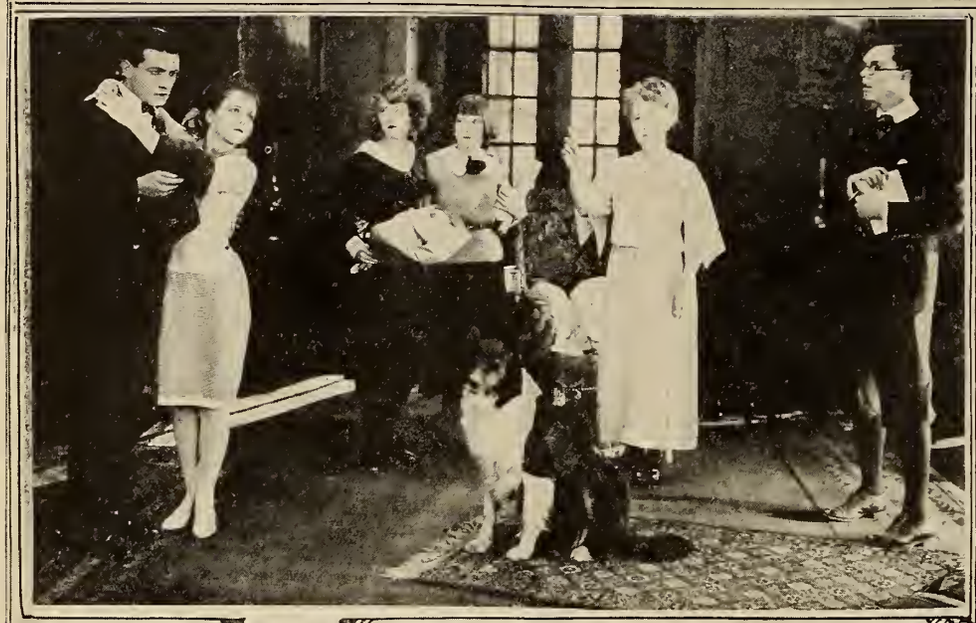
Guests who have accepted invitations to be present include: Governor Edward I. Edwards of New Jersey; Mayor John F. Hylan; Charles M. Schwab; J. H. Ward; Henry D. Sayre, head of the New York State Industrial Commission; John J. Lyons, New York Secretary of State; Edward J. Flinn, Sheriff of Bronx Country; Commissioner Phillip F. Donohue of the Board of Water Supply; Fire Commissioner Thomas J. Drennan; Commissioner of Licenses John F. Gilchrist; William E. Walsh, chairman of the National Board of Standards and Appeals; Borough President Matthew J. Cahill of Richmond and the following Judges of the Court of Special Sessions: Hon. Arthur J. Salmon, Hon. James J. McInerney, Hon. John J. Freschi, Hon. Moses Herrman and Hon. Clarence Edwards.

The producing branch of the industry is to be represented by practically every organization now active, including Adolph Zukor of Famous-Players Lasky Corporation; A. E. Smith of Vitagraph; Paul Brunet of Pathé; Frank J. Godsol of Goldwyn; Hiram Abrams of United Artists; Fred B. Warren of American Releasing; and Winfield R. Sheehan representing the Fox Film Corporation.

Louis F. Blumenthal of the T. O. C. C. is treasurer of the Walker Dinner Committee and requests for reservations should be forwarded to him at the Theatre Owners Chamber of Commerce, 1540 Broadway, with check at $10.00 per cover for the number of the seats wanted.

Sonny

Richard Barthelmess' third production for Associated First National release. From the play by George V. Hobart. Scenario by Frances Marion and Henry King. Directed by Henry King.



Referendum on Daylight Saving

Crandall Turns Screens of Six Washington Theatres Into Means of Community Expression and Doubles Vote Recorded by Newspaper on Important Question — Plan Useful to Other Exhibitors

HARRY M. CRANDALL, owner of the chain of twelve Crandall Theatres and the First National regional franchise in the Washington, D. C., territory, last week inaugurated a distinct innovation by converting the screens of his six photoplay houses in the National Capital into a means of community expression on a matter of prime civic importance to residents of the District of Columbia. For the first time in the history of the motion picture theatre in Washington, the voteless citizens of the Capital were able to vote in a referendum, the result of which is to be communicated to the White House and District authorities as a bona fide public manifestation of the majority wish in the matter of daylight saving.

As a result of an Administration suggestion, Washington has for several weeks been in the throes of an heroic attempt to adjust itself to a particularly complicated "jazz system" of daylight saving. The clocks have not been changed, but many of the government departments, employing thousands of clerks, and many of the retail shops, employing thousands more, have moved their opening and closing hours ahead. Other departments and other stores have not made any change in their customary schedules. The theatres and railroads have adhered without exception to the standard eastern time and their regular routine hours of opening and closing, arrivals and departures. The outcome of this arbitrary system has been to completely scramble Washington industrial life. There has been endless complaint and wide discussion of the hardships being wrought, but without a satisfactory means of making itself heard the voice of the people has been wasted upon the thin air, until Mr. Crandall hit upon the scheme of conducting a vote on the question in his six Washington theatres.

The first step in the conduct of the referendum was the showing of a 150 foot film in each of the Crandall theatres announcing that voteless Washington would be given the opportunity to express its preference with regard to daylight saving by filling out and depositing in the lobby of any Crandall theatre or mailing direct to the Crandall executive offices a ballot card providing three propositions upon which public opinion might be expressed. The three propositions were as follows:

1. I am opposed to any form of daylight saving.
2. I am in favor of daylight saving with change of clock.
3. I am in favor of the present system of daylight saving.

The cards were supplied to every attendant at a Crandall theatre for a period of one week, but voting was not restricted to the purchasers of tickets. Since the idea back of the referendum was to determine as accurately as possible the actual majority view in the matter of daylight saving, it was urged in the film trailer run on the screens that every patron vote once and take as many ballot cards as he might wish to supply his friends not in attendance at the theatre.

The response was immediate and overwhelming. Votes poured into the theatres and into the executive offices of the Crandall organization by the thousands. Seventy-five thousand of the ballot cards were distributed and more than twenty-five per cent were returned as authentic votes recording the name and full city address of the voter.

At time of writing the complete count of the ballots, which did not close until Saturday night, June 3, has not been made, but the voting during the first five days of the seven-day referendum registered opposition to any form of daylight saving for the District of Columbia by a ratio of something over 2 to 1. Out of the first 18,000 votes counted, approximately 11,000 were opposed to any form of daylight saving; about 5000 favored daylight saving with change of clock, 2000 expressed endorsement of the jazz system now in unsatisfactory operation.

The importance of this ability of the screen to become a potent agency in the decision of important public questions cannot be overestimated.

The Crandall referendum has proved the power of the screen to be even greater than that of the newspaper press of the nation. This is determinable by reason of the fact that the Washington *Star*, Washington's leading afternoon daily, with a circulation running from 75,000 to 105,000 a day, also held a voting week on the daylight saving question by use of a coupon printed in the paper. The *Star's* vote aggregated approximately 15,000, a figure that was more than doubled by the total vote in the Crandall theatre referendum.

It seems entirely reasonable to suppose that in other communities where daylight saving may be working the hardship it always works on the motion picture exhibitor, or threatens to be adopted through the active fostering of a diligent minority, given an opportunity to express themselves through the screen, an equally impressive negative vote might be secured wherewith successfully to combat the imposition of an injustice on any motion picture man who relies on early night crowds for satisfactory gross revenues.

There is another aspect to the vote that also will prove of the utmost service to the exhibitor. That is, the possibility of compiling an absolutely live mailing list from the names and addresses furnished on the ballots. The expense of conducting such a referendum as that just concluded in the Crandall theaters is negligible and its valuable results enormous.

The daylight saving referendum was conceived by Harry M. Crandall and successfully carried out by Joseph P. Morgan, general manager of the Crandall enterprises; Nelson B. Bell in charge of Crandall advertising and publicity, and the managers of Crandall's Metropolitan, Joy, Savoy, Avenue Grand, Apollo and York theatres in the Capital.

Harold B. Franklin Heads F. P.-L. Theatre Dept.

Harold B. Franklin, who recently resigned as managing director of Shea's Hippodrome, Buffalo, will be at the head of the new theatre department to be established at once by Famous Players-Lasky. Mr. Franklin left Buffalo last Sunday morning for a motor tour through the Berkshires to Boston and New York, where he will arrive in about a week ready to take up his new duties at 485 Fifth Avenue.

Before leaving Buffalo Mr. Franklin was the guest of honor at farewell dinners given in the Hotel Iroquois by both the Buffalo Theatre Managers' Association and the exchange managers. The former presented him with a traveling case and the latter with a gold fountain pen. Mr. Franklin plans to reside in Mount Vernon, N. Y., this summer.

The Black Bag

Universal Photoplay starring Herbert Rawlinson. Author, Louis Joseph Vance. Scenario by George Hively. Director, Stuart Paton.

The News of the Week

Two New Appointments Announced

Art Schmidt Becomes Universal's Gen. Sales Mgr. and Harry M. Berman R-C's Gen. Mgr. of Distribution

Carl Laemmle announced this week the resignation of Harry M. Berman and the appointment of Art Schmidt to succeed him as general sales manager of the Universal Film Manufacturing Company. Mr. Berman resigns much to Mr. Laemmle's regret and after five years of efficient and frictionless management of the Universal exchange system. He has accepted from Robertson-Cole an appointment as general manager of distribution, together with an interest in the business, which made the proposition altogether too attractive to turn down. As an evidence of the cordial feelings and of his solicitude for his future, Mr. Laemmle is granting to Mr. Berman a three weeks' vacation, starting on Saturday.

Art Schmidt

Although Mr. Berman's resignation does not go into effect until June 30, Art Schmidt will assume his new duties on Monday. Until he received his present appointment, Mr. Schmidt was general manager of the short product for Universal, with offices at 1600 Broadway, where he has been since Oct. 11, 1921. His successor in this position has not yet been chosen.

It would be difficult to find a man of wider experience or more uniformly respected than Art Schmidt. He has the fullest co-operation of everyone in the home office and of every exchange man at the very start. Mr. Schmidt began his film career as manager of the Talking Machine Company film service, a part of the licensed film exchange system, before the General took it over. The next year he became manager of the Victor film service of Buffalo, and from there went to the management of the Rex exchange in Albany. From there he became manager of the Victor in Cleveland. When the district system of controlling exchanges was devised, Art Schmidt was named district manager of the exchanges now included in the Eastern division, only at that time he had offices in Buffalo. Four years ago he resigned and for eighteen months was out of the moving picture business entirely. Three years ago he came back to take charge of the same Eastern district, only with offices in Cleveland. From this position he was appointed as general manager of the short product.

R-C Pictures this week announced the appointment of Harry M. Berman, for several years manager or exchanges of Universal Film Manufacturing Company, as general manager of distribution of the R-C organization. J. I. Schnitzer has been promoted to the vice-presidency of R-C and will continue to be active in an executive capacity.

The appointment of Mr. Berman to the position of general manager of distribution is in line with the general policy of P. A. Powers, who several months ago acquired a controlling interest in R-C, of surrounding himself with the most able executives obtainable. Mr. Powers is aiming at establishing an efficient selling and distributing organization which will assure the new R-C product of the widest circulation. Mr. Berman is known as one of the most able sales organizers in the industry, and in his connection with Universal, extending over a period of five years, he has been largely active in building up the Universal exchange system.

Mr. Berman will assume his duties on July 1 in time to lend his efforts to the distribution of *In the Name of the Law*, the special feature which is to start an indefinite pre-season run at the George M. Cohan Theatre early in July. He is about to start on a few weeks' vacation, which he intends to spend entirely in resting and in preparing himself for his new connection. The new manager of distribution will find the R-C exchange system fully prepared for activities greater than ever before, the announcement says.

Harry M. Berman

Paramount Buys New Gypsy Story for Bebe Daniels

The Law of the Lawless, a tale of gypsy life from the collection of short stories entitled "Ghitza and Other Romances of Gypsy Blood," by Konrad Bercovici, has been purchased by Paramount as a possible vehicle for Bebe Daniels. This story is referred to by one critic as "perhaps one of the most blood-curdling and tragic descriptions of the ruin of a weak man by a strong woman that has ever been written."

Mr. Borcovici did not hesitate to say, on his first visit to the Lasky studio recently, that he visualized Miss Daniels, with her dark, striking beauty, in his tales of the Tsiganes and that he hoped she might play the first one of his characters to reach the screen.

Mr. Bercovici was born in Roumania, and is part gypsy himself. He was educated in music, studying for a time at the Sorbonne in Paris. He started writing in 1917, and his first story "Ghitza," was included in E. J. O'Brien's selection of the best short stories of 1920, while his second story, "Fanutza," was included in Mr. O'Brien's honor list for 1921.

The Roumanian author came to the United States twelve years ago. At first he worked at his profession of music, as an organist, but feeling the urge to write, he got a position on the *Sunday World*. Later he worked on other New York newspapers, and has also composed music. He is making his first trip to California. After spending a short time in Los Angeles he will make a pilgrimage to the artists' and writers' colony at Carmel, California, where he may spend most of the summer.

Mr. Bercovici has published three books since he began writing five years ago: "Crimes of Charity," "The Dust of New York" and "Ghitza." These are all collections of short stories.

Ernest Hilliard Engaged for New Lund Picture

With the engagement of Ernest Hilliard to play the "heavy," the cast of *Love's Old Sweet Song*, which went into production this week at the Paragon Studios, at Fort Lee, New Jersey, under the direction of O. A. C. Lund, is now complete. The picture, which is to be in seven reels, will be based on the ballad of the same name.

No announcement as to the releasing arrangements for *Love's Old Sweet Song* has yet been made but, it is said, it will probably be distributed in the independent market.

S. R. Kent Back from Trip to Middle West

Sidney R. Kent, general manager of distribution, Famous Players-Lasky Corporation, returned Wednesday from a tour of Paramount exchanges which took him as far west as Kansas City. District sales conventions in which plans were completed for the handling of next season's product, were held in a number of the cities visited.

Scene from "The Prisoner of Zenda," a Rex Ingram production released by Metro

Storey Finds South "All Pepped Up"

Reports Conditions Indicate Return to Prosperity Predicted by Will Hays and Paul Brunet

Wonderful agricultural conditions throughout the South have the people of that section "all pepped up" over prospects of a speedy and full return to prosperity. John E. Storey, General Representative of Pathe, who returned last week from a tour of Southern branch exchanges as far West as Dallas, Texas, reports this as the keynote of popular discussion and sentiment all the way from Charleston to beyond the Mississippi.

"Never in my experience," said Mr. Storey, "have conditions changing for the better produced a feeling more generally optimistic. Traveling from one community to another, the effect was the same—a breeze of confidence, as stimulating as waves of ozone suddenly stirring strata of stagnant air. I found everybody enthusiastic over the certainty that the coming Fall would witness a complete and lasting return to prosperity.

"This feeling was independent of expert prophecy from financial and industrial headquarters, as voiced, for example, by Will H. Hays and Paul Brunet. It has grown out of the results of local observation of local conditions in every community throughout the Southern States. The emphatically hopeful outlook has the most solid of foundations—agriculture, crops. The recent ample rainfalls have rendered assurance doubly sure of bountiful harvests.

"All the way west into Texas the country is blooming. In the vicinity of New Orleans, only, is there some slight pessimism owing to ravages of the late river floods. All the other industries of the South are stirring into vigorous new life as a natural consequence of the happy agricultural outlook. The picture business throughout that entire region has picked up wonderfully—as though it were already enjoying a large part of the prosperity due in September. The majority of exhibitors freely express their conviction that prosperity's 'advance guard' has arrived."

Complete Cast Chosen for "Tess of Storm Country"

A list of the principal players in *Tess of the Storm Country*, the picture in which Mary Pickford made her first great screen success, and which she is remaking now for United Artists release this fall, has just been announced.

Miss Pickford, of course, plays the role of Tessibel Skinner. Forrest Robinson is in the role of Daddy Skinner, Lloyd Hughes plays the part of Frederick Graves, Gloria Hope that of Teola Graves, David Torrence appears as Elias Graves, Robert Russell as Dan Jordan, Jean Hersholt as Ben Letts, Danny Hoy as Ezra Longman and Mme. de Bodamere as Mrs. Longman.

Work on the revival of *Tess of the Storm Country* is progressing rapidly. This is the first picture that Miss Pickford ever made where she used but one location. A fishing village was constructed on the shores of Chatsworth Lake, near Los Angeles. The price of a mansion was spent to produce a few shacks, which are reputed to be the best examples of artificial dilapidation ever made. Miss Pickford spent five weeks at this location traveling the thirty miles daily by motor car and frequently communicating with her studio by radiophone so as to be in constant touch with business and production activities.

Accessories Vital to Exhibitors' Success Says M. A. Shauer

Melville A. Shauer, manager of Paramount's advertising accessories department, who, perhaps more than any other person, has been responsible for the present standard of service in the production and distribution of Paramount accessories, is firm in the belief that the quality of accessories should, and in nine cases out of ten does, reflect the quality of the pictures which they exploit.

"No one in the industry can afford to overlook the importance of good advertising accessories," says Mr. Shauer. "Exhibitors insist, and rightly so, upon good quality of prints, and distributors bend every energy toward satisfying this demand. But too often exhibitors forget the fact that the advertising accessories furnish the only basis on which the public is able to judge in advance the merits of pictures.

"The public is wise and if accessories are of poor quality, if they have been used and are soiled and worn, the picture is going to be judged accordingly. It is the most false economy for an exhibitor to assume otherwise, for the public has come to believe that the very character of the exhibitor himself is reflected in the quality of the advertising he puts out.

"The box-office thrives only in proportion to the theatre's direct advertising contact with its patrons. Many an exhibitor has lost the benefit of a sure-fire winner by shorting himself on good accessories and good locations for them. Likewise, many a salesman has been deprived of future business after taking a contract which looked good on the face of it, because he has slid over the consideration of advertising accessories.

"And tracing the thing right back to the source of product, many a producer of good pictures has suffered needlessly because his pictures have been poorly advertised and exploited—because the accessories have not measured up to the standard of the pictures.

"I feel that it is for the good of the whole industry that Paramount is putting its energies behind the making of good accessories. We have a slogan and we aim to keep it always in mind—'If It's Worth Running, It's Worth Advertising'—and by that we mean also that it's worth advertising *well*. We are designing our accessories for the box-office. We are delivering them bright and new, fresh and clean, because we believe that the exhibitor can get more out of that kind of stuff than the other, and judging from the letters and increased orders we are receiving every day, the great majority of exhibitors are of the same opinion."

"Nanook of North" Premiere Showing at Capitol, June 11

Many people prominently associated with exploration and all forms of life in the open will form part of the audience at the Capitol Theatre premiere of Pathe's picture of the Arctics, *Nanook of the North* on June 11. Samuel Rothafel, Director of Presentation, and Pathe have united in preparations to make the occasion fully worthy of the introduction to the American public of Explorer Robert J. Flaherty's picture. Along most of the metropolitan thoroughfares billboards give forecasts of what Captain Roald Amundsen characterized as "bring the North down to the South."

The American Geographical Society, the Canadian Club, the Explorers' Club and the Camp Fire Club membership have been got into line for the occasion. New York society has been circularized, and a number of its best known leaders have declared they will be present.

The Capitol Theatre's foyer and lobbies, besides their display of character photographs, all taken in surroundings of snow and ice, will be converted into a veritable museum of the actual implements and utensils, for hunting and for domestic life, used by the picture's hero. His skin-covered "Kayak" or boat, dog-drawn sledge, snowshoes, harpoons, fishing tackle, etc., will be on exhibition.

Universal to Star Chaney in Another Underworld Picture

Lon Chaney is to make another Universal-Jewel production, it has just been announced by Carl Laemmle, president of Universal. A recent picture starring the character actor is now showing on the screens of the country.

The picture will be adapted from *Bitter-Sweet*, a story of San Francisco's underworld, by Dudly Pelley. Chaney's role in it will be vastly different from his characterization in *The Trap*, for which he played a varying role, at times sympathetic and at other times repulsive.

In this forthcoming picture of the San Francisco Barbary Coast, Chaney will have a role of great versatility. He will be called upon, more than ever before, to demonstrate his right and title to "the man of a thousand faces."

Others in the cast have not yet been selected. No director has been selected, although it is possible that Robert Thornby may receive the megaphone.

The story is now being put into screen form by Charles Kenyon.

Joe O'Neill Joins Staff of the Hays Organization

Joseph Jefferson O'Neill, for more than a decade a member of the editorial staff of the New York *World*, and other metropolitan newspapers, became associated this week with the Motion Picture Producers and Distributors of America, Inc., as an aide to Will H. Hays.

Joseph Jefferson O'Neill

O'Neill's acquaintance with the big men of the country and his outstanding work as a newspaper writer have made him one of the best known men in newspaper circles. As a tribute to the esteem in which he is held by the writing fraternity, the Newspaper Club of New York is tendering him a dinner on June 10.

In 1907 O'Neill left Philadelphia for New York, and his first assignment in the big city was the celebrated Thaw case. Thereafter his signed stories on many of the big news events were regular features on newspaper front pages.

He was born in Philadelphia and lives at 620 Riverside Drive, New York city.

First National Appoints Committee

Purpose Will Be to Obtain Best Stories Available for Its Stars and Producers

First National announced this week an innovation in motion picture circles—the appointment of a "story committee" for the purpose of obtaining the best vehicles available for its stars and producers.

The committee consists of J. D. Williams, Richard A. Rowland, C. L. Yearsley, E. J. Hudson and Bob Dexter. Mr. Hudson has been elected secretary of the committee, which is now in active operation.

The producing units releasing through First National will be the beneficiaries of the new plan, for the story committee will co-operate with their staffs and assist them in searching for books, plays and other material.

The committee will not solicit original material from the public in general, but will devote its energies to judging the meris of published books, magazine stories and successful stage plays, with the objective of determining their cinematic possibilities.

Each member of the committee has been assigned to read the output of specified magazines and book publishers. Whenever a tale with screen possibilities is discovered, it will be considered in committee session, where every element of the story will be discussed at length.

Every story will be subjected to a test which includes audience appeal, logic, dramatic, qualities, comedy relief, box office drawing power, characterization, and pictorial potentialities.

When a story is found that proves sufficiently meritorious to pass this test, it will be sent to a First National producer or star, with the recommendation of the committee that it be purchased and produced.

The information of the committee does not imply any deviation from the policy which has characterized the operation of Associated First National. It remains solely a distributing organization, but the new plan has been designed to provide an auxiliary service which will permit every unit to devote its entire time to producing pictures. In addition, none of the units could conduct as comprehensive a survey for material that is possible for an organization the size of the First National.

However, with the official O. K. of the story committee, backed by the approval of the executive committee, practically every case will result in the production of the story selected.

The committee made it clear that it did not care to consider unsolicited manuscripts from unknown writers, because of the physical impossibility of reading all the stories that would reach it from this source, and the great amount of work involved merely in passing on plots which have found publication or stage production.

To Start Work on Atlanta Studio

With arrangements for the erection of a $100,000 studio building on the outskirts of Atlanta practically completed, the plan of the Southern Motion Picture Finance Corporation and the Atlanta Studio Corporation to make Atlanta a producing center is an assured fact.

It is expected that work on the building in which pictures will be produced by and for these corporations for distribution through Hodkinson will commence within a few weeks, and by early fall the first of the productions will in all likelihood be ready for release.

The Southern Motion Picture Finance Corporation and the Atlanta Studio Corporation are allied corporations. Ralph B. Small, a prominent business man of Macon, Ga., is president of both. U. M. Dailey is vice-president and general manager, and Henry B. Troutman, of Troutman and Freeman, Atlanta, general counsel. G. E. Farley is secretary and treasurer. The directors are Mr. Small, Mr. Dailey, Mr. Troutman, J. G. Inman, G. J. Gallaway, F. C. Munroe, vice-president of Hodkinson, and Raymond Pawley, vice-president and treasurer of Hodkinson. The executive committee consists of Mr. Small, Mr. Dailey and Mr. Pawley.

Constance Binney Being Starred in a British Production

A new development in the rapidly growing movement to produce for the American market pictures with international casts and stories of international reputation in the actual scenes of the original drama, is to be seen in the announcement that Constance Binney, the American screen and stage star, has commenced work at the studios of Ideal Film Co., Ltd., of London, where she is starring in the screen version of *A Bill of Divorcement*.

Miss Binney arrived in England on June 3 and motored direct to London. The following morning she was at the studio in consultation with the heads of the Ideal, and Dennison Clift, who is directing the production of the picture. Shooting has already begun. It is expected that the picture will be completed by the first week of July.

A Bill of Divorcement, which is a powerful study of the effects of war upon the happiness of a returned officer and his fiancee, was one of the outstanding successes of the New York season this year. Its popularity in London was even more pronounced, for there it ran for two solid seasons.

Miss Binney will create upon the screen the part of the girl, played in New York by Katherine Cornell. Dennison Clift, the producer, is an Englishman who has had several years of experience in the American studios, and is one of the pupils of Cecil de Mille. A picked cast has been chosen to support Miss Binney, and the picture will be photographed on the very spots where the action of Allan Pollock's drama is supposed to have taken place.

Plans for the American distribution of *A Bill of Divorcement* have not been perfected, and will not be announced until after the production has been received in this country. Reginald Warde, who will be in charge of the arrangements for the marketing of the production here, says that Miss Binney's first international feature will be ready this fall.

Mr. Warde, who is representing the Ideal Film Company in the United States, declares that *A Bill of Divorcement* will be the first of a series of productions made on the same basis and carrying the greatest possible box-office value for the American and other English-speaking markets of the world.

Director Paul Powell and players in "Borderland," a Paramount picture—Agnes Ayres, Muriel McCormac, 3½ years old, and Ruby La Fayette, 78 years old

Select Pictures to Release Wilde Play

"A Woman of No Importance" Will Be Presented June 20—Pre-Released Exhibitions Also Planned

Oscar Wilde's "A Woman of No Importance" has been secured by Select Pictures Corporation for release under date of June 20. The work was shown for the first time to the newspaper reviewers June 2, and there is likely to be some pre-release exhibitions of this picture the week starting June 12.

Oscar Wilde's work has always been a matter of interest to the American reader of recognized literature. Of his several plays, "A Woman of No Importance," was best received on this side when, a few years ago, Rose Coghlan starred in it, following stage presentations of other plays by the talented Irish author. "Lady Windermere's Fan" and "The Importance of Being Earnest" are other Wilde plays that have been staged in America.

American theatregoers who witnessed Rose Coghlan's presentation, in which Maurice Barrymore, Effie Shannon, Robert Taber, Grant Stewart, Thomas Whiffen and Louise Thorndyke Boucicault had important roles, are assured by Select that in casting the screen presentation players were selected who would stand comparison with the stage cast.

Milton Rosmer plays the role of George Harford, the dashing philanderer, done on the stage by Maurice Barrymore. Fay Compson is Rachel, played by Rose Coghlan, and the remaining cast introduces Lila Walker, Daisy Campbell, Julie Hartley-Wilburn, Gwen Carton, Dorothy Fane, Hetta Bartlett, Gray Murray, Henry Vibart, Ward McAllister, Ralph Forster and George Traverse.

"A Woman of No Importance" was directed by Dennison Clift. It is in five reels.

First National Production Units Work at Top Speed

No summertime let-up of activities is as yet visible among the producing units releasing through Associated First National, according to reports received this week from the West Coast and the Eastern studios.

Richard Barthelmess is now making *The Bond Boy* at the Biograph studios in New York. It is a dramatic story by George Washington Ogden. A murder mystery is one of the features. It is being directed by Henry King, and the cast includes Mary Alden and Mary Thurman.

Constance Talmadge started production last week on *East Is West*, an adaptation of the Broadway success. It is probable that Director Sidney Franklin will take the principals of the cast to China for the exteriors.

John M. Stahl, who recently completed *One Clear Call*, is now making a spectacular drama, entitled *The Dangerous Age*, based on an original theme by Frances Irene Reels. Lewis Stone heads the cast.

Having finished *The Woman Conquers*, Katherine MacDonald is now engaged in filming *White Shoulders*, based on a *Saturday Evening Post* story by George Kibbe Turner. Tom Forman, who is directing, also plays a part, and the rest of the cast includes Bryant Washburn, Little Richard Headrick, Nigel Barrie, Lillian Lawrence, Charles French, James Barrows, Lincoln Stedman and Fred Malatesta.

Allen Holubar is now completing the editing and cuttings of *Hurricane's Gal*, a spectacular drama of the sea with Dorothy Phillips as the star.

Preparations are now in progress for the next Norma Talmadge production, with *Infatuation* completed. It will be an adaptation of the stage play by Robert Hichens, *The Voice From the Minaret*, a tale of Oriental love and adventure. Frank Lloyd will direct.

Buster Keaton has just finished *The Frozen North*, a burlesque on wild and woolly melodramas, and is making *The Electric House*.

Charles Chaplin's next comedy is destined to be one of his best, judging from the time involved in making it. No hint as to the nature of the comedy has issued from the Chaplin headquarters.

At the Mack Sennett studios Mabel Normand's latest starring vehicle *Suzanna*, a Spanish tale, is being edited by Director F. Richard Jones, and the two-reel comedy companies are hard at work.

Richard Walton Tully, the creator of *The Masquerader*, with Guy Bates Post as the star, which will be released in the Fall by First National, is now shooting the first scenes for the second Post pictures, *Omar the Tentmaker*. James Young is directing.

While Marshall Neilan is taking advantage of a well-earned vacation, his studios forces are cutting *Her Man*, a story of a small town journalism. The story, by George Pattulo, originally appeared in the *Saturday Evening Post*.

Hope Hampton's latest production, *The Light in the Dark*, is now being edited in the East. It was adapted from William Dudley Pelley's novel, "White Faith," and was directed by Clarence L. Brown. The supporting cast includes Lon Chaney, E. K. Lincoln, Dorothy Watters, Dobie Davidson and Edgar Norton.

Big Theatres Show "John Smith," New O'Brien Production

The Victor Heerman production of *John Smith*, in which Eugene O'Brien makes his final appearance as a Selznick star, has been shown in many of the big theatres throughout the country on pre-release. Houses on the Loew circuit that have first run on the Selznick product played the picture some time in advance of its regular distribution date, June 10, and the State-Lake gives the feature its first Chicago week starting June 12.

It was at the State-Lake that O'Brien was billed for his second week in vaudeville (having opened at the Columbia, St. Louis) when it became necessary for the Selznick star to cancel his date because of illness. Patrons of the State-Lake are declared to be "O'Brien fans" and every picture in which he has lately appeared has found its way to the State-Lake screen with a welcome assured.

Universal Revives Two Reeler as an "Old Time Movie"

Universal has aroused interest among exhibitors by a two-reel novelty release consisting of a re-issue of an old Mary Pickford picture, made by Universal twelve years ago, when Miss Pickford was first becoming known as a screen personality. The title is *Going Straight*, and it unfolds a story of a Salvation Army lassie and a reformed crook. King Baggot, now one of Universal's directors, then a member of Universal's stock company, plays opposite Mary.

The picture has been re-edited and interspersed with humorous and enlightening sub-titles calculated to send any audience into roars of laughter, despite the apparent seriousness of the story.

Imposing Cast for "Knighthood," Starring Miss Davies

Cosmopolitan Productions eleven reel feature, *When Knighthood Was In Flower*, in which Marion Davies stars, is now practically completed. The cutting is being done under the supervision of Robert G. Vignola, who directed the picture.

The picture will be notable, it is said, for the beauty of the scenery and costumes, which have been designed under the direction of Joseph Urban, head of the Cosmopolitan scenic staff.

The cast is so large that a list of the players almost seems like a directory of lights of the screen and legitimate stage. The following is a partial list:

Marion Davies, Ruth Shepley, Theresa Maxwell Conover, Lyn Harding, Forrest Stanley, Ernest Glendinning, Pedro de Cordoba, Charles Gerard, Arthur Forrest, George Nash, Johnny Dooley, William Kent, Gustave Von Seffertitz, Macey Harlam, Arthur Donaldson, Dowing Clark, Mortimer Snow, George Ogle, Constance Berry, Ann Warwick, Arlene Booth, Rena Morgan, Marguerite Draper, William Cooley, Henry van Bousen, George Partridge, Henry Guttman, Henry West, Carl Hayes, Martin Faust, Henry Tanner, Douglas Garden, Guy Coombs, Paul Panzer, Charles Brook, George Humbert, Helen Lindroth, Maud Hill, Ora Jones, Marie Schaeffer, Dorothy Knight, Augusta Perry, Bernard Reinold, Basil Broadhurst, R. Bongini, Alan Brander, Con MacSunday, Antrim Short, Francis J. O'Rielly, William Norris, William Powell, Orville Cauldwell, Flora Finch, J. McDuff, Lindsay Hall.

Harry M. Crandall at First National Office

Harry M. Crandall, prominent exhibitor of Washington, D. C., on Monday took up his duties as a member of the First National Rotating Committee, to serve two weeks in that capacity.

Under a plan adopted several months ago, each of the 26 original First National franchise holders spends a fortnight at the New York headquarters of the corporation, acting in an advisory capacity with the officers and executive committee.

The Rotating Committee was an outgrowth of recommendations made at the Get Together of franchise holders in Chicago last October. In effect it provides direct representation of the franchise holders at the New York office and a voice in the management of the company.

Mr. Crandall succeeded I. H. Rubin, of Rubin and Finkelstein, Minneapolis, franchise holders, who completed his two weeks of service last Sunday.

Cast Completed for Next D. W. Griffith Production

New faces will appear in D. W. Griffith's next production for the United Artists program.

The completed cast includes Carol Dempster, Porter Strong, Henry Hull, the young man who has been so successful in the stage play, *The Cat and the Canary*,; C. H. Croker-King, the star of *Bull Dog Drummond;* Morgan Wallace, Margaret Dale, Frank Wunderlee, Frank Sheridan and Irma Harrison.

The picture will be in seven reels. Mr. Griffith has begun the active filming of the opening scenes.

Paramount to Use 1200 Newspapers

Advertising Co-operation with Exhibitors for Paramount Week Will Be Bigger Than Last Year, Company Announces

With the fifth annual Paramount Week, Sept. 3-9, just three months away, the Paramount advertising department already has its campaign completely mapped out, even to the preparation of the newspaper copy to be used.

Although Paramount long ago set new records in the matter of advertising co-operation with exhibitors, and has eclipsed its own previous achievements with each succeeding Paramount Week, this year's campaign, according to an announcement from the company, will surpass all others in size and scope. Last year, approximately 900 newspapers were used as the media for the company's direct contribution to the exploitation budgets of the exhibitors participating in Paramount Week. This year, the number has been increased 33 1/3 per cent, the plans calling for the purchase of advertising space in more than 1,200 newspapers in some 900 cities and towns.

The largest space to be used will be full pages in about one hundred of the biggest newspapers in the country. The remainder of the papers on the list will run space ranging from six full columns to a minimum of 900 lines, the latter space being equivalent to an advertisement five columns in width and more than twelve inches deep.

These advertisements, as before, will contain a full list of all the participating exhibitors in the territory covered and, wherever space will permit, the complete week's program of the exhibitor. It is the purpose of the company that every exhibitor co-operating in the Paramount Week celebration shall be adequately advertised in the local press at Paramount's expense, and when it is considered that last year nearly 10,000 exhibitors participated in Paramount Week, and that it is confidently expected that this number will be exceeded this year, some idea of the immense scope of this newspaper campaign may be gained.

This newspaper campaign will be supplemented by a big smash of magazine advertising, which will start early next month and keep magazine readers, especially the motion picture fans, constantly reminded of the program of productions which Paramount is to release next season. Full pages and double-page spreads will be used in the *Saturday Evening Post*, the *Ladies' Home Journal* and all of the fan magazines and the climax will be reached with a double truck in the *Post* of September 2 in which Paramount Week is announced.

Lillian Gish to Appear in Own Productions

D. W. Griffith, Inc., is now completing plans for Lillian Gish, probably the best known of all Griffith stars, to appear in a series of her own production under the supervision of Mr. Griffith. The films will be distributed by the United Artists Corporation.

Miss Gish will continue her film work under the same methods that have proved so successful with Richard Barthelmess, a former Griffith star. From an unknown juvenile to stardom was Barthelmess' progress under Griffith's direction, and his appearance in his own productions has been one of the conspicuous successes of the year.

Although having her own company, Miss Gish will produce under the management of D. W. Griffith, Inc., and her company will work in the Griffith studios.

Use Brooklyn Church to Film Parts of "The Silent Voice"

Distinctive Productions, Inc., recently was permitted to use St. Ann's Protestant Episcopal Church, Brooklyn, New York, for several interior scenes in its forthcoming George Arliss picture entitled *The Silent Voice*, Dr. Cuthbert, Assistant rector of the church, one of the oldest in Brooklyn, is a strong Arliss admirer and also a believer in the future of the motion picture. It is the first time that any of the historic edifices of the celebrated "City of Churches" was ever utilized for motion picture purposes.

While this was taking place an audience in another church was listening to a lecture on *The Ruling Passion.* This was the Church of the Redeemer, Newark, N. J., whose pastor, Dr. Henry R. Rose, gave a talk on the film illustrated with colored slides. Almost one thousand were present. Dr. Rose will be remembered by exhibitor readers for his recent attack on screen censorship methods.

He later repeated his lecture at the Central Y. M. C. A., Brooklyn, and wrote as follows to Arthur S. Friend: "I am thinking favorably of taking this lecture to Lake Mohonk House where I spend a part of my vacation and let the guests enjoy it. They represent the very best people of the country."

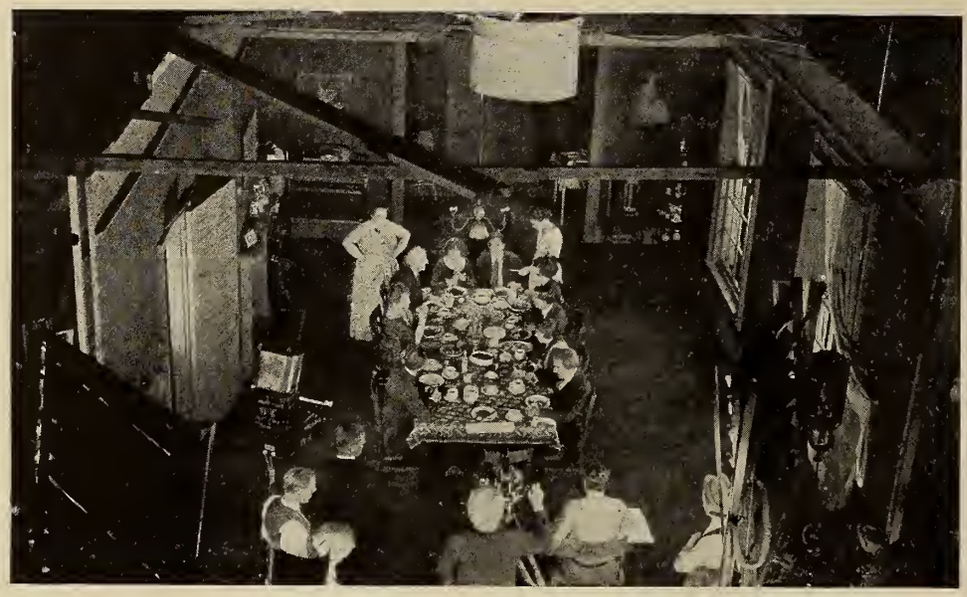
Many Exhibitors Visit Coast to See "Grandma's Boy"

The premier run of the Harold Lloyd-Associated Exhibitors feature *Grandma's Boy*, which opened at the Symphony Theatre, Los Angeles, May 13, already has established two undeniable facts, according to announcement. One is that the showing "struck home" with patrons, for during the first two weeks there was a line constantly in front of the theatre.

Another outstanding fact is the number of exhibitors who are viewing the picture. Showmen from Washington, Arizona and Colorado, in addition to California exhibitors, have already seen the picture.

Dr. Breckwedel, manager of the Symphony, played host to out-of-town exhibitors who went to Los Angeles especially to see this feature.

Although it has been advertised that this showing will be the only one until the official release date, the Los Angeles offices of Associated Exhibitors and Pathe have received more than a score of applications for summer dates. It is announced that absolutely no other dates will be allotted until this engagement has been completed.



A "still" photographer in the rafters snaps a picture of the Anita Stewart company making a boarding house scene for "The Woman He Married," First National

Metro to Screen "Peg O' My Heart"

Laurette Taylor to Appear in Film Version of Her Greatest Stage Success—Hartley Manners to Assist in Direction

Laurette Taylor will make her screen début in a Metro production of *Peg O' My Heart*, her greatest stage success, and one of the most popular plays ever to be presented on the English-speaking stage.

This was learned this week from the home offices of Metro in New York, after the closing of a contract between the company and J. Hartley Manners, author of *Peg O' My Heart*.

The picture will go into production in Los Angeles about July 5. No director has as yet been chosen, it is understood; nor is it known to whom will fall the task of preparing the scenario. Mr. Manners will be at the Metro studios in the west during the making of *Peg O' My Heart*. He has volunteered to aid in any way he can the proper reproduction in pictures of his play. This arrangement is comparable in a measure to the assistance lent the Metro production staff by Vicente Blasco Ibanez, prior to the screening by Rex Ingram of Senor Ibanez's novel *The Four Horsemen of the Apocalypse*.

Miss Taylor's entrance into motion pictures is in itself a move of big import. She is one of the few of the great American actresses never to have given an impersonation before the camera. Maude Adams is the only other of that rank whose name, upon brief reflection, comes to mind as having withheld her art from the screen. Whether Laurette Taylor will continue to appear in pictures is problematical.

Henry King, who has signed a contract to direct four more pictures for Inspiration Pictures starring Richard Barthelmess. Mr. King is now filming the fourth of the Barthelmess series

"The Real Adventure" Gets Praise from Exhibitor and Critic

The Real Adventure, starring Florence Vidor, to be released by Associated Exhibitors, got off to a flying start, according to reports from the Associated offices.

The opinion of Charles W. Picquet, general manager of the Pinehurst Theatre Company, owner of the Carolina Theatre, Pinehurst, N. C., is expressed in the following letter:

"I have just seen Florence Vidor's new picture, *The Real Adventure*, and I am glad to be able to state that I was delighted with it. Here is a picture that you can boost as a picture of the 'better class,' and a picture that is going to please anywhere."

The picture opened a successful week's run at the Gift's Theatre, Cincinnati, May 28. Following the first showing the Cincinnati *Inquirer's* reviewer said:

"It is a stimulating photodrama, and its merit is due in no small part to the acting of Florence Vidor."

Alice Brady in Pictures After Year's Absence

With the beginning of production work on *Missing Millions*, one of Jack Boyle's *Boston Blackie* stories, Alice Brady returned to the screen Monday after a year's absence, re-opened the Paramount Long Island studio, which has been closed for eleven months, and made her début as a Paramount star.

Miss Brady's last motion picture work was done in Realart pictures nearly a year ago. Since that time she has been appearing on the legitimate stage.

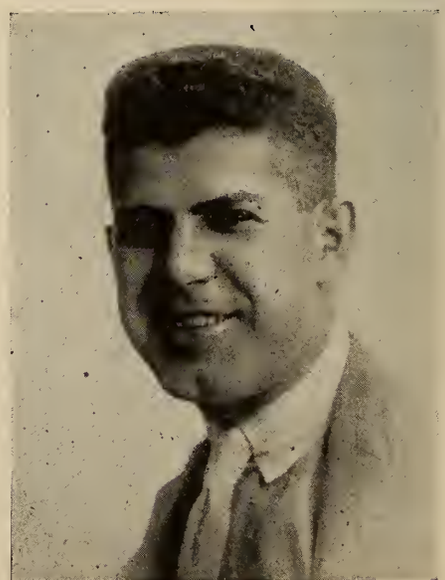
David Powell, who recently completed work as Gloria Swanson's leading man in *Her Gilded Cage* and in *The Siren Call* at the Paramount West Coast studio, will have the leading male role, that of *Boston Blackie*. Others in the cast are Sidney Herbert, who won much praise for his work in *Orphans of the Storm;* William B. Mack of *Within the Law* fame; George LeGuere, who has appeared in several Metro productions; Frank Losee, one of the screen's best known heavies; John B. Cook, Riley Hatch, Beverly Travers and Alice May.

Joseph Henabery will direct the picture from the adaptation by Albert Shelby Le Vino.

R. William Neill Directing Picture for Equity

R. William Neill, who is directing *What's Wrong with the Women?"* for Dr. Daniel Carson Goodman at the Biograph studios, which will be released through Equity Pictures Corporation, has many screen productions to his credit.

Neill launched his directorial career on the Coast, assisting Raymond West in the production of *Civilization*, for Thomas H. Ince. He directed Constance Talmadge in *A Woman Gives* and *Dangerous Business*. He was then engaged by Famous Players, for whom he directed *Something Different*, *The Idol of the North*, and *The Conquest of Caanan*. More recently he directed Rex Beach's *The Iron Trail* for United Artists.



E. H. Brient, newly-appointed Associated Exhibitors' sales representative in St. Louis, Mo.

Madge Kennedy's New Series Directed by Henry Kolker

Henry Kolker is directing Madge Kennedy in her new series of six productions, the first two of which are to be an adaptation of *Dear Me* and *Dorothy Vernon of Haddon Hall.*

A short time ago Mr. Kolker returned from Rome, Italy, where he directed an Italian spectacle adapted from the F. Marion Crawford novel, "Sant Alario."

Mr. Kolker was for years a prominent player and director on the stage. He played many leading parts and several star parts and at one time was a well-known Shakespearean actor.

Several well-known screen players were added to the all-star supporting cast of Miss Kennedy during the past week. In addition to Monte Blue, Vincent Coleman, Dore Davidson and Emily Fitzroy, previously announced as having important roles, the cast of the first production includes Pedro De Cordoba, William H. Tooker, Fuller Mellish, Charles Kent, Winifred Harris, Charles Eldridge and Charles Moore.

Alma Hinding, Star of Nordinsk Films, Visiting New York

In the course of a tour around the world, Alma Hinding has been spending a few weeks in New York. Miss Hinding, who is one of the earlier and successful screen players of Europe, is accompanied by her husband, Hans Gade, who besides being a publisher also is a director of motion pictures. Miss Hinding has been featured in fifty-five Nordinsk productions, but has not appeared before the camera during the past two years.

The Gades have just completed a trip in Brazil and the Argentine, including a stop in the West Indies, and from New York will make a visit to Los Angeles, proceeding by way of the southern route and visiting Mexico.

Mr. Gade said it was not Miss Hinding's intention to sign any contract during the trip but that after touring China, Japan and India and returning to their home in Copenhagen it was their intention to come to the United States in 1923.

Change Title of Norma Talmadge Production to "Infatuation"

Infatuation has been definitely decided upon as the title of the Norma Talmadge production based on the Honore Balzac novel, "The Duchess of Langeais," and filmed under the temporary title of *The Eternal Flame*, First National announces.

Announcement of the change in title was made in the following telegram sent to the New York offices by J. D. Williams, now in Los Angeles:

"We have decided to change title from *The Eternal Flame* to *Infatuation.* I think this is great title and suits the picture. Prepare greatest advertising campaign on this production we have had on any up to date. Am sure that production will measure up to every expectation. It is simply class and Fifth Avenue from start to finish. Shows Norma Talmadge's wonderful personality and work. Marvelous cast, including Conway Tearle, Rosemary Theby and Otis Harlan. One of the finest love stories ever thrown on the screen."

Ragland and Frank Touring Country

Will Discuss Booking Plans with Exhibitors for Harold Lloyd's New Picture, "Grandma's Boy"

Starting in different directions, and each with a different itinerary before him, J. C. Ragland, secretary, and W. B. Frank, general sales manager of Associated Exhibitors, have left New York City for extensive tours of the country. The respective trips are being made in connection with the distribution plans for *Grandma's Boy*, Harold Lloyd's first five-part picture.

Reports from exhibitors who have seen this offering, have made demands upon Associated Exhibitors offices for bookings. Showmen throughout the country have coupled their offers with suggestions of runs extending beyond the period ordinarily set for for any attraction.

President Arthur S. Kane of Associated, after a series of conferences with his executives and members of the field staff, decided that arrangements for distribution could best be perfected following face-to-face talks with big theatre owners and managers. Hence the decision for Mr. Ragland and Mr. Frank to make tours of the country, with personal meetings with exhibitors. Each of these tours will occupy several weeks, the itineraries being by no means limited to exchange cities but including also many other key centers in almost every region.

On his trip Mr. Ragland will visit in the following order, Philadelphia, Baltimore, Washington, Richmond, Charlotte, Atlanta, Birmingham, Memphis, New Orleans, Dallas, Oklahoma City, Kansas City, Omaha, Des Moines, Chicago, Springfield, Ill., St. Louis, Louisville, Cincinnati, Cleveland and Pittsburgh.

Mr. Frank's itinerary will take him to Boston, Albany, Buffalo, Cleveland, Detroit, Indianapolis, Chicago, Milwaukee and Minneapolis.

R-C Picture to Have B'way Showing

"In the Name of the Law" Will Be Given Pre-Season Run at Geo. M. Cohan Theatre, N. Y.

R-C Pictures Corporation this week made its first public announcement of *In the Name of the Law*, an Emory Johnson production which will be released as a Fall special, following a first run in a Broadway theatre which is now being arranged. *In The Name of the Law* was originally titled "The Midnight Call" and was purchased by P. A. Powers immediately after he acquired a controlling interest in R-C Pictures several months ago.

The R-C production will start its preseason engagement in the George M. Cohan theatre in the early part of July and will be issued to exhibitors in the early fall. Negotiations were carried on with Max Spiegal, who has just taken the theatre under his control, and *In the Name of the Law* will be the first big picture to play that house.

In the Name of the Law is announced as an all-star production with a cast including Johnnie Walker, Ralph Lewis, Ella Hall and Claire McDowell as well as Master Bennie Alexander, Josephine Adair, Johnny Thompson and Jean Adair. The story revolves around the simple home life of the middle class American family and is developed with pathos and heart interest.

The R-C exploitation and advertising department has been concentrating for some time on preparing suitable material for this picture. R-C is now in possession of more than one hundred letters of commendation from police chiefs throughout the country, all of whom have said they will give their personal support to this picture, as one of the very few which has ever shown the American policeman in his true light. Under tentative plans tie-ups of various sorts will be arranged with the police forces. The picture has already been shown to the Police Honor Legion of New York at a special meeting and was greeted enthusiastically as an accurate story of police life.

By the time the picture is released, R-C will have prepared the most comprehensive and elaborate exploitation material it has ever issued, it is declared.

Fox Donates $10,000 to British Exhibitor Fund

William Fox entertained by a large gathering of British exhibitors at the Hotel Metropole in London on June 2, expressed keen sympathy with the fight against the twenty-five per cent entertainment tax and headed the list of donors to a fighting fund with a contribution of $10,000. Amid great enthusiasm a fund of $40,000 was subscribed.

This news comes to Exhibitors Trade Review in a cable from Alderman Trounson, president of the Cinematograph Exhibitors' Association of Great Britain.

Gloria Swanson Back from Europe with Six Trunks Full of Gowns

Gloria Swanson, star in Paramount pictures, was among the arrivals from Europe last week on the *Mauretania.* Incidentally, she won the distinction of being the last passenger to leave the dock, for it took the customs officials three hours to check her declaration. Miss Swanson, who left five weeks ago with one trunk returned with six, all of them full of Parisian gowns and wraps.

A large part of the wardrobe Miss Swanson brought back is for use in her next picture, *The Impossible Mrs. Bellew*, which is already in production at the Lasky studio in Hollywood.

Neilan, Back from Europe, to Start First Goldwyn

Marshall Neilan is back in New York after spending several weeks in Europe. He will proceed within a few days to Goldwyn's Culver City studios to begin work on his first picture under his arrangement to make all of his productions for a term of years in association with Goldwyn.

His first picture will be a film version of one of the biggest of recent successes on the speaking stage, the identity of which Goldwyn is not yet ready to disclose.

Buster Keaton and his company at Truckee, Cal., shooting "The Frozen North" for First National

Nine Productions Keep Lasky Studio Force on Jump

With hundreds of people working and about nine productions under way, the Lasky studio at Hollywood just now is one of the busiest places in the film world.

Cecil B. DeMille, with his Roman spectacle as a vision in *Manslaughter*, occupies a big part of stage four. About three hundred extra people and others take part. Leatrice Joy, in a marvelous costume, is the hostess at the revel. Thomas Meighan and Lois Wilson, together with other principals, appear in the big scene, which forms an interlude to the modern story of a modern girl who becomes reckless and pays the penalty. Jeanie Macpherson wrote the adaptation.

A big ballroom scene is now being staged by George Melford for *Burning Sands*—rich, brilliant and wonderfully set. Wanda Hawley and Milton Sills are featured, while in the cast are Jacqueline Logan, Robert Cain, Winter Hall, Louise Dresser, and others.

On another stage Penrhyn Stanlaws is making scenes for *Pink Gods*, with Bebe Daniels and James Kirkwood featured, and Anna Q. Nilsson, Raymond Hatton, Adolphe Menjou and others in the supporting cast.

The Irvin Willat production, *On the High Seas*, entails scenes which will be taken largely on the water. Dorothy Dalton and Jack Holt are featured and Mitchel Lewis appears in a strong character role.

Wallace Reid and company making *The Ghost Breaker*, under the direction of Alfred Green, with Lila Lee in support. Walter Hiers has his first experience in black face as a funny negro servant.

Pirates, seventeenth century swashbucklers, and ladies-in-waiting, Indians, colonists, and what not, take part in George Fitzmaurice's production for Paramount of *To Have and To Hold*, which Ouida Bergere adapted. Betty Compson and Bert Lytell are featured, and Theodore Kosloff is a picturesque villain. Alternating scenes at the studio and on location keep this company on the jump.

The same may be said for James Cruze and his troupe of actors who are making *The Old Homestead*—a modern picture version of America's second greatest stage classic. The Lasky ranch, where the village and the old homestead are built, is the scene of much of their activity.

Sam Wood is getting in shape for his next production, starring Gloria Swanson, titled *The Impossible Mrs. Bellew*. Pending the return of Miss Swanson from her European trip, Mr. Wood is now busy with establishing shots and scenes in which the star does not appear.

Production of Agnes Ayres' picture, *Borderland*, under the direction of Paul Powell, is drawing to a close. The final scenes, in which Miss Ayres is attired in a ghost costume, require most exacting work on the part of the cameraman, with much complicated double exposure. Milton Sills is Miss Ayres' leading man in this picture, which is from an original story and scenario by Beulah Marie Dix.

Douglas Fairbanks in the role of Robin Hood, picturesque bandit of early English history. "Douglas Fairbanks in Robin Hood," a United Artists release

Is Your Copy in for the Directory Number?

"Storm Is Coming" Will Be Written in Sky by Universal

Universal is making arrangements for the most gigantic advertising for *The Storm* that ever has been attempted in the moving picture or any other field. The name of the picture and other data concerning it will be emblazoned in letters five hundred yards tall.

The effect will be obtained by a method new in the realm of advertising, and one which has only been experimented with in a small way up until now. The message concerning the big Universal-Jewel production, starring House Peters, will be written in the sky. It is estimated that the entire message of half a dozen words will stretch across at least ten miles of sky, at a height of several miles.

The air-writing recently was tried out in London for the *Daily Mail*. Captain Turner, an English birdman, startled the hordes at Derby Day at Epsom by writing the words *Daily Mail* in the sky. The effect was all the more uncanny by reason of the fact he was so high his airplane could not be seen from the ground.

Captain Turner later repeated the stunt over London, to the amazement of millions. It is estimated that many millions of cubic feet of smoke were used in the stunt. This smoke is produced by a patented process.

Carl Laemmle, president of the Universal Film Manufacturing Company, is in communication with Lord Northcliffe concerning the American rights to the smoke patents.

European Motion Picture Co., Ltd., to Distribute Entire Universal Film

With the formation in London recently of the European Motion Picture Company, Limited, it is announced that that organization in future will distribute the entire forthcoming product of the Universal Fim Manufacturing Company. The London office of the new company will be opened shortly at 167-169 Wardour Street.

The Board of Directors of the new organization at their first meeting appointed as Managing Director, Edwin J. Smith, one of the best known film men in America, and an expert in sales and distribution on the other side of the water.

Wheeler Oakman in R-C's "Son of the Wolf"

Live News of the West Coast

BY RENEE BEEMAN

J. D. WILLIAM of First National is in Los Angeles on a business trip and it is his intention to remain for several weeks. His interest is centered in the new programs under way for several new contracts that have recently been signed under the First National banner.

The Mission Film Corporation which has just released *Science or God* is now producing a short screen version of the famous old song *The Ninety and Nine*. Clarence Geldert is directing and Nigel De Brulier is portraying the role of the Shepherd. The picture is being made on the Melone ranch near San Francisco.

Carter De Haven and his wife, Flora De Haven are two of the busiest people in the film colony these days. They have already completed two pictures for the R-C Company. The first being titled *Alone at Last* and the second is called *Christman*.

The third production is now under way with the working title of *Their First Vacation*. A fourth picture is already in the synopsis form and will be started immediately after the completion of the present one.

During the filming of *Their First Vacation* the entire company went to Merced Falls, Cal., to take some thrilling scenes in and about the Yosemite Lumber Company's sawmill. Over 500 were laid off for the entire day to allow Mr. De Haven to get the scenes he required. The De Havens are the busiest people on the R-C lot, or almost any other lot in Hollywood.

Neal Burns and Viora Daniel of the Christie Comedy Co., will be featured in *The Son of a Sheik*, which has been started under the direction of Scott Sidney.

Baby Gloria Joy, formerly of pictures and lately of vaudeville has signed a contract with R-C for a series of two reel comedy dramas. Work will begin on the first of the series about the first of June with Sherwood MacDonald directing.

Harold Lloyd's five reel production *Grandma's Boy* having its world premier at the Symphony Theatre, Los Angeles, is proceeding to crash all records which Lloyd set for the house with his last production, *The Sailor-Made Man*.

Grandma's Boy has set a new attendance record for the house.

Mildred Davis is given a good opportunity in this five reeler, and Charles Stevenson and Dick Sutherland gather in the laughs with their villainy, while Anna Townsend as the grandmother scores an individual triumph. The picture is shown with a very clever musical score compiled by the orchestra leader, Ted Henkle.

Our Mary is on location at Chatsworth Park, Cal., which is a suburb of Los Angeles. It is situated 30 miles by motor and to this place the star rides daily, sometimes as early as seven o'clock in the morning and seldom returning until after dark in the evening.

Often times she will go from location to the studio without dinner to clean up some detail of business.

Director John S. Robertson has been loaned by the Famous Players Lasky for this one picture. He will be recalled as the director of *Sentimental Tommy*.

The Astra Studios, comprising 26 acres, have been taken over by Fred L. Bagley formerly assistant general manager for Charles Chaplin and for four years comptroller at Universal.

He has one company now producing and will have several more units quartered on the lot before very long. He will completely remodel the studios, the name of *Astra* will be discarded, a reservoir now on the grounds will be turned into an artificial lake and the plant otherwise beautified. Mr. Bagley is hoping to make this one of the finest studios on the West Coast.

Henry MacRae, director of *Cameron of the Royal Mounted* and other Ralph Connor films has been selected as the director for *The Man from Glengarry*, an Ernest Shipman production.

The cast includes Ralph Faulkner, Amders Randolph, E. L. Fernandez, Harlan E. Knight, Pauline Garon, Marion Swayne and William Colvin.

The Glengarry School Days will follow *The Man from Glengarry* with the same director.

The Rapids, a story of Sault Ste. Marie, is now being put in scenario form; the actual shooting on it will begin about the middle of June. *The Chivalry of Keith Leicester* will be made at a later date in about the city of Vancouver, B. C.

Ernest Shipman is disposing of some of his foreign holdings in order to give his personal attention to these activities and expects to have a large number of Canadian productions ready for the fall release.

William Colvin, who managed the Italian production of F. Marion Crawford's *Sant Ilario* in Rome for Mr. Shipman, has been signed as producing manager of the Canadian film productions.

Anita Stewart will return from New York in time for the Los Angeles release of her latest picture, *The Woman He Married* which is a Louis B. Mayer-First National release, directed by Fred Niblo.

Al Christie has sent his brother and his studio staff his first bulletin from London, immediately on reaching the other side. He says London is a fine place and believes it has a future.

Among other observations he says it reminds him of his old birthplace, London, Canada. Christie was also surprised to hear such a great number of people speaking un-American English. He is reported to have found almost as many English actors at the Savoy Hotel, London, as he did at the Hotel Hollywood.

His first night in London he saw a preview of Harold Lloyd's *Sailor Made Man*.

Lewis Stone has been engaged by Louis B. Mayer for the leading role in the next John M. Stahl production. This will be the second picture Mr. Stone will appear in under Mr. Stahl's direction, the former being, *The Child Thou Gavest Me*. He will start at the Mayer Studio as soon as he completes his part in *Black Orchids* which Rex Ingram is now directing at the Metro studios.

It is understood that Robert Brunton upon his return from abroad will be associated with the Cosmosart Pictures Corporation.

Harry "Snub" Pollard is burlesquing high life in a two reeler for Hal E. Roach, under the direction of Herman C. Raymaker. Pollard in this comedy is a chauffeur who has married a magnate's daughter, Marie Mosquini. Noah Berry is heavy.

His Rascals, the kiddie comedy company at the Hal. E. Roach studios, has started on the third comedy of a series. The current production will be invested in most elaborate sets which have been built at the studio, comprising a beautiful home and ranch house. In addition to the regular featured animals, a monkey and cat will appear in the scenes while the same children will have the leading roles. Tom McNamara wrote the story and Bob McGowan is directing.

William Farnum, Fox Star, will come West at the end of June and will start work on a series of pictures, one of which, at least, will be a costume play; others will probably be Westerns. In the meantime Farnum is to make one more picture in New York. When he arrives in the West he will re-open his house in Hollywood. He will be accompanied by his wife and little daughter.

The Siren Call will have the wonderful Yosemite Valley, Cal., as the background for the dramatic action of this Paramount picture. The Alaskan story by J. E. Nash was adapted by the author and Philip Hurn and has a great amount of exciting action and tense love interest. Dorothy Dalton is featured and will appear as a dance hall girl in the Far North. David Powell is the leading man.

Mary Miles Minter has returned to Los Angeles after spending a few months in Honolulu. *The Cowboy and the Lady*, Clyde Fitch's famous drama, will afford the lovely star her next screen vehicle for Paramount, with Tom Moore in the leading male role.

Alfred Green is directing Wallace Reid in *The Ghost Breaker*, with Walter Heirs in the role of a colored serving man. Lila Lee, who has finished in *Blood and Sand* will interpret the feminine lead.

Rodolph Valentino's next starring vehicle for Paramount, following *Blood and Sand* will be *The Young Rajah* adapted by June Mathis from John Ames Mitchell's story "Amos Judd."

After working on location in a town about 60 miles from Los Angeles, George Melford and company have returned to the Lasky studios and will continue with the production of *Blood and Sand*. The interior settings are exotic in character. Wanda Hawley and Milton Sills are the featured players in this Paramount picture, which is an adaptation by Olga Printzlau and Waldemar Young from the novel by Arthur Weigall. *Burning Sands* is virtually an answer to *The Sheik*, the Melford production.

Finis Fox, who is perhaps best known as a scenario writer, has been engaged to make a seven reel feature from the story, *The Bishop of the Ozarks*, written by H. M. Howard, congressman, lecturer and author. Production will start in the near future.

Short Subjects and Serials

Six More "Leather Pushers" Coming

Universal Announces Second Series of Popular Prizering Two-Reelers, with Same Star, Director and Principals

Plans are under way at Universal City for the immediate production of six more "rounds" of *The Leather Pushers*, the popular two-reel prizering pictures adapted from H. C. Witwer's stories of the same name. The same director, the same star, and as far as necessary the same players will be used in the addition to the series as were used in the original six pictures, now being released.

Harry Pollard has been re-engaged for the new ones, and Reginald Denny, who has been made a Universal star since his initial success in *The Leather Pushers*, will be taken from the production of five-reel features long enough to complete the new "series" of two-reelers.

The Leather Pushers is the story of Kane Halliday, a young society man just out of college, who takes to the prizering to recoup his father's dwindled fortune. Halliday, as "Kid" Roberts, is known as the millionaire boxer. Reginald Denny, the star, not only is a polished actor, but a boxer of note, and proved ideal in the role. The fights, and there is at least one good one in each round, are real prizering mix-ups which have won the praise of pugilists and sport followers the country over.

So unusual has been the success of the first six rounds, especially among women, that exhibitors have flooded Universal with requests for more of the series. Therefore, Universal has just obtained screen rights for six more from the author-humorist, Witwer, creator of the stories.

The original six rounds were made in and around New York City. The series will be completed at Universal City.

Denny's two chief supporting players are Hayden Stevenson and Sam Ryan, who enact the roles of his manager and his opponent's manager, respectively. Denny is just completing *The Kentucky Derby*, a Universal special, in which he is being directed by King Baggot.

A formidable list of West Coast ring favorites is being lined up by Universal for appearance in the new series. Universal reports that *The Leather Pushers* is the most successful short subject series it has ever released. It is known as the Universal-Jewel-Collier series.

Heavy Advertising Campaign to Exploit "The Timber Queen"

Ruth Roland's best serial," as scores of exhibitors are testifying in booking Pathe's latest completed chapter-play from two months to six weeks in advance of release, is scheduled to benefit from the most comprehensive advertising campaign yet undertaken in connection with the distribution of any single offering by the "House of Serials." Pathe declares that its faith in the drawing power of *The Timber Queen* had put a nation-wide advertising enterprise in preparation even before the early episodes of the serial had reached branch exchanges.

In order to give the special advertising the highest degree of efficiency in all of the various districts, Pathe branch managers were called into consultation at an early stage. In twenty-five important cities twenty-four-sheet posters will be lavishly displayed. In fifteen principal centers there will be liberal use of newspaper space. In each instance the favored form of display announcement will be supplemented by the alternative method.

Branch exchange and exhibitor experience with the attractiveness and force of the poster displays designed by the Pathe Art Department has resulted in orders for a vast quantity of this form of advertising.

Burr Aims to Make "Torchy's Feud" Johnny Hines' Best

In the past three months Torchy comedies have been consistently shown in Broadway show-houses, and judging from the calibre of the new Torchys it is believed probable *Torchy Steps Out* and *Torchy's Nut Sunday*, just completed, also will find booking along the Rialto.

Torchy's Feud, which went into production this week, probably will outstrip any other Torchy comedy made, in plot, cast and settings. Johnny Hines and the whole studio staff have plunged into work on the story, the locale of which is in the Kentucky Mountains.

According to Producer C. C. Burr, this will be the most pretentious two-reeler attempted by Hines, and already local color and settings of the Kentucky country are being built on the grounds outside the Burr studio in Glendale. The plot is an elaborate one which calls for continual action from the start to the finish. It will be necessary to cary a large cast and a force of extras in order to portray the clans and tribes into whose feud Torchy is unexpectedly drawn, with humorous and hair-raising incidents as the result.

Sport Review Sales Week to Wind Up Exploitation Smash

As a climax to the exploitation campaign fostered by Weiss Brothers' Artclass Pictures Corporation in behalf of the *Sport Review*, preparations are now being made for a Sport Review sales week. During this week, the date of which will be announced, Artclass and Goldwyn, through which organization the Reviews are released, will co-operate in a concentrated sales drive. An effort will be made to tie up this sales drive with the various newspapers which publish the Grantland Rice sport column inasmuch as Rice is the editor of the film subjects. A special one-sheet will be prepared for the use of exhibitors. This will carry reading matter aimed directly at the public and urging it to see its favorite sport champion and pet summer sport as picturized in the various single reel releases.

A small book will be prepared in the form of a combination booking record and sport almanac. This will be supplied in quantities to exhibitors. A special slide also will be prepared.

During the drive an effort will be made to have exhibitors show one *Sport Review* each day where their change of program permits.

Widely Exploiting "Sherlock Holmes"

Educational Announces Many Helps for Exhibitors Showing Two-Reel Adaptations from the Stories of A. Conan Doyle

A large number of forceful exploitation helps have been announced by Educational Film Exchanges, Inc., for the series of two-reel pictures on "The Adventures of Sherlock Holmes," of which the first, *The Devil's Foot*, has just been released.

A press sheet considerably larger than those usually issued on Educational's two-reel subjects has been prepared on *The Devil's Foot*, which not only will provide publicity helps for this particular picture but will offer suggestions for advertising and exploiting all pictures of the series.

The adventures do not constitute a serial. Each picture puts on the screen complete one of Conan Doyle's original Sherlock Holmes stories. It does not depend on other pictures of the series for interest. But with the same stars in the cast of each picture, and with all of them based on Conan Doyle's stories about Sherlock Holmes, most ideas for exploitation can be worked out successfully on any picture of the series.

A stock one-sheet poster presenting an artistic interpretation of the character of Sherlock Holmes is available for announcing any picture of the series, in addition to the regular one-sheet and three-sheet on each release.

Many novelties have been prepared which will be especially attractive to children. These include a complete Sherlock Holmes disguise, printed in colors, to be cut out from a large sheet. On this sheet is a space for the theatre to announce the date of the next showing of "The Adventures of Sherlock Holmes."

A detective badge will be another attraction for children. Snipes one-sixth the size of a one-sheet will bear different messages.

Interest in this series of short subjects has already reached a high point, although the first subject has just been released. So great has been the demand for them that it was necessary to rush prints and accessories on the first picture, *The Devil's Foot*, to provide for a number of pre-release showings in the biggest cities of the country. Not only New York, where it showed at the Cameo Theatre, but Kansas City and other key centers have already had their first showings.

Reviews of this picture have been decidedly favorable.

Clean Comedies or None, Says Roach

At Conference of Production and Technical Staff, Coast Funmaker Outlines His Views as to What Public Expects

"If you cannot make comedies clean, don't make them at all." That was Hal Roach's most emphatic utterance upon the occasion of the conference held at the Roach Studios, Culver City, Cal., on May 24, to which he had summoned the members of his production and technical staff. These included directors and scenario writers.

Primarily, the conference was called to discuss the comedy situation and to make plans for fall releases. At the present time, in addition to the Harold Lloyd comedies, Mr. Roach has three other comedy companies at work, the "Snub" Pollard, the "Jimmy" Parrott, and the kiddie-animal units. All of this largely increased Roach comedy output is aimed at Pathe distribution, under the arrangement effected when the producer visited New York last winter.

Hal E. Roach, producer of Pathe Comedies

"I would rather," said Mr. Roach at this conference, "that a thousand persons be disappointed by a comedy that is poor because of a lack of laughs than to have any one person offended by a questionable bit of business."

Genuineness in comedy making was another serious topic of discussion. One reason why many comedies fail to "get over," in Mr. Roach's opinion, is their lack of sincerity. He continued: "There must be a sense of reality about pictures, or you immediately lose the support of your audiences. If you have to use a police patrol, for instance, for goodness' sake use a real one.

"Make your characters real, and also your settings. Surround your pictures with 'class.' The public to-day looks for the same finished product in comedies that it does in so-called feature productions. The sooner we get this idea firmly planted in our minds, the sooner comedy is going to win the recognition which it deserves in amusement ratings. The public craves comedy to-day. There is not one person in a thousand who does not enjoy clean, wholesome fun on the screen."

Producer Roach predicted a return to normal conditions in the Fall.

Showy Backgrounds for Peggy

The Bernheimer estate, one of the show places of California, for the first time in its existence, has been loaned for the exteriors of a moving picture. This will be Baby Peggy's release in which she plays the part of a messenger boy.

The estate is valued at $6,000,000, and is situated on a high elevation. The house is noted for its art treasures and its magnificent gardens. Interior as well as exterior views have been shot.

Hodkinson to Issue Twelve One-Reelers Devoted to Sports

The W. W. Hodkinson Corporation announces this week that it will release a series of twelve one-reel sporting pictures under the general title of *Days Afield With Rod and Gun*. The series will be made under the personal supervision of Eltinge F. Warner, editor of the magazine *Field and Stream*, and will be ready for release beginning in the early fall.

One of the pictures in the series will figure as an early release. W. W. Hodkinson, president of the W. W. Hodkinson Corporation, is featured in this picture.

All twelve pictures in the series will deal with out-of-doors sporting subjects and the stories will be written around actual experiences with rod and gun. Some will picture big game hunts in Africa, trapping and shooting in the far north and hunting expeditions in South American jungles. Deep sea fishing and fishing along the streams and in the lakes of America will also be shown.

Two Educationals Playing Broadway Week of June 4

Educational Pictures are represented on New York's Broadway during the week of June 4 with a Torchy Comedy and one of the Wilderness Tales by Robert C. Bruce.

Torchy and Orange Blossoms went into the Rialto Theatre, while *My Country*, the only one of the current series of Wilderness Tales which is not based on a dramatic story, but which has been called the "most beautiful scenic ever made in this country," was run at the Capitol.

The preceding week marked the close of a long run on Broadway for *From Dawn to Dusk in Egypt*, one of Educational's World Wanderings. After an extended stay at the Criterion with *Loves of Pharaoh*, it went to the Rivoli for another week, making ten weeks in the two houses.

New Yorkers See New Pathe Issue of "Snap Shots"

"A million dollars worth" of screen stars at work and at play and in domestic life flashed on the screens of the Rivoli and Rialto the week of May 28 introduced to New Yorkers the new series of Screen Snap Shots made for Pathe distribution and which are released one reel every two weeks. These scenes included such well-known persons as Wallace Reid, expert at the "traps"; Theodore Roberts indulging his love for "jazz"; Gus Edwards making the piano "talk" while Cecil De Mille listens. Betty Compson, Thomas Meighan and Tom Forman were others pictured more intimately than they ever are in the productions which they adorn.

Since the announcement that Pathe was to handle the new series of Screen Snap Shots inquiries have been coming into the branch exchanges, accompanied by a large number of contracts from exhibitors. Announcement is made that arrangements have been perfected whereby every star of note, every interesting occurrence in the film world, with scenes taken in every studio in the East and West, will be included in the twenty-six issues to be made during the current year for Pathe release.

Bessie Love Charming in "Carolyn of the Corners"

A real and a charming kid in a kid picture is Bessie Love as we see her in *Carolyn of the Corners*, a three-part Pathe Playlet. While seemingly there is not much to the subject, nevertheless it is genuinely entertaining and contains a bit of drama besides. The characters are finely drawn, there is an absence of villainy, the picture is wholesome—and in fact it ought to give satisfaction in any kind of a house. G.B.

Personal Letters Helpful

Personal letters to educators and to leaders of American Legion posts have attracted added attention to Educational's special *The Battle of Jutland* in showings all over the country. This has proved successful in the West, where this short subject special is said to have been a favorite since its first showings in San Francisco and other Coast cities.

Photo by Edwin Levick

Walter Hagen, "pro" golf champion

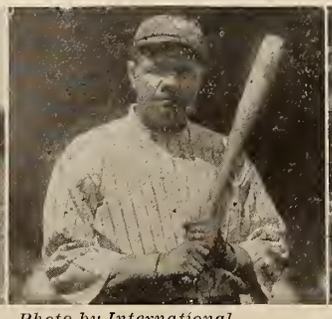


Photo by International News Service

"Babe" Ruth, swatter of baseball

Photo by Edwin Levick

Rex Beach, writer of rugged stuff

Three notables appearing in Sport Review (Weiss Brothers)

"Bucking Broadway" Is Rare Comedy

Elaborate Christie Production Is Tale of Young Man Who Outpoints Determined Father and Wins Musical Show Star

We have just seen two of the recent products of the Christie Studio, *Mile-a-Minute Mary* and *Bucking Broadway*, each in two reels, and listed for release by Educational. The first is a good comedy as a whole—not 100 per cent in spots, particularly in the first half, but in the latter part picking up speed aplenty and finishing in a really satisfying manner. The second is a rattling good picture, all the way, one on which a manager may go the limit prior to his showing and during it.

Mile-a-Minute Mary features Dorothy Devore in a story written by Walter Graham and directed by Harold Beaudine. The tale is of four girls who go on a camping party, the outing being interrupted by a hurried trip with the father of one of them to take up an option on oil land that has proved to be valuable. Rival interests do their utmost to prevent the taking over of the property, but of course they fail—by the 'steenth part of a minute.

Bucking Broadway has a musical comedy background, with dancers—lots of 'em—for atmosphere and incidentally for real entertainment. Practically all of the action takes place on a stage, and much of it back stage. Well-to-do Father talks economy to his directors while his son talks something more than soft nothings to the prima donna of the show. Father in desperation at his failure to balk his son buys the show and orders his heir kept away from the stage. How his plans are upset and how he is compelled to welcome a daughter-in-law under his own roof—or lose the most popular part of his show as an alternative—makes not only a pretty story but an unusually lively and interesting one as well.

Frank Roland Conklin has built up a tale which will delight the photoplaygoer. Scott Sidney has brought to it expert direction and staging. Neal Burns in the role of the smitten and affluent son gives an excellent performance. Surrounding him is a cast of uniform competence.

Bucking Broadway is a rare type of high-class comedy. After seeing it we can understand why Al Christie felt he was entitled to a trip to Europe. We'll say he was. G. B.

Travelaughs 4 and 5 Reflect Artistry of Producer Hy Mayer

Hy Mayer in his Travelaughs Nos. 4 and 5, which were shown this week by R-C Pictures, maintains where he does not exceed the high quality promised in the opening numbers. No. 4 is *Such Is Life in Mon Petit Paris*, and in the French capital the artist finds wide opportunity for the exercise of his genuine talent in the delineation of character. Not only does he pick out the high spots, the famous landmarks, bridges, buildings, squares and river, but he wanders into the byways and shows us the everyday Frenchman and Frenchwoman and French child—at work and at play.

Travelaugh No. 5 is devoted to "Children of France." Youngsters of all sorts and conditions are pictured, and all of them are interesting.

Enhancing the interest of the actual scenes are the skillful and entertaining drawings of the artist—and Hy Mayer surely is a master with crayon and pencil and pen. The artistry noted in the Travelaughs is not bounded by achievement in bold outline or in selection of strong backgrounds. Within this category also easily falls the work of the title writer. It is work that will survive careful scanning in the "library" as well as hasty reading on the screen. G. B.

REVIEWS OF CURRENT SHORT SUBJECTS

OFFICIAL URBAN MOVIE CHATS NO. 20—Released by Hodkinson.—Senator William E. Borah of Idaho urges a return to the leadership and teachings of Washington. A specialist in social etiquette explains and commends the dances of other days, at the same time that she disapproves some of the dances of to-day, which are illustrated so fully as without question to justify the condemnation. The specialist goes into matters of deportment in detail. A woman in a southern city conducts an academy of music for birds, in which the latter are taught to sing. There are interesting pictures of how the Columbia River Highway and railroad were cleared of snow following a great storm.

THE SILVER GIRL—Re-edited Pathe Playlet in three reels.—This is a western subject in which Frank Keenan is featured as a miner with a young wife who longs for the sights and gayeties of the city. In the support are George Hernandez, Irene Rich, Herschel Mayall, Donald McDonald, Catherine Adams and Cliff Alexander—an excellent cast. The picture is well staged, whether we are considering the western exteriors or the city interiors. While the picture contains perhaps no really great moments it provides good entertainment.

SCREEN SNAPSHOTS—No. 2, released by Pathe.—Florence and King Vidor are shown at play in deep snow in the mountains, remarkably picturesque shots, by the way. Victor Herbert plays a studio organ for Dorothy Phillips and Wallace Beery. Harry Carey is photographed intimately on his big ranch in California. Harold Lloyd breaks the monotony of a train trip by a brief attack on a pogo stick. The final number is a "gag" dialogue between Ben Turpin and Charlie Murray. A fine number.

PATHE REVIEW No. 160—Right up to its high standard, this number opens with a novelty, "To the Ladies." There are "South Sea Hours," aptly described as "a pictorial idyll of the Samoan Islands"; "The Feather Factory," showing an ostrich ranch in South Africa; "Horsemen Who Dare," photographs in normal and slow-motion of the New York State troopers; and "The City of Heights," in Pathecolor, views of Grenoble, France, with its picturesque houses and striking mountain setting.

FELIX IN LOVE—Pat Sullivan Animated Comedy released by M. J. Winkler.—Seen at the Strand in New York during the week of May 28, one could not fail to be impressed by the verdict of the house, by its laughter and steady flow of mirth. Felix is funny, there's no doubt about that—for one reason because his creator is ingenious; fertile in imagination and clever in execution. When Felix with his banjo sits atop the fence and sings and plays to his ladylove in a window above him, his head swaying in time with the strains of the instrument, disregarding the unkind things that are shouted from surrounding windows and the variegated brickbats that pass harmlessly over his head—that is, all but one—he comes within the category of the lover that is loved by all the world. You don't have to be one who likes cats to enjoy the antics of Felix.

HALE AND HEARTY—One-reel comedy released by Pathe.—"Snub" Pollard, Marie Mosquini and Eddie Baker are introduced to us as all advanced in years—and be it said Miss Mosquini is charming as the elderly person of to-day or as the maid of years ago—but the garb she wears in the latter character very much antedates the era of the ordinary bicycle which Eddie rides. However, that is incidental—what counts is that the picture is all right, whether from the pictorial side or the comic.

BE MY WIFE—Pathe single reel reissue.—Harold Lloyd and Bebe Daniels are featured. Bebe is the new stenographer and Harold tries to prevent the boss not only from indulging in conversation with the newcomer but also from dictating a letter. Not much work is done, but the office force, including the girl at the switchboard, are entertained. Some of the latter will get over to the audience.

THE FARMER AND HIS CAT—Aesop's Fables released by Pathe.—Cartoonist Paul Terry is at his best. The moral which he seeks to illustrate—and with hilarious result—is that "The surest way to get rid of a cat is to move." The moral, however, is not proved, as the cat comes back, and at the last with a large number of kittens.

THE ADVENTURES OF ROBINSON CRUSOE—Chapter 11 of Universal Serial—Friday saves Crusoe's life, endangered by exposure to the rays of the sun projected through a lens, by rescuing his master. The chief incident of the chapter is the attack on Crusoe's stockade by the mutineers and the forcing of an entrance.

OFFICIAL URBAN MOVIE CHATS NO. 19—Released by Hodkinson.—Mrs. Wilson Woodrow in an illustrated interview gives her opinions on the question "Should Wives Obey Their Husbands?" The making of an automobile storage battery is shown in detail. Scientific cultivation of roses is demonstrated. What the United States is doing to exterminate Argentina ants is illustrated. The concluding number shows outdoor life in Paris, with intimate "close-ups" in Montmartre streets.

GOOD MORNING, JUDGE—Rolin Comedy, released by Pathe.—Eddie Boland is featured as the judge, a farcical one, it may be stated in passing. There is an attempt to bolster the single reel with accelerated action, but not with any measureable degree of success.

THE AIR-LINE ROUTE—Eleventh episode of the "Go-Get-'Em Hutch" serial, released by Pathe.—Charles Hutchison continues supplying thrills, of which in this chapter there are several.

A POWDER ROMANCE—One-reel Star Comedy, released by Universal.—Roy Atwell and Ethel Ritchie are featured in a skit that will mildly amuse.

ROBINSON CRUSOE—Episode 10 of Universal serial.—There is a fair amount of action in this number.

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Whitman Bennett Enters Open Market

Announces Production of Five Important Subjects for Season of 1922-23, Four of Them Starring Betty Blythe

Whitman Bennett announces that, in expanding his producing activities for the next season, he has determined to give a large portion of his time to the producing and releasing of not less than five important productions for the open market. Four of these will be ambitious special star pictures of luxurious metropolitan life, with Betty Blythe as the stellar artist. The fifth picture will be a special with a notable cast, but no star, and will be specifically announced in the near future.

Mr. Bennett states most emphatically that his decision to enter the open market does not mean that he intends to make less important productions. On the contrary, it means that he hopes and expects to give the open market more important productions than it has heretofore averaged. Even admitting that business conditions are now bad, Mr. Bennett believes that August is going to see a widespread business revival; and it is his contention that the open market will be better this autumn than ever before in film history.

The four Betty Blythe pictures have all been financed in advance on a liberal basis and will be elaborately produced under the name of the newly formed B. B. Productions, Inc. Work on the first picture will begin almost immediately at the Whitman Bennett Studio in Yonkers. The director will be Kenneth Webb, whose association with Mr. Bennett is of long standing and widely known. The scenario is by Dorothy Farnum, and the art work will be in charge of Elsa Lopez.

The first story is a subject centering around the Metropolitan Opera House, dealing with the most elaborate and little understood phases of international musical life in the studios and before the public. Miss Blythe's role offers not only dramatic opportunities but also a chance to provide the player with an array of beautiful and highly picturesque gowns.

This first story will be released under the title of *How Women Love*. It is founded on *A Dangerous Inheritance*, the novel by Izola Forrester. The other stories in the series of Betty Blythe specials will also deal with New York "high society" life. The second release will be entitled *The Idol of the Rich*.

Speaking of Miss Blythe and his determination to release on the open market, Mr. Bennett says:

"I have undertaken to make Miss Blythe a star because she genuinely deserves that distinction and has deserved it ever since *The Queen of Sheba*. Her personal popularity is evidenced not only by the demand to see the pictures in which she appears but also by the success of her many recent personal appearances.

"My decision to test the open market is the result of careful and patient analysis. Up to date I am only half convinced that the buyers are serious in their oft-repeated demands for a regular supply of better pictures, but I am going to take them at their word for the moment and find out. To remain definitely in the open market, I must be convinced that the local distributors are not only good business men but good showmen—that they will get the right bookings and give my star the right advertising.

"Up to date, I have received and declined four genuine propositions from national distributors for the Blythe pictures. I believe that I was justified in doing this, and hope that my expectations will not be disappointed. I shall positively make the pictures of such calibre that, if the open market proves to be only half a reality, the national distributors will want the pictures more after each release. I must do this for the protection both of myself and my star, but will never desert the open market if it proves capable of doing justice to our enterprise.

"The fact that I am offering pictures to the open market does not mean that I have ceased producing for national distributors. The contrary is the case. I am, however, enormously bent upon establishing myself in the open market and always keeping active in the thoroughly independent field."

Commonwealth Buys Four Arrow Features and Lyons Comedies

Arrow announces this week the sale to Commonwealth Film Company of New York of a group of its biggest pictures which will be marketed by Commonwealth in the New York and Northern New Jersey territory. Included in the deal were the rights to *A Motion to Adjourn, Back to Yellow Jacket, Chain Lightning, Headin' North* and a series of Eddie Lyons comedies.

Samuel Zierler, President of Commonwealth, admits he is greatly pleased by his purchase.

"I feel," said President Shallenberger of Arrow, in commenting upon it, "that this deal indicates very clearly the definite return of those long-awaited 'better times.' Mr. Zierlier is a hard-headed business man who scrutinizes every proposition with the utmost care before entering into it. And I feel he would not have put his good cash into such an array of expensive productions unless he saw his way clear to getting it back—plus!"

"Speaking for myself, I can only say that I am looking forward to a brilliant fall season."

"School Days" Ties Up With Gas Company and Wins Out

The receipts of the Royal Theatre, Sioux City, Iowa, were notably swelled during the showing of the Warner Brothers' attraction of *School Days*, by a stunt put over by Harold Horne, of the Supreme Pictures Corporation, Omaha.

Mr. Horne, in conjunction with Homer Lombart, newspaper man, sold the Sioux City Gas and Electric Company the idea of giving fifty free tickets for matinee performances to the first fifty women to attend the morning demonstrations of one of its new heating regulators. The company carried on a newspaper advertising campaign of four days, and also paid the theatre twenty cents for every ticket it gave away. Four column ads were devoted to the stunt in connection with the picture, and this with several other tie-ups brought home the bacon for the Royal.

"After Six Days" Will Have Premier Within Few Weeks

It has been decided by Weiss Brothers' Artclass Pictures Corporation to present its biblical spectacle *After Six Days* at an out of town theatre during the early part of July. This decision has been caused by the many inquiries received for summer bookings. A finished print of the production was screened privately this week for a select audience. The production will be released in twelve reels, and in its present form presents the various important episodes of the Old Testament from Adam and Eve up to and including the Songs of Solomon.

The picture has been hand-colored in many sections and the coloring and laboratory work has been done by a special staff under the supervision of Jack Leo, of the Fox laboratory. A special musical score is now in preparation requiring the use of a choir of forty voices. The presentation will be under the management of Lous Weiss, and will be for the purpose of testing the possibilities of the production in an out of town legitimate theatre, prior to bringing it to New York for a run throughout the fall and the winter season.

Aywon's Maciste Production Is Now on Way from Italy

A cablegram received this week by Nathan Hirsh, president of Aywon Film Corporation, from Italy informed him that production on the Maciste feature had been completed and the American negative has been shipped. The scenes are laid in various parts of Italy and the Alps.

Negotiations for sale of territorial rights on Aywon product for 1922-23 have started. *White Hell*, the Charles Bartlett Northwest Mounted Police production, starring Richard Travers, has attracted attention.

Mr. Hirsh announced this week that he had opened negotiations for additional product for next season.

The Cherokee Jill Indian series of twelve two-reelers promises to be popular. These productions include Indian casts. The stories will be of the historical and adventure type.

With Wings Outspread, the other feature Aywon will release in the fall, was made in Cuba and is the first of a series of such productions Mr. Hirsh will offer.

Arrow Launches Drive on Short Stuff

Institutes National Campaign on Ten Series and Three Serials, Aggregating Over a Quarter of a Million Feet

The Arrow Film Corporation has this week launched a national sales drive on short subjects. Few realize the volume of single and two-reel subjects this organization handles. Its annual release of short subjects probably ranks it as among the first three organizations. As an illustration of the short subjects now available Arrow offers the independent exchanges and exhibitors:

A series of twelve two-reel Eddie Lyons comedies.

Fourteen two-reel Broadway comedies.

Twelve two-reel Speed comedies.

Fourteen two-reel Mirthquake comedies.

Five two-reel Cruelywed comedies.

Eighteen two-reel Spotlight comedies.

Eight two-reel "XLNT" comedies.

Five two-reel Muriel Ostriche comedies.

A series of Hank Mann two-reel comedies.

Twenty-three one-reel sport subjects released under the brand of "Sport Pictorials," produced by Jack Eaton and edited by Grantland Rice.

Three fifteen-episode serials: *Thunderbolt Jack*, starring Jack Hoxie; *The Blue Fox* and *Nan of the North*, starring Anne Little.

Arrow has always felt that the short subject was of extreme importance to the independent exchanges and to that end has concentrated its efforts to secure the best product available. Arrow points out that an independent exchange can secure an excellent volume of business with a minimum sales expense by handling several series of short subjects. A careful analysis of booking conditions throughout the country has conclusively proved that exhibitors in booking short subjects prefer to contract well in advance for these pictures.

"Big Boy" Williams Receives Warm Home Town Reception

"Big Boy" Guinn Williams, star of *Blaze Away* and *The Trail of Hate*, produced by Frederick Herbst productions and released by Di Lorenzo, Inc., enjoyed the time of his life in Dallas last week as the guest of the Dallas Chamber of Commerce and L. T. Pellerin of the R. D. Lewis Film Corporation. The player was invited by Mr. Pellerin to appear in person at the Old Mill Theatre, Dallas, in conjunction with the showing of his latest production. Williams is a native son, and the Chamber of Commerce to show its appreciation of his film success tendered him a luncheon which was attended by several hundred guests from out-of-town.

Following the luncheon "Big Boy" Williams took part in a rodeo, and being an old hand at rope-throwing and cow-punching his efforts were creditable. Williams, later in the evening, was guest of honor at the Oriental Hotel, where he was introduced to the film trade men.

Hoey Lawlor Finishes Series of "Joe Jackson, Detective"

Producing Director Hoey Lawlor, credited with being one of the prominent art technicians in the motion picture industry, has completed the first of a series of "Joe Jackson, Detective" stories, written by Irving J. Lewis. The pictures are said to be all of one-reel length, and each completed production has no relation to those that precede or follow. According to Mr. Lawlor, negotiations for the distribution of the detective series are under way with a prominent organization.

Abramson Begins Work on "Flapper" Tale of New York

Ivan Abramson, president of the Graphic Film Corporation, and his staff of players and cameramen went into production this week on *Wild Youth*. The picture will be taken at the Talmadge studios in New York City and in Greenwich Village.

Already contracted for are the services of Mary Anderson, Harry Morey, Julia Swayne Gordon, Thurston Hall, Joseph Striker, Harry Southard and Bobby Connelly for the feature roles in this "flapper" picture.

In order properly to portray the action and to bring to it all the realism possible the head of Graphic is sparing no means to make the sets as realistic as possible. It is estimated the cost of production will exceed by far any previous outlay made by him.

The title itself is explanatory in a large measure of the type of coming production. It will be a story attempting to mirror the twentieth century young man and young woman, their habits and pleasures, their sophistications and their ideals.

Harry T. Morey, Marguerite Clayton and Alice May in "The Curse of Drink," a six-reel melodrama being independently released by Weber and North

Lustre Photoplays to Make Pictures at Plattsburgh Studio

The Lustre Photoplays, Inc., of which J. W. Foster is the president and Robert Carson director general, announces plans that call for three producing units, which will stage twenty two-reel semi-western pictures, twelve five-reelers, based on famous novels and stage successes, and fifty-two one-reel comedies in which Charlie Fang, a Chinese comedian and protege of Director Carson, will be the chief luminary.

The first producing unit, which will stage the two-reel subjects, will begin work next Monday at Plattsburgh, N. Y., where a studio has just been completed.

Ollie Leach, who recently photographed *My Old Kentucky Home*, has been engaged as chief camera man. Besides Mr. Foster and Mr. Carson other executives are Louis L. Mayer, second vice-president; William Briberman, third vice-president; Lafe Cohen, treasurer, and Leo K. Mayer, secretary.

Priest to Distribute Eustace Pictures of African Jungle

Mrs. Harry Kaigh Eustace and Miss Hilda Kaigh, wife and daughter respectively of Harry K. Eustace, the famous African sportsman, explorer and big game hunter, are in New York where they arrived recently from Africa, to join Mr. Eustace for the premier of his motion pictures which depict the latest adventures of the trio in the jungles and which shortly will be presented at a Broadway theatre under the direction of Robert W. Priest, who has acquired the world's rights to all of Mr. Eustace's motion pictures.

Auerbach Prepared to Purchase

Louis Auerbach, vice-president of Export and Import, who arrived in Los Angeles, May 27, for a conference with William N. Selig, will remain there for several weeks. The two men are going over fall production plans. Mr. Auerbach also is viewing other independent productions and has announced that his company is ready to purchase the world rights on negatives of merit.

Export and Import Sales

Among the foreign sales reported by Export and Import Film Company, Inc., during the past week were a series of eleven Sun-Lite Comedies for the United Kingdom, and *The Jungle Goddess*, Selig serial, for Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia. The Holland and German deal on this serial which was recently reported under negotiation also is closed.

Dorothy Gish Film for Independents

Producers' Security Announces Coming Distribution in the State Rights Market of "The Country Flapper"

The Producers Security Corporation this week closed a contract to handle the distribution of *The Country Flapper*, starring Dorothy Gish. Glenn Hunter is at the head of the supporting cast. The production will be distributed through the independent market.

F. Richard Jones, who directed *Mickey, Molly O'* and *Cross Roads of New York* among other subjects, directed the new production, and is said to have injected all of his well-known pep and action into this most timely subject.

The city "flapper" is a well-known character, but now comes her rival "the country flapper." Dorothy Gish is ideally suited to portray the small-town maiden's antics in her pursuit of the handsome young Romeo's affections.

If screen patrons long have craved for youth in pictures, Dorothy Gish's advent in this characterization should be welcome news.

The picture is now in the cutting room and will be ready for release in ten days to two weeks.

The Producers Security Corporation staff is speeding up its campaign, which it promises will be a brisk one.

Plan Four Complete Hallroom Comedies Ahead of Release

Four Hallroom Boys Comedies, absolutely complete, titled, cartooned, ready in every detail for exhibitor showing before any of them on the new series are released—and four always ready in advance of release schedule, is the announcement this week from Harry Cohn, producer of these two-reel laugh-makers.

It is the intention of Mr. Cohn and his production staff to keep this far ahead of release throughout the making of the series. This declaring a comedy "completed" includes, in addition to its actual making, the pre-release showing of every picture on the series in two separate theatres in Hollywood, as part of a regular program before regular audiences, and editing the pictures in accordance with the audience reaction to them.

"By working thus far in advance," says Mr. Cohn, "we can keep up the standard of excellence we have planned for this series, and give all the time and attention that must be given to the matter of scripts, locations, 'props,' working out of 'gags,' acting, direction, titling, art work, and final editing and re-editing."

Madge Titheradge Popular, Reports Second National

Madge Titheradge, featured in two of the four Second National Pictures Corporation releases now booking, is winning widespread popularity as an emotional screen actress, according to reports received at the New York offices of the concern. It is only recently that Miss Titheradge turned to the screen as her career, after winning fame on the speaking stage, beginning with the long run of *The Butterfly on the Wheel*, a Broadway success in which she was starred. The Second National pictures featuring Miss Titheradge are *Her Story*, written by her brother, Dion Titheradge, and *David and Jonathan*, from the popular novel by E. Temple Thurston.

Many exhibitors who have been looking forward to the Peggy Hyland series, to be released by Second National in the course of the current season, are inclined to think these pictures must make a strong bid for popularity in order to wrest any laurels from Miss Titheradge.

Eddie Polo Makes Two Special Scenes for "Cap'n Kidd"

Two special features were staged this week for scenes for *Cap'n Kidd*, the serial in which Eddie Polo is starring as his first Independent serial.

The first of these features was the laying out in New Jersey of an entire gypsy camp, with tents, "local color," and caravans. This was done with the aid of a gypsy band which the company found there. The settings required the services of 150 extras and many picturesque scenes were shot—especially those made at night.

The second feature staged was, according to Polo himself, one of the biggest thrills he has ever made in his serial career. This was a fight staged on top of a train traveling at the rate of fifty-five miles an hour. In this, Polo climbs up the side of the moving train, dragging another man after him, fights him while the train is in motion, and finally throws him over the side into an automobile keeping pace below, jumping in after him.

Dr. Goodman's Special to Be Ready for Equity's Fall Issue

Daniel Carson Goodman announces this week the completion of *What's Wrong With the Women*, which will be released by Equity Pictures in the fall on the state right market. It was produced at the Biograph Studios in New York with a cast including some of the stage favorites of Broadway. Dr. Goodman completed his picture on schedule time, allowing ample opportunity to cut and edit the production, and permitting Equity sufficient time to start the advertising and exploitation campaign with which it is intended to back this picture. The cast includes Wilton Lackaye, Barbara Castleton, Huntley Gordon, Julia Swayne Gordon, Montague Love, Rod La Roque, Hedda Hopper, and Constance Bennett.

"Determination" Plays to Big Business in Providence

The photo drama *Determination* surprised exhibitors and independent exchangemen in New England by playing to capacity houses last week at E. F. Albee's Victory Theatre, Providence, despite the hot weather and strong opposition on the part of four big productions and a street carnival.

There was not a morning during the entire engagement which did not see a good-sized line waiting for the theatre to open and it was not an exceptional thing to see a line waiting throughout the day, says a report to Lee-Bradford.

The Lee-Bradford Corporation advises that the New England rights have been disposed of for this production and will announce the purchaser within the coming week.

McCarthy's Organization Ready

John P. McCarthy of Los Angeles announces the completion of his organization to continue production. He has secured the film rights of the Frederic Remington works and will produce a series of features suggested by these wonderful and world-known paintings.

Out of the Dust, a McCarthy production, has recently been released in Los Angeles. Associated with Mr. McCarthy is R. Holmes Paul, formerly an art director at Thomas H. Ince and Robert Brunton studios.

Aldene Books "Splendid Lie"

Arrow is in receipt of information from the De Luxe Film Company of Philadelphia that the splendid new Aldene Theatre of Philadelphia has booked *The Splendid Lie* and arranged for the personal appearance of the star, Miss Grace Davison, for the week of June 12.

The Aldene Theatre is one of the newest and finest theatres in Philadelphia and Mr. Luchese of De Luxe Company feels that this selection is another mark of the quality of the picture.

Scene from Peter B. Kyne production, "One-Eighth Apache," starring Roy Stewart and Kathleen Kirkham, produced by Ben Wilson—An Arrow production

Plan Large Campaign on Blaney Story

C. B. C. Film Sales to Splurge on "More to Be Pitied Than Scorned," the First of Its Series of Melodramas

All the forces of the C. B. C. Film Sales Corporation are being concentrated on the planning and preparation of a big exploitation campaign to accompany the release of *More to Be Pitied Than Scorned*, the feature based on the Charles E. Blaney melodrama, and the first of a series C. B. C. has announced for distribution.

Work on the exploitation for this feature is already under way, under the direction of Joe Brandt, president of C. B. C.

Something new and original is being planned in the way of paper, and a special corps of artists has already been lined up and is at work submitting sketches, ideas, color schemes and suggestions for this purpose. Joe Brandt is now heading up a special staff experienced in putting over big features and lining up a definite schedule including every angle—from regular showmanship to "fan" publicity.

"*More to Be Pitied Than Scorned* presents strong exploitation possibilities," says Mr. Brandt. "We have a great box-office title and this title in itself gives opportunity for much feature work in the way of playing it up. We have, too, a great cast, each separate name, such as that of Rosemary Theby, Alice Lake, J. Frank Glendon, Philo McCullough, Gordon Griffith and Baby Adair, having a real box-office value and strong audience pull. We are confident, too, that we have a great picture, and that Edward Le Saint, who directed it, and whose name means an all-around well directed feature, has put into this one the most that could be got from the original great Blaney melodrama."

Sam Warner Asserts Approaching Season Will Be Biggest Yet

Sam Warner, of the Warner Brothers' organization, arrived east last week from the coast studios and reported increased production activities in Los Angeles, as was announced in these columns last week. It is Mr. Warner's opinion that the coming season will be the biggest in the history of the film industry. Mr. Warner also declared that the forthcoming Harry Rapf production, *Rags to Riches*, featuring Wesley Barry, is rapidly nearing completion under the direction of Wallace Worsley.

The cast in support of the freckled youngster includes Niles Welch and Ruth Renick, both of whom play the romance leads, and Russell Simpson and Mrs. Minna Ferry Redman, in the character roles.

"The west coast studios are humming with activity," said Mr. Warner, "and without exaggeration I can say that the coming season will be the biggest in the history of the industry, from a production standpoint. Practically every studio is working at full speed, and this increased activity augurs well for the stability of the business."

Tarzan Show at Luna Park

Through arrangements with Weiss Brothers', Adventures of Tarzan Series Sales Corporation, Luna Park, New York's famous summer resort, will present a Tarzan animal show throughout the season. A large collection of animals under the direction of Walter Beckwith, well-known animal trainer, will entertain visitors to Luna Park. Among these animals is Jimmie, the famous Tarzan lion, and the principal actor in the serial, *Adventures of Tarzan*. Arrangements have been made to photograph the entire performance as given in the arena and these pictures will be used in the Fall for exploiting a new animal serial.

"Retribution," from Italy, Is a Stately Tale of the Borgias

One of the outstanding scenes in *Retribution*, a six-part subject produced in Italy under the direction of Camillo Innocenti, is the finely portrayed election of a Pope. It is dramatic in the extreme; and it is spectacular as well. Perhaps part of the interest is due to its nearness to the recent Vatican election, to which so much attention was paid in the newspapers.

The picture, which is being distributed by Rialto Productions, is said to be based on a number of incidents in the life of Lucretia Borgia. The Lucretia we see on the screen is not only a sinless but a saintly person, one very much in love with her effeminate husband and in great terror of her brother, Caesar.

The scenario is credited to Fausto Salvatori. The program distributed on the opening night at the Park Theatre in New York carried the line "The Story by Hamilton Fyfe." This, we assume, means that Mr. Fyfe in titling the picture changed the work of the director and scenarist to conform to what he believed to be the expediency of the American as distinguished from the Italian situation—having in view the avoidance of antagonisms. Certainly the story as it is does not reflect history.

Accepting it as nearly pure fiction *Retribution* will entertain even in its present form—for its drama, its staging, its costuming, its grouping and in a number of instances its acting—notably Countess Momo as Lucretia and Miss Sangusto as Rosa, the girl who is blinded at the order of Caesar. It is a stately tragedy; it is dignified, impressive. G. B.

Billy Franey Will Play Genteel Clown in New Two-Reelers

State rights exchanges are promised a "different" Billy Franey, who is now appearing in a series of two-reel comics, than his one-reel series of former days. In a letter to F. E. Samuels, general sales manager, Robert O'Conor, chief of the O'Conor Productions, producers and distributors of this series, says:

"Don't be afraid to promise exchanges a Billy Franey different from the same man who appeared in the one-reel series. Billy Franey's art is the same and he will remain a clown, but a genteel clown. In this series he will not engage in 'rough stuff' and his costumes are in keeping with the higher standard of the new series. Also his direction is better, stories and gags are new, and his support will be at all times of the very best available."

Included in the list of players supporting Billy Franey, in his new series of two-reel semi-slapstick comedies, will be found the names of Gale Henry, the elongated "queen" of screen "hokum," and Vera Reynolds, former featured Christie ingenue. According to the O'Conor Productions, manufacturers and distributors of this series, Billy Franey's support through the entire series of twenty-six comedies will be uniformly good.

Backer to Market "Crimson Gold" in the Next Fortnight

Franklyn E. Backer of East Coast Productions expects the second picture of his series starring J. B. Warner to arrive in New York within two weeks. This is *Crimson Gold*. As soon as it arrives Mr. Backer will have it screened for the trade, as the state rights buyers have shown considerable interest in the J. B. Warner series. This is said to be due largely to their possibilities for exploitation. The first one, *Big Stakes*, which was screened in New York about two weeks ago following a successful showing at Kreer's Ambassador, Los Angeles, is now being successfully marketed.

Mr. Backer has completed a practical press sheet and special exploitation sheet for the picture. It is small in form, yet with most of the practical aids of the elaborate and expensive plan book. Much of the space is taken up with exploitation suggestions.

Although Mr. Backer's general sales manager, Jack Von Tilzer, sold a few of the territories for this picture under its original title, *High Stakes*, the contracts were changed this week to read *Big Stakes*, as it was learned that the original title had been used for a previous production. The picture is the adaptation of an American magazine story.

Laugh-O-Gram Films Will Issue Cartoon Every Two Weeks

The Laugh-O-grams Films, Inc., has been organized, with offices at 1127 East Thirty-first Street, Kansas City, for the purpose of producing animated cartoon comedies to be known as Laugh-O-grams. The subjects will be modernized fairy tales and will be created by Walt E. Disney.

For the past two years Mr. Disney has been making Newman Laugh-O-grams exclusively for the Newman Theatre, Kansas City. He finally reached the conclusion that if he could make cartoons that would entertain patrons of a theatre such as the Newman, he could by elaborating on his work and using the right kind of subject matter successfully produce animated cartoons for national distribution.

Six productions already have been completed, and Leslie B. Mace, general sales manager of Laugh-O-grams, declares they are most entertaining. Mr. Mace announces a release of the single reels every fortnight. The method of distribution has not as yet been fully determined.

Report "Jungle Goddess" Sale

Export and Import Film Company, Inc., world distributors of the Selig product, have just closed a contract which disposes of the entire southern rights of *The Jungle Goddess* to the Eltabran Film Company, of which Thomas Brannon is president.

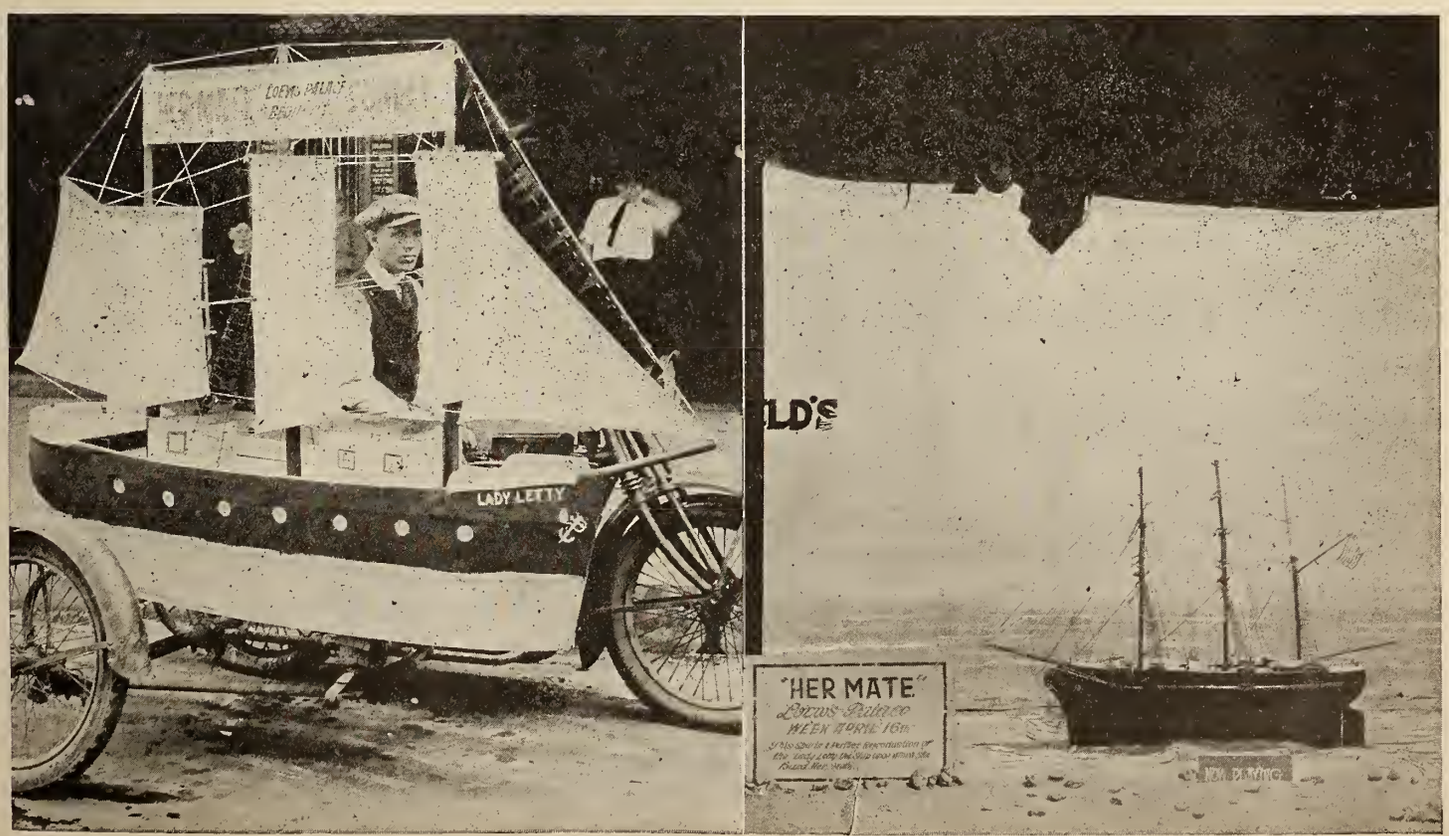
Mr. Brannon's company will distribute the fifteen episode serial in Georgia, Florida, Alabama, North and South Carolina and Tennessee.

The immense billboard shown above was put up in Times Square, on Broadway, New York City, by Paul Gray, the Jackie Coogan exploiteer, as part of a "bring your old clothes" movement tied up with the Daily News.

OUTDOOR STUNTS

That Have a Special Summertime Appeal

The stunts below are appropriate for Summer. The window display shows a whaler in the cool seas while the man in the side car is hitting the breeze for Loew's Palace, Memphis, Tenn., to exploit Paramount's "Her Mate."



Exploitation Contests—Try Them

If You Are Gloomy These May Build Business for You If Anything Will

No. 2—The First Assortment

CAREFUL DRIVING Arrangements can be with almost any Police Department to hold a contest among careful automobile drivers and it is a stunt which appeals to communities where there are many autos. Announcement should be made in the newspapers or by mail or on the screen that the traffic officer who guards the thoroughfare nearest the theatre would award a pair of free passes to the picture you are running to the five most careful automobilists who passed during the specified days. The picture should have some appeal in it to autoists. This stunt has been tried out with success.

ECLIPSE CONTEST Here is a stunt which can be worked with A Connecticut Yankee. Ten thousand small cards were printed bearing this legend. Prizes given away for the first ten correct answers to "What happened at 12.03 (noon) June 20, year 528 A. D.?" Mail answer to Connecticut Yankee ..... Theatre before ..... These cards were mailed to more than 3000 names on a selected list and distributed also by boys who got free tickets for their labor. The superintendent of schools will help. The answer was that on the date mentioned there was a great eclipse of the sun which is capitalized in the picture. This stunt brought many replies.

HOME TALENT AD STUNT Offer your patrons free tickets for the best two newspaper ads prepared by them and when you have selected the prize winning ads run them in your newspaper. You will be surprised at the response and when the ad is printed specify in it that it was prepared by So-and-so and give the address.

CRYPTOGRAPH PUZZLE Cryptographs are secret codes used by the old Egyptians long before radio came into existence. It is a fascinating sport. In an issue of your house organ or on a slide on your screen, or a line in your program offer prizes to patrons who correctly decipher this cryptogram "Oga Hmpue?" The first five correct replies should be awarded with passes. The correct answer was Quo Vadis solved in this way: A code alphabet is first written and then a second alphabet, the "A" of which was placed under the code letter "O" and the remaining letters in regular sequence. Be careful of this stunt because many young people are familiar with the secrets of cryptograms.

AUTOMOBILE LICENSES Publish in your local papers, or on your screen, various local automobile license numbers and announce that the owners of the license numbers displayed will be rewarded with two good seats to a specified performance. The owner of the car is required to show his license number and card at the box office. The number is changed daily and it is a good stunt to work in the summer when you have a picture on like Wallace Reid's automobile adventure pictures.

POSTER CONTEST Announce that you are offering $10 or season's passes to local artists who get up the best poster on pictures you are showing. The schools will co-operate and select a committee of local business men and women to sit in judgment. Hold the judging on the stage. You will get newspaper co-operation too and a good collection of posters. Put all the posters in your lobby and give a local talent art exhibit. It will certainly arouse interest in your house and the poster art.

EXPERIENCE CONTEST People you meet everyday of your life are always anxious to tell you the sad story of their lives. Well, let them tell their sad stories if it will help you and your business. Every once in a while a picture with titles like The Wonderful Thing or What Will Women Do get your club women to send in their own experiences as to what is the most wonderful thing or what will most women do. It will stir up interest and you can reproduce short excerpts on your screen on home made slides. This stunt has worked successfully in many places.

MISSPELLED WORDS This is by no means a new stunt but it always works. Get your local merchants to tie up on a co-operative advertising stunt and in each add misspell a word. To the ten winners who send in correct list give away passes. Any newspaper will co-operate with publicity especially if you can so arrange the stunt as to have the misspelled words appear in the classified ad columns. Newspapers are always trying to boost the classified pages.

DANCING CONTEST Stage a dancing contest for the kiddies one night each week, giving a prize for the best dancers. Follow this on one night during the month, with an elimination contest and award a grand prize. This will stimulate interest among the kids who will bring out the grown folks to see them perform. It has been used to good advantage many a time.

DRESS ESSAY Offer a prize for the best essay on how low a woman's evening dress may be cut before it borders on indecency. This will arouse interest for and against, among the women, and if deftly handled will result in a good deal of newspaper publicity.

BIRTHDAY PRESENT Go to the city or county official, who has charge of birth registrations and secure a list of all of the recent births, then arrange with one of the leading furniture stores to arrange a window full of cradles, carriages, perambulators and hammocks, all of them being occupied by a life-size doll. Name each one of the dolls after a newly-born baby and attach a card bearing the name. Put a full size card in the window announcing that free seats are at your theatre for the parents visiting the store and finding their baby's name in the window. The same announcement should be made in the newspaper.

HOOK-UP CONTEST Work up a co-operative ad with the merchants in your town, and when you have sufficient interested, put a picture of one of the movie stars in each ad and get the public to vote on which one is their favorite. Require the contestants to clip the coupon, and tell in not more than fifty words, why this star is their favorite. The judging could probably be handled best with a local newspaper, as it will be the means of getting them more subscribers. The results of such a contest will give you a line on which stars are the most popular, and would be a fairly good guide in booking pictures.

SINGING TEST Pick out the poorest day in the week, and advertise a kid's singing contest. Give us a prize, a box of candy, to the kid receiving the greatest amount of applause. By awarding the prize in that manner, you let the audience act as a judge, and it will not be as likely to cause hard feeling, as it would, if you have judges on the stage. The other kids competing in the contest should be given some little momento for participating.

KITE FLYING CAMPAIGN While this is not the right season for kite flying, still a good contest with a big advertising angle can be staged with one. Arrange to have a children's matinée, and the day before, hold the contest under the auspices of some club. Each kid who flies a kite should be given a free ticket to the show, if he brings his kite with him. At the matinée award prizes for the altitude of the flight and novelty of the kite design. The advertising slant will come from the racket the kids raise in making their kites out of season. Questions will be asked, and the answer will include the name of your theatre.

BABY CONTEST Here's a contest that can be used, but you must handle it with gloves, otherwise the effect will be just the reverse of what you are trying to obtain. Tie up with the "Better Babies" movement and arrange for a baby show, giving a prize to the baby that is judged, by *specialists* as being the most perfect. Divide the entries into six classes, one for girls under certain ages, one for boys under certain ages; one for girls over one age and up to another; one for boys the same way; the last classes have them over a certain age. This will probably arouse a great deal of interest, but be very careful who you pick for judges, or you may bite off more than you can chew in the way of angry mothers, whose kids did not get a prize. Have your contest foolproof.

Exploiting Non-Tax Music Numbers

Theatre Owners Supporting Publishers Who Are Not Asking Tax

Theatre owners who have learned the importance of exploiting music with pictures are now killing two birds with one stone by exploiting "Romany Love," a new musical number, published by the Sam Fox Publishing Co., publishers of non-tax music. In this way they help a non-tax firm and get a good musical number.

At theatres where they do not go to the expense of singers and where the orchestra is the big feature, a beautiful drop can be made showing a gypsy scene and, with the proper lighting effect, make an artistic background for the performance of the overture—using such a number as "The Fortune Teller," "Bohemian Girl," or a similar number, with "Romany Love" as the encore. Announcement of the titles can be flashed on the screen or printed in the program if they have them.

The song can be put on by the organist with slides in a very effective manner.

Instead of the organist playing the song with the slides, the orchestra can do so.

The song can be beautifully staged with singers, showing a gypsy camp and having two principals sing the song. One of the principals could be a violinist and play an obbligato to the voice.

The song could be done as a solo number, supported by a singing chorus in the finale.

It can be put on with a male quartet or mixed quartet in costume.

It can also be sung as a solo number and then the orchestra can pick it up in fox trot tempo, played as a dance number.

"Romany Love" can be put on in an act with other material in keeping with the gypsy atmosphere—a regular gypsy scene—and several people in the cast.

It can be included in a review or follies, as a special number.

The words of "Romany Love" are susceptible of exploitation:

The gyspy camp is at rest,
The moon is high in the West,
The voice of love is softly calling;
In your dear eyes I can see
Sweet dreams of love's mystery,
You fill my heart with melody.

Refrain

Romany Love, Romany Love
My heart's afire all for you.
Nestle close with your wondrous charms,
Rest in my loving arms.
For the light of your smile
Makes life worth while,
Always for you I pine,
Romany Love, I want you,
Romany Love, be mine.

The stars grow pale in the sky,
'Tis time to kiss you good-bye.
The breezes sigh because I leave you;
But when one more day is through,
I'll still be longing for you,
Until my golden dream comes true.

Daring Stunt

One of the most daring and unusual street stunts St. Louis has ever seen was arranged by Frank Leonard, Equity exploitation man, to aid the run of *Where Is My Wandering Boy* at the Fox Liberty theatre in that city. Leonard arranged a stunt that blocked traffic during the noon hour in St. Louis' principal business street and which collected a crowd of such proportions that for a time it appeared as if a riot might develop.

After considerable diplomacy, Leonard succeeded in convincing police authorities that no harm would result from allowing a man in convict garb to run through Olive street shortly after noon. This man was to run at top speed and men and women stationed along the route were to raise the cry of "escaped convict" as soon as he got under way. At the end of the run he was to be "captured" by two girls, also in the employ of the exploiteer, and dragged to the huge truck which had been advertising *Where Is My Wandering Boy?*, through the streets of St. Louis.

Everything went off as arranged. The "convict" alighted from a taxi, and at a given signal started down the street. Immediately the excitement started. The cry was raised along the line and by the time the runner had reached the girls by whom he was to be captured, the police had found it necessary to divert all traffic. The crowd became so great that it was only with the greatest difficulty that the "convict" was taken before the huge truck carrying the banner. Thousands were crowding on all sides and it was twenty minutes before the truck was able to move. During all this time the piano on the truck was playing and the girls were singing, "Where Is My Wandering Boy" as well as popular songs.

The stunt created excitement throughout the entire business section of St. Louis and was a topic of conversation during the remainder of the day. Everyone knew before the end of the business day that the "convict" had been advertising the motion picture, *Where Is My Wandering Boy.* On the following day the newspapers carried stories of the "escape" and "capture."

Doughnuts

George Rea, who broke all records for exploiting *My Boy* has established another precedent by stringing *Love and Doughnuts* across the wash line in front of his theatre. A dicker was arranged with the village baker and the wash line became a matter of reality. A cutout of Billy Bevan with the ostrich was in the property room. Rea used this, cut out Billy and inserted Ben Turpin, with his bag of doughnuts; on top of the ostrich was a doughnut for a boutonniere. The baker did a big doughnut business and Rea cashed in on *Love and Doughnuts.*

Wild Honey window

Neat Smilin' Through window

Smilin' Through in drug store

Wild Honey window

A full window on Crossroads of New York

A Paramount Wallingford window

Using the Other Man's Window

A Helpful Tie Up From Which No Backfire Comes

A THEATRE cannot use its own windows for special displays because, as a rule, they have no windows. That's simple enough.

It's simple enough too to get your local merchant to tie up on a window display because it's very difficult for the average merchant to get enough outside color to attract attention to his goods alone. A little card about your theatre and the picture is all you need to get the benefit of a display but be sure you have the card which should bear the title of the picture, name of theatre and date line.

The selection of windows is important. Recently we went to Hartford, Conn., to see what was ballyhooed to us as a smart bit of window tieups. We got into a machine and were driven onto the side streets. We saw the window displays but they were on side streets. The best windows had been overlooked. We mean by best windows, those on prominent streets, particularly corners.

Is the average big department store manager willing to tie up for his best windows? We can best answer that by saying that recently four of the best windows in Marshall Field's, Chicago, were devoted to tie ups. One window showed Penrod school clothes, another Molly O hats and another had an assortment of articles usually purchased or used on Saturday night.

The proper approach to make to a merchant when you ask for the use of his window is to tell him of the advantages a little sprinkling of pretty lobby cards and photographs will make. Ordinary goods placed in a window are not novel enough to attract a great deal of attention, but a personality such as a star's photograph or a photo of a big scene from the picture will serve as an invitation to look.

Candy stores are quick to see the value of tie ups as witness the photos on this page. Any local candy man can select a chocolate candy, give it a name such as "Wild Honey" or "Smilin' Through" or Molly O and push its sales through window displays.

Likewise the men's furnishing goods stores, the milliners and dozens of other merchants can take some one line of goods off their shelves, tack a picture title on to them and make up a fine display.

Drug Store Tie-ups

The advantages of knowing the story of a picture—for exploitation purposes—was again demonstrated when the First National attraction, *Polly of the Follies*, played at the Kinema Theatre, Los Angeles. The house was familiar with the comedy stunt by which Constance Talmadge, in her home-made movie in the film, uses card advertisements to illustrate the titles of her domestic picture. Benefiting by this knowledge the theatre gained a tie-up with the Owl Drug Store, at one of the most prominent street intersections on the picture. The display featured a standard make of nail beautifier, which formed the basis for the comedy title.

Cradle Stunt

The hand that rocked the cradle did so at a cost of $14.50 and increased business $100 in the Imperial Theatre, Jacksonville, Florida. Very few pictures fail to get exploitation of some kind from Manager Richmond Dorman, of the Imperial, and this stunt was so simple that a child can operate. He had a huge cradle made from beaverboard and painted white. This was suspended about 30 feet above the marquise and swung back and forth. At night it was illuminated and could be seen for many blocks. Cards with snappy lines were strung from the edge of the marquise and were of various colors. They attracted much attention and mirth.

1—*She meets the Mayor*

2—*Calls at the bank*

3—*Sees the linolcum man*

When Personal Appearances Pay

A Shopping Tour of Your Home Town Stores Is Used Advantageously

THERE are as many theatre owners for personal appearances of screen stars as there are against them. Thus, the question as to whether they are always successful is undecided. For some they work; for others they fizzle and as a personal appearance sometimes involves an extra cost those who have tried them without success are vociferous in condemning them.

It appears, however, from photographic and documentary evidence that Marc Lachmann, Universal exploiteer, demonstrated box office strength of personal appearances during a recent showing of Foolish Wives at the Goodwin Theatre, Newark, N. J.

Not being occupied at the time Maude George, who has an important part in the picture, consented to make personal appearances in the city. Her appearance on the stage was but a minor consideration while her daily appearance in the stores, public offices and prominent spots around the city aroused interest *outside* of the box office and certainly let the town know that there was a picture at the Goodwin and that it had a group of fine actors and actresses in it.

The shopping tour feature caused the local merchants to eagerly consent to advertise that Miss George would appear in their stores. The announcement that she would visit the Mayor and public officials got free space in the newspapers but the most advantageous advertising was that of the star's appearance among the shopping crowds. They followed her through the streets; they congregated around her in the stores and whenever she made a purchase her admirers made similar purchases.

The talk it caused was without limit. Folks who attend the picture shows are always comparing notes about the actors. They wonder if their hair is real; what is the color of their eyes and so forth and so on without end. Having these questions in mind they seek the closest views of the star in the flesh when the opportunity presents itself.

A male star can well be used on shopping tours. We recall a most successful shopping tour conducted by Lew Cody in Cleveland. He not only went through all the shops but he wrote an account of his daily experiences for one of the big dailies. He made many purchases but, in the parlance of the game "he returned these purchases with thanks."

Merely appearing at each performance does not always turn the trick. Big stars of course draw crowds but big stars are expensive and not always available and when a lesser light of the screen comes along a little pulmotor treatment like a shopping tour helps out.

Incidentally it lays the foundation for a better acquaintance with your local merchant who is beginning to look upon the motion picture theatre with the same eager interest that he looks upon the daily newspapers.

Unusual Lanterns

Improvised lanterns made of window cards for Fox's *Over the Hill* and *Queen of Sheba* were use dto great advantage by the management of the Egypt Theatre, Fort Worth, Tex., during runs of these productions.

By using four window cards the lettering on which had been cut out, shaping them into box formation, and touching them off with paper tassel work, a unique lantern was obtained. Electric bulbs were placed within, and the light shone out through the apertures of the letters. These lanterns were hung in windows and at street corners about Fort Worth, and attracted much attention.

4—*At the corsetiere's*

5—*Start of motor trip*

6—*Saying it with radio*

7—*Inspecting the hotel menu*

Profiting by the unusually large type in the twenty-four sheets of First National's "Cabiria," the manager of the Modjeska, Milwaukee, spread it across the top of the lobby so it would be visible some distance away. The other decorations consisted of six and three sheets mounted in large frames.

Some Oriental atmosphere was obtained by the Tower, St. Paul, Minn., for Vitagraph's "The Shiek's Wife" by dressing the attendants in Oriental costumes. Imagine the feeling of having a quaintly veiled usherette lead you to a seat? No matter how tough the hide may be, it will get under it every time.

The fact that the hero of Universal's "Tracked to Earth" was a railroad official led Manager Hearne of the Kinema, Salt Lake City, to devise this lobby. The cut-out of the engine was the most expensive thing about it, the lanterns, flags and other paraphernalia being borrowed from a local railroad.

Kodak Window

A Paducah, Ky., drug store perceived that the public was tired of seeing cameras advertised by snap shots of mountain creeks, front porches, and babies in diapers.

"What kind of pictures would the public like?" was the question that perplexed the proprietor.

Manager R. C. Davis of the Kozy Theatre chimed in with the answer, "Pictures of moving pictures."

Davis' program was Gloria Swanson in *The Great Moment*, so he sent for Exploiteer A-Mike Vogel, who brought some especially clear and well-defined production stills from St. Louis.

"Very good," said the drug store manager, "but how are we going to work them in with our kodak displays?"

Vogel showed him. He prepared a large mount for the stills lettered, as follows:

> Miss Gloria Swanson, star of "The Great Moment" showing at the Kozy Theatre, snapped with her favorite camera. Of course it's a Kodak. Paramount Picture.

The manager was reluctant to knock such a good proposition, but being a scrupulous gentleman hesitated. "But she didn't take them herself," he said.

"Say," broke in Davis, "did you ever hear of Barnum?"

"Yep," was the laconic assent of the druggist, as he began to lay out the display of the mount, cameras, and a poster cut-out of Gloria.

Well Done

Ralph Lieber, manager of the Circle Theatre, Indianapolis, Ind., arranged an elaborate presentation with First National's *Smilin' Through*, and a vocal prologue of a man and woman in the dress of the period of early episode rendered the song to fine effect. The man worked in one in a "spot." Woman is discovered through a scrim drop, as the lights dim up to show her in a scene representing a garden. At the conclusion of the second chorus, the girl vision fades out and the screen is dropped into place as the skrim is raised, while the feature is screened.

Donn McElwaine, Circle publicity director, had been plugging *Smilin' Through* in his house organ and by announcement in lobby for about sixty days previous to the play date. An organ solo accompanied by hand colored word slides of the song "Smilin' Through" was a part of the Circle program the week previous to the showing. Ten thousand heralds advertising *Smilin' Through* (the song and record on one side, the attraction, theatre, and play date on the other) were supplied to song shops, phonograph stores, etc., and were wrapped with music and "stuffed" in record envelopes. A head of Norma Talmadge and announcement was on the front page of "Theatre Guide," which is distributed gratis in stores throughout the city, with a circulation of about 10,000. The "original gown" was displayed in a prominent downtown store window with card reading:

> "This gown worn by Miss Talmadge in the filming of 'Smilin' Through,' now playing at

the Circle, while a small bisque boudoir lamp doll was dressed in a dress copied from the large one and displayed in the Circle Theatre lobby, carrying a credit

announcement for the merchant — saying replica of gown worn by Miss Talmadge in *Smilin' Through*, original now being displayed in his window. About ten downtown store windows displayed songs, records, rolls, and they were set off by appropriate settings built by the Circle art staff, representative of the "gates" in the fence in *Smilin' Through*. About two dozen handpainted window cards with a head of Norma and an announcement were placed in downtown stores, getting a flash that would have been impossible with any ordinary window card. The song "Smilin' Through" was broadcasted several evenings by a woman singer from Hatfield Radio Station.

A room nearby was rented, and ten telephones were installed with ten girls who called numbers in the directory, announcing the new policy at the Circle and the presentation of Norma Talmadge in *Smilin' Through*.

For the opening day, prominent city and state officials were invited to attend. Monday many members of the various women's clubs attended also the Indiana Indorsers of Photoplays, invitational letters having been sent out in advance to the officers.

Here's an illustration of what can be done in the way of window dressing with nothing but cut-outs. Arranged by the Empress Theatre, Lansing, Mich., for United Artists' "Orphans of the Storm," it consisted of two small frames, two one-sheets and a few cards. The window had a crowd before it all the time.

Feather Throwaways

The throwaway lived up to the significance of its name in the exploitation stunt of the Lyric Theatre, Cincinnati, during a recent engagement of Fox's *Shame*.

Five thousand white feathers, six inches in length, and attached at the point of the quill to a burdock, were imprinted with the message:

"William Fox presents 'Shame'—Lyric Theatre."

The feathers when thrown at woolen and fibrous garments would cling tightly. A hundred boys, each paid with free tickets, were employed to throw away the throwaways. Each was stationed at a busy corner of the city and hurled the little feathery spears at all passers-by. Not only was the stunt original but the people who were "attacked" on the streets were well pleased with the little souvenirs which they tore from their coat-sleeves and trouser fronts.

Peter Dennis, manager of the Minerva, Pittsburgh, Pa., put one over on the Smoky City when he added to its smoke by placing a smoking Moloch in the lobby of his theatre for First National's "Cabiria." The great god emitted fire and smoke from the cavity in its mid-section at the discretion of the manager. It created talk, all right

Road Map

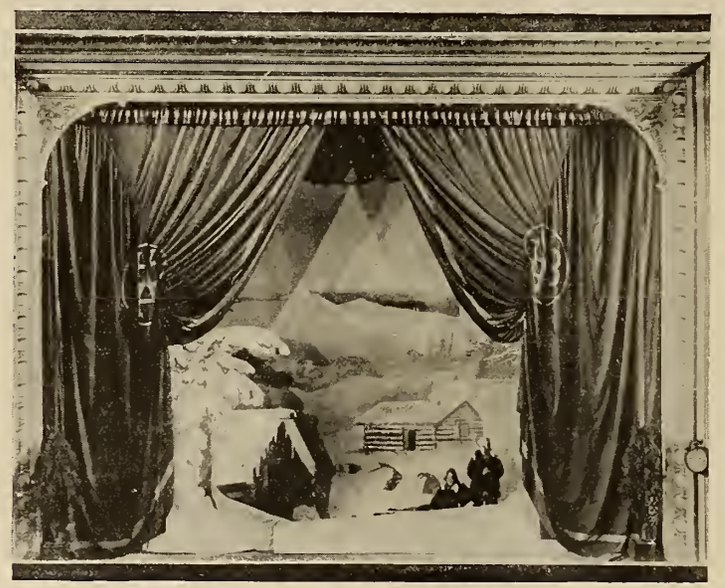
An ingenious method of exploiting Goldwyn's *Dangerous Curve Ahead* was devised by Manager McNeill of the Breezy Point Library, Charlotte, Vt., when he showed that film recently.

He drew an elaborate road map called "Road Map for Dangerous Curve Ahead," typed underneath it a paragraph about the photoplay and another devoted to the music, admission charge, etc., and had the whole thing run off on a mimeograph. These mimeographed heralds or dodgers were distributed in various stores, in the library, at the box office and other points of vantage. The device won much attention for the film and it did a remarkably good business.

On the road map, which crossed a branch of Happy River, were marked the various stages in the early section of the matrimonial road, such as Daily Divorce, Expense, Loneliness, First Baby, Bills, Old Lover and Lure of Society. McNeill reaped an excellent harvest in coin of the realm from using this mimeographed herald.

Manager Rea of the Forum, Hillsboro, Ohio, put a sign on this irregular brick wall informing prospective purchasers that it was a sample of Charlie Chaplin's work in First National's "Pay Day." It may not speak very well for Charlie's ability as a bricklayer, but it sure did speak for its own ability to draw a crowd. It did it.

The People's Theatre, Portland, Ore., achieved a very presentable lobby for United Artists' "Orphans of the Storm," at a minimum cost by judicious use of posters and cut-outs. The twenty-four sheet is mounted against the rear wall of this wide but shallow lobby, with two cut-outs flanking it.



This prologue was used in far-off Hobart, Tasmania for First National's "The Golden Snare," by George W. Hislop, manager of the Strand Theatre, who not only manages the theatre, but paints, designs and erects his displays, then writes his orchestra parts as a side line.

A close-up of some of the cut-outs used in decorating the lobby of the People's Theatre, Portland, Ore., for United Artists' "Orphans of the Storm," showing how they were arranged at the left of the box office so as to be easily seen from the street.

Four-Corner Tieup

George Carpenter of the Paramount-Empress Theatre, Salt Lake City, got behind *Is Matrimony a Failure* in a four-cornered tie-up that made it impossible for anybody to overlook the picture.

The court-house records in Salt Lake City, Farmington, and Bountiful—adjoining county seats—showed that cupid had been busy these last few months so the Paramount-Empress came across with a newspaper ad offering a pair of seats to every couple married in April. Instead of making the recipients call at the theatre for their tickets; Carpenter brought the *Deseret News*, one of the towns largest newspapers, in on the stunt to give free publicity and distribute the passes.

If a couple had not been married in any of the three counties they could still have the tickets if they presented their marriage licenses. "So these newlyweds could not go wrong." Carpenter tied up fourteen merchants for co-operative ads presenting their wares to the couples under the captions,

"Buy From Us So Matrimony Will Not Be a Failure."

Carpenter didn't stop here either. He went to the local advertising club and got them to offer a silver loving cup to the firm arranging the best co-operative window display for the picture. The winning window was photographed for the *Deseret News* and the stunt stimulated the same fourteen merchants to give their most important display to the theatre.

Prosperity Campaign

Youngstown, Ohio, had been bemoaning the hard times, until the Chamber of Commerce informed the town that "Prosperity Lies Just Around the Corner." You could have supplemented it with, "If You Believe It, It's So."

But the C. of C. didn't get the inspiration, until Manager Deibel of the Liberty Theatre, sold them the idea in conjunction with his program which was *Just Around the Corner*. The campaign ran every day for a week before the picture opened.

The Chamber of Commerce, like the theatre owner wasn't keen on spending money so they simply made the merchants pay for it. Each day one of the prominent stores took a full page and worked the title in conspicuously. The best ad of the bunch came from a department store, which reproduced newspaper clippings which pointed to the better business conditions.

Book Tie-up

Because it was a principle to take advantage of every possible exploitation angle, Manager Frank Miller of the Modjeska Theatre, Augusta, Ga., arranged with his local book dealer to send a rush order in for copies of Andrew Soutar's *One Principle*. This is the book from which Norma Talmadge's First National attraction, *Love's Redemption*, was adapted. The copies arrived in time for the showing of the picture at the Modjeska and an effective window tie-up was arranged. To the best information available this is the first time this book tie-up has been used.

Lucky It Rained

Manager J. H. Welborn of the Aiken Theatre, Aiken, S. C., feels that all the lucky gods were hot on his trail when he played *Dinty* for a two-day run.

The Aiken Theatre, cleaned up, painted up, refurnished with new equipment was all ready to open, First National's *Dinty* had been booked for Friday and Saturday. And it had been announced that James Cox was to speak in the Court House square Saturday afternoon, Ty Cobb was going to bring over his gang of wild Detroit ball-players for a big exhibition game, that same afternoon, and the society folk were going to have a polo game. The lame, the halt and the blind seemed about the only ones Manager Welborn could count on to see *Dinty* that afternoon.

He hired an Augusta newsboy whose raucous voice and caustic humor have made him a byword in both Aiken and Augusta. This young scamp, disguised as "Dinty" and carrying under his arm a bundle of Aiken and Augusta papers with the red letters across the face, "See *Dinty* —Aiken Theatre To-day," he was ordered to "circulate among the crowd" and at least let 'em know that there *was* an Aiken Theatre!

And then it rained! And spoiled the polo field, and the baseball diamond—and the wind blew a perfect gale, and a man like "Jimmy" Cox couldn't be expected to speak out in the rain, even if the loyal Aiken folk hadn't been willing to stand in the rain to hear him.

So, to make a long story short, the pseudo-"Dinty" insisted that they could all come over to the "opry house" and see that picture—and Manager Welborn telephoned the Mayor, assuring him that he would be delighted to have "the speakin' " take place at the theatre—and so the whole show was switched to Manager Welborn's theatre, and he played to a literally jammed house!

Bath Tubs

H. A. Gillespie of the Liberty Theatre, Yakima, Wash., got all the lobby flash necessary for *Saturday Night* by installing two bath tubs in front of the theatre on the curb. A sign on each read:

"This is 'Saturday Night.' "

They were borrowed from a local plumbing house which didn't mind doing the favor at all. A cut-out from a Paramount six-sheet mounted and also placed on the curb helped the profitable run along.

Visiting Cards

A neat calling card can be simulated by little hand presses to be found on the main streets of most cities, and cost around fifty cents a hundred. The Golem, recognizable as the hero of a rather well-known story, had 3500 printed and proceeded to visit as many residences of Harrisburg, Pa.

The cards also seemed to have this little pen and ink notation on them:

Dropped in to see you but you were out.
See me at the Regent Theatre, Monday.

Manager Peter Magrao said the whole stunt cost him about $7 and the opening which greeted *The Golem* showed that it was effective.

The psychology of folks falling for a tropical moon was proven by H. B. Clarke, manager of the Majestic, Memphis Tennessee, when he arranged this display for First National's "Loves Redemption." They "fell" in the theatre in big league style during Holy Week, and Clarke says that the moon did it.

A window in Huntington, W. Va., that helped to put United Artists' "Orphans of the Storm" over in big style at tbe Hippodrome.

Louis St. Pierre, managing director of Fisher's Majestic, introduced Paramount's "Moran of the Lady Letty" with a prologue, utilizing a ship scene and a singer dressed in sailor's costume.

In one of the most prominent and exclusive stores in Memphis, Tennessee, this window display for First National's "Hail the Woman" did not cost Manager Morrison of Loew's Palace a cent. Everything in it was borrowed, and the window dresser of the store fixed it up. It is a good illustration of what a little diplomacy can do in the way of obtaining choice locations and good displays at no cost.

Cleaning the Capitol Theatre

How Over One Hundred Thousand Square Feet of Surface Is Cleaned Daily in New York's Largest Theatre

By John Matthews, House Manager,
Capitol Theatre, New York City.

ONE of the most important phases of managing a theatre and one that is often neglected, is that of keeping the house scrupulously clean. In fact, the failure of some theatres to maintain their popularity after being operated for a length of time can be traced directly to this lack of properly cleaning and disinfecting the house. A lady soiling a pair of white gloves or some part of her dress on a dirty railing or panel, will not forget it soon. And that is not the only thing about it either. She will take particular pains to tell all of her friends and they will tell their friends, probably adding a little each time it is told, until the box office soon begins to feel the effect of those dirty gloves or soiled dress. When that starts, then it is only a short time until the popularity of the theatre drops to zero, and the management begins to wonder what is the cause.

When a theatre's popularity is once lost through a lack of cleanliness, it is a heartbreaking undertaking to regain it, if it can be regained. Even after the management has been changed and a large sum of money spent in redecorating the interior and advertising the fact, the public remains leary as to whether the house will be kept clean or not, hesitating about patronizing one that has had the reputation of being neglected. And it is much easier and cheaper in the long run to keep a theatre clean from the beginning than it is to try and build up business after dirt has driven it away.

Another thing, too, that detracts nearly as much from the neat appearance of a theatre as dirt, is burned out electric light globes. They are quickly recognized by the theatre-going public as one of the signs of carelessness and neglect in cleaning. A new globe only costs a few cents; a burned out globe will frequently cost several dollars at the box office, if it is not quickly replaced.

We start cleaning the Capitol after the last show at night by turning up every seat in the orchestra and balcony. At 6 o'clock in the morning the cleaning force, consisting of twelve porters and thirteen scrub women, come on duty, and by 12 o'clock, 30 minutes before opening time, the house is thoroughly cleaned and inspected.

A vacuum cleaner is used in cleaning the carpets and draperies, about 5000 square yards, and the upholstering on the divan seats. This work is done by the scrub women, and any torn or badly worn places in the carpets or upholstering are promptly reported to the chief porter, who has them repaired before the house opens. These women also report any seats that are in need of repairs.

While the women are cleaning the orchestra and balcony, the men are working in the lobby, promenade, toilets and retiring rooms. This is the hardest portion of the house to clean, as there has not yet been a machine invented that will take the place of "elbow grease" in cleaning marble, tiling, woodwork, glass and brass railings. Soap powder and water, backed by a mop in the hands of a strong man, are used to clean the six thousand square feet of tiling every day. The marble work, nearly five thousand square feet, is cleaned with Surgent powder, and lemon oil is used in cleaning the fifty thousand square feet of walnut woodwork. These men also clean and polish six hundred square feet of bronze doors, one thousand lineal feet of brass railing, one thousand square feet of leaded glass and twenty-five hundred square feet of plate glass mirrors. All of this is done by hand every day, and any of the woodwork that becomes scratched or bruised is immediately touched up with paint, so the house will always present a fresh appearance.

During hot or warm weather we are very careful to keep the "human smell" at a minimum in the Capitol. No matter how well a house is ventilated, and we have one of the most elaborate systems money can buy, this odor will come up occasionally, especially when a house is crowded. To offset it, we use a perfumed disinfectant at stated intervals all through the showings, which is sprayed in front of certain ventilating grills by one of the porters, and the incoming air distributes it throughout the house without its being noticed by the patrons. In that way we are never troubled with "human smell," even when the house is packed and jammed on a hot day.

Cleaned Daily at the Capitol Theatre

600	square	feet	of bronze doors.
1,000	"	"	of leaded glass.
6,000	"	"	of tiling.
50,000	"	"	walnut woodwork.
4,500	"	"	marble.
2,500	"	"	mirrors.
1,000	lineal	feet	brass railing.
4,000	square	yards	of carpet.
5,380	seats		examined as well as cleaned.
50,000	electric		globes inspected for broken ones

Will Supply Blue Prints on Booth Ventilation

In order to co-operate with exhibitors to the fullest extent in the campaign for better ventilation of projection booths, the executive board of Moving Picture Machine Operators, Local 306, collaborating with J. C. Rybicki of the New York Board of Health and Commission on Industrial Hygiene, will supply blueprints, indicating practical and inexpensive systems of booth ventilation, which are adaptable to conditions which exist in the average projection booth.

The blueprint was evolved following an inspection of projection booths in many of the theatres of Greater New York.

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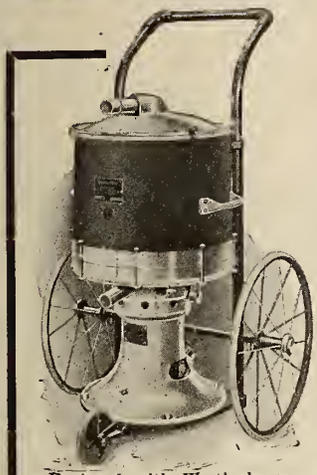

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And, throughout the whole operation the automatic voltage control maintains constant amperage without the use of wasteful resistance, which, of course, means less heat in the booth and less maintenance and operating cost than any other device.

These are but a few of many TransVerteR features that contribute to the successful operation of motion picture theaters.

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THE HERTNER ELECTRIC CO.
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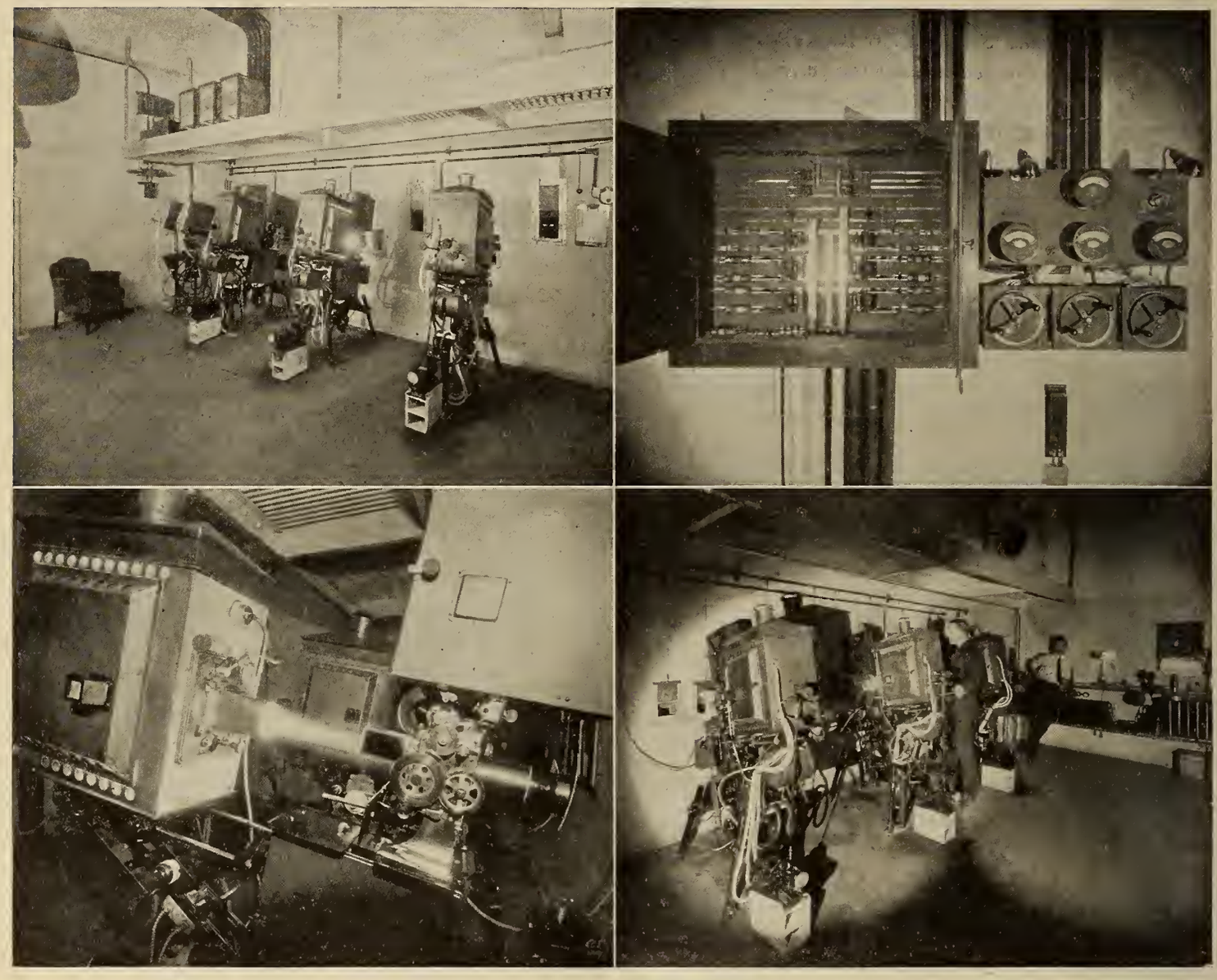
Close Ups of Allen Projection Room



F. A. De Nol, chief projectionist of the Allen Theatre, Cleveland, O., is shown in his shirt sleeves in the lower right hand picture. He says he prefers the Powers (and he runs three of them) because the mechanism is open and he can always see what is doing; the intermittent is much faster than any other on the market and because Powers service is unexcelled. He has operated Powers for fourteen years and has also run all the other makes. The other equipment consists of Snaplite Lenses, two Kleigl spots, three Fulco speed controls, two Fulco film containers, one Powers re-wind. Three rheostats shown in position in the upper left, three ammeters and voltmeter were furnished by Cleveland manufacturers.

The Capitol Theatre, Pittsfield, Mass., the most beautiful theatre in the Berkshire region, opened Wednesday, April 28th. A three-manual Marr & Colton concert organ is used exclusively for the musical program. Mr. Grierson presided at the console. The new Rivoli, Syracuse's newest motion picture theatre, opened on Friday, April 28th. Many compliments were received by Fitzer on his beautiful new theatre. No expense has been spared to make this one of the leading motion picture theatres of Central New York. A two-manual Marr & Colton concert organ, presided over by Mr. Paddock of Rochester, N. Y., was used effectively for the musical program.

The new Family Theatre has opened in Lackawanna, N. Y. L. R. Lipowitz is the owner. The capacity is 450. Two Simplex machines have been installed by the Becker Theatre Supply Co. of Buffalo. There will be a daily change of program.

A luncheon and get-together meeting of the Northwest Film Board of Trade was held recently at the New Washington Hotel and was voted one of the best meetings the board has ever had from the point of enthusiasm and co-operation. Forty salesmen, bookers and association managers were present, and none failed to respond when called upon to express his ideas and give the rest present the value of his opinions. It has done much for the good of the industry since its organization about seven years ago. Portland, Spokane and Butte have auxiliaries, and the Seattle board is associated with similar units in San Francisco, Los Angeles, Minneapolis, Salt Lake and Denver.

PUBLICATIONS

The National Fire Protection Association has just issued four bulletins containing the reports of special committees that will be discussed at the annual meeting at Atlantic City, N. J. The first of these bulletins contains material on safety to life and goes into the subject of building exits, alarm systems, fire escapes, and methods of handling occupants of burning buildings.

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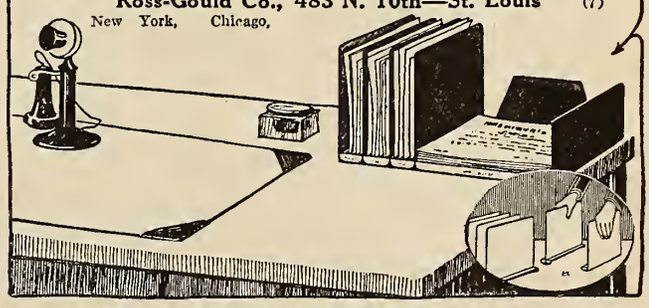

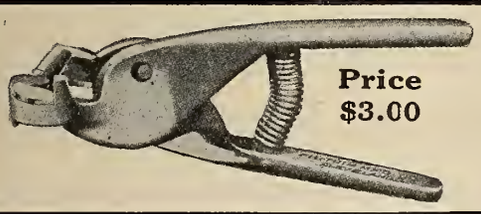

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16

Music for the Photoplay

Conducted by NORMAN STUCKEY

What Is a Theatre Organ?

By T. J. A. Mapp

Mr. T. J. A. Mapp, one of Chicago's leading organists, is writing this series of articles on the Theatre Organ. He has played for six years in some of the leading houses in the country, and his musical accompaniments to the pictures are models of synchronization and artistic taste.

In my last article I referred to the unit-orchestra type of organ, and before proceeding to discuss the two main requirements of a theatre organ, I will describe what a unit orchestra is.

It is a single instrument containing the foundation tone of the church organ, and also sets of pipes more or less approximating the tone of most of the instruments in the orchestra. If we analyze the unit orchestra, we find we have six main divisions, as follows:

Organ Tone—1. Diapasons and flutes—vox humana and oboe horn.
Orchestral— 2. Strings (violins, 'cellos, bass).
" 3. Wood wind (flutes and tibias, clarinet, oboe).
" 4. Brass (cornet and trombone (tuba) trumpet and horn).
" 5. Percussion (drums, cymbals, tympani, harp, chimes, glockenspiel, xylophone, etc.)
" 6. The numerous combinations of stops possible, including use of Kinura for comedy effects.

When properly played, it is found that this instrument blends perfectly with the orchestra, and when relieving the latter, it is hard for an audience to tell just where the orchestra leaves off and the organ begins playing. During those hours when the orchestra is not playing, too, the unit orchestra takes care of the show in a real way.

Now we come to the first and most important requirement of the theatre organ, viz., its effectiveness in suitably accompanying motion pictures. Seeing that the various tone colors approximate those of the different instruments in the orchestra, it will be seen that the various moods, love, joy, sorrow, fear, mysterious, agitated, etc., can be properly registered with the right tonal effect. Besides the tone of the orchestral instruments, there is the vox humana which always has a fine pathetic appeal, the full rich tones of the diapason, the pleasing solo oboe horn, and the very many combinations of stops possible which can be adapted to any mood.

I want to say something now about the drums, cymbals, and other percussion instruments. Yes, it is better to have them on the unit orchestral organ, or any theatre organ. Those who disagree have probably had a bad experience with an organist who did not know how to use them. They must, of course, be used sparingly, but when properly used are most effective. Take an anger or small fight scene and while playing agitato, add a roll or two on the tympani (bass drum roll) just at the psychological moment, and the effect is put over more forcibly. For scenes of great excitement, i. e., big fights, riots, etc., the tympani drum heightens the dramatic effect, and for fire scenes the cymbal roll (only appearing on the Smith Unit Orchestra) is wonderfully effective with full orchestral tone accompaniment.

It is essential, too, to give the correct atmosphere to characteristic scenes, and for this purpose we have the real cymbal for oriental, chimes for religious, tambourines and castanets for Spanish, tom tom for Indian and oriental scenes, etc., etc.

For processions, marching scenes, races, gallops, etc., the snare and bass drums supply the necessary rhythm, and the effect is much more stirring with than without them.

Later we will deal with the second point to bear in mind in regard to the theatre organ, viz., its entertainment value to the patrons.

It should be understood that some organ builders specialize in church organs, and others in theatre organs. Those that specialize in church organs have developed their business by contact with church organists, who know what they want for religious purposes, but are mostly not conversant with, and also are out of sympathy with theatre requirements in an organ.

It is therefore safer to deal with an organ builder who has progressed along with the needs of theatre work, and it is merely

Special 5-manual Robert Morton organ in Palm Theatre, Philadelphia

stating now a recognized fact that the greatest advancement in this regard has been made by the Smith Unit Organ Company. Their new three-manual unit orchestra is a delight to all who play and hear it. It has beautiful soft effects, as well as a full body of orchestral and organ tone. The ultra quick action affords opportunity for the most brilliant technique, without blurring, and the several new patented improvements are worth investigating, as they greatly increase its effectiveness in playing for pictures.

Music Every Musician Should Know

Kamennoi-Ostrow—Rubinstein

This piece forms one of the series of portraits from the Album de Portraits, Opus 10. The title—meaning "Stone Island"—requires explanation. It refers to an island in the River Veva near Petrograd upon which is an old monastery famous in Russian history. The piece can be considered to belong to the class of descriptive music; being doubtless an attempt to portray the thoughts and emotions aroused by comtemplation of the great names of the past, their strivings and achievements, in contrast to the present peaceful environment. Rippling water is suggested, and the bells and chants of the monastery are portrayed.

The Musical Appliance Company of Birmingham has recently placed on the market a transposing machine which, though the act of musical transposition is mechanical enough in itself, is valuable to the musician because of the amount of time it saves, many of whom time is essential; in particular composers of orchestra music and leaders of orchestras.

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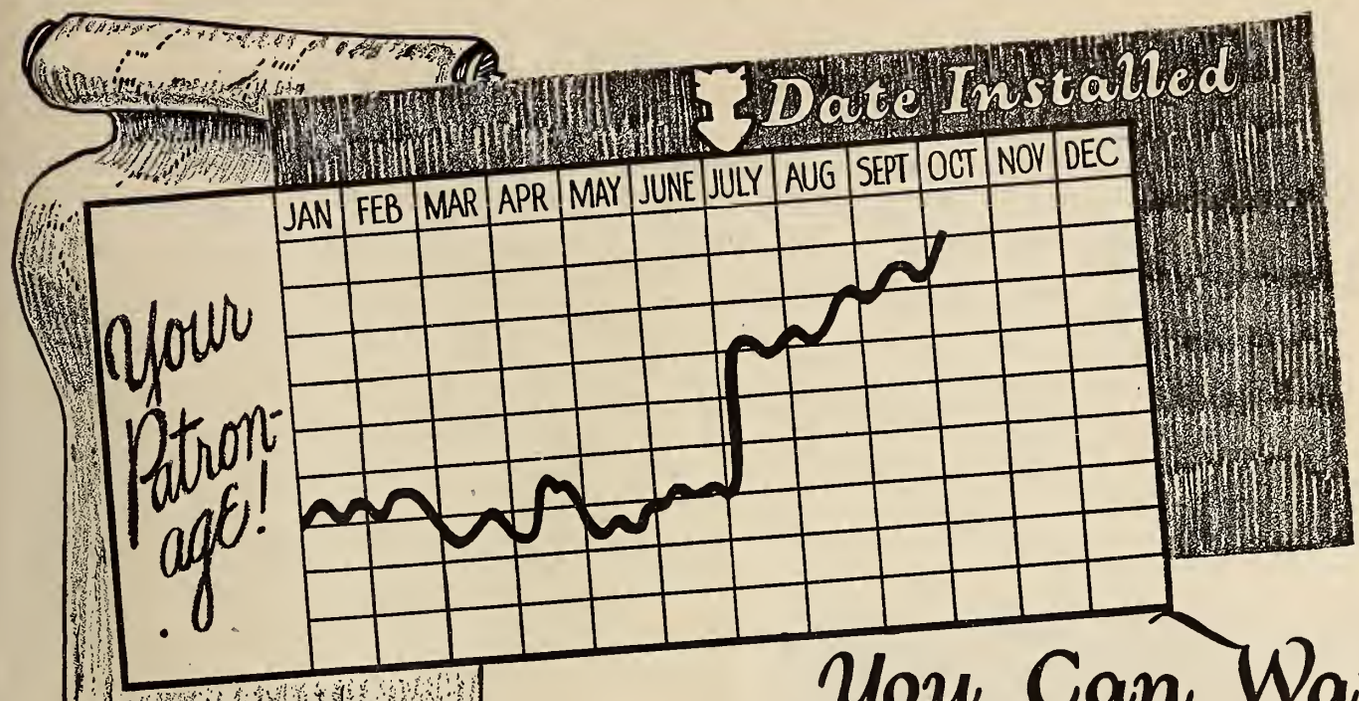

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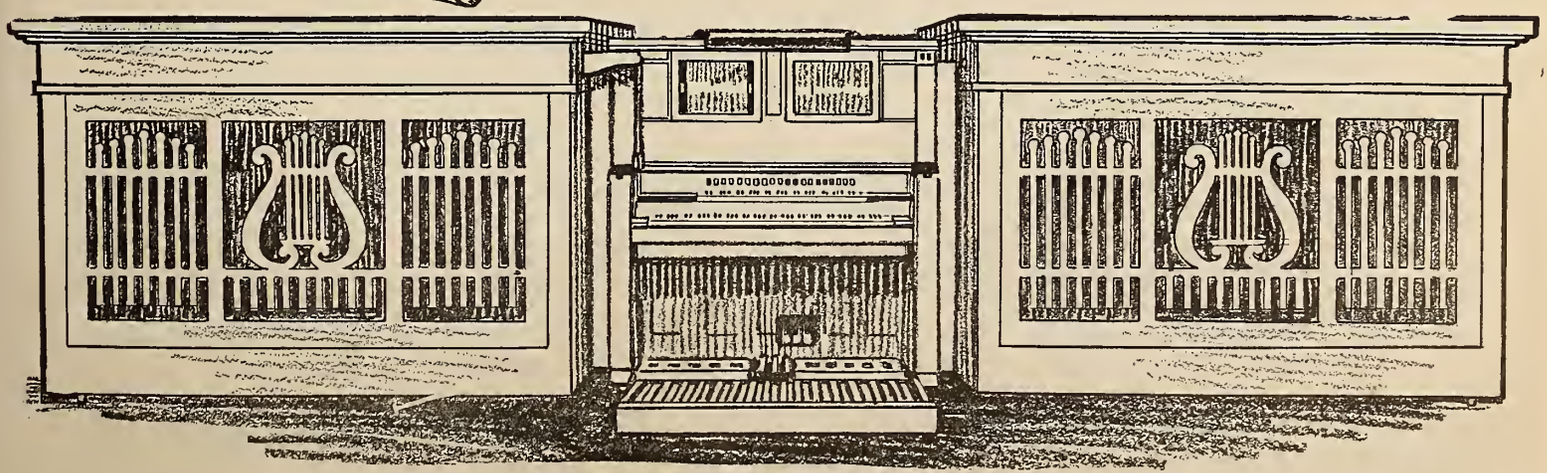

Cameraman's Department

Using the Blue Glass

Glen MacWilliams, Coogan Cameraman, Explains Proper Use of Important Device

THE old-fashioned monocle is no longer in style in moving picture circles.

It has been replaced by the "monotone filter" (as it is properly called)—the "blue glass" as it is known on the "set" of every moving picture studio in the country.

Now comes Glen MacWilliams, cameraman for Jackie Coogan's productions in Hollywood, two of which, *Peck's Bad Boy* and *My Boy*, have been distributed by First National. Mr. MacWilliams is a young chap.

MacWilliams in this article explains the proper use of this little piece of blue glass.

MacWilliams and Jackie Coogan using the blue glass

"The blue glass," says Mr. MacWilliams, "is so often misused that I feel safe in saying that eight out of every ten men using it are being misguided. Only experienced cameramen realize how mighty this little glass is. The correct use of the blue glass is only to determine color gradations. The blue glass transforms all natural colors into monotones, which means the steps between colors such as blue to grey to white, etc. It does not give light values, however, and here is where so many people are misguided. The blue glass is used to help build up proper contrast of colors so that there will be no sameness, but instead graduation and color values.

"Many directors of long experience and their assistants, and even their cameramen use their blue glass, thinking the scene they perceive through it will appear on the silver screen as it does through the glass itself. This leads to the discussion once more of light values—something that a blue glass does not nor never will give forth.

"It had its birth in the hands of photo engravers, artists and painters. It served to give them their color values. Later the scenic department heads of the studios coralled its service. Then a cameraman saw possibilities for it in his work and introduced it to the camera as another asset added to the many improvements that were then and still are being made to the little boxes with the crank. Later the directors themselves made use of the blue glass.

"A common mistake made by those using the blue glass is thinking, of course, the scene will appear in photographic form as it does to the naked eye through the glass itself. This is wrong. Persons with these thoughts do not stop to consider the fact whether or not they are viewing a set or an object under the proper photographic light. For proper photography, light values must be built up to get the proper effect through the blue glass. The same color gradations are discerned but not the same density. As proof of this, take the blue glass in an ordinary room under an incandescent lamp. It will give every bit of detail value, which is impossible to obtain for photographic purposes with the ordinary motion picture camera operated normally. It is, therefore, necessary to add and add light until the photographic value appears.

In Wardrobe Department

"The wardrobe department is another unit of the studio where a blue glass is of value," says MacWilliams. "The wardrobe mistress can correct her color schemes. For example, take a gown of orchid and white, which looks beautiful to the eye. The orchid is of a soft color and the white dominates it. Then view it through the blue glass. Horrors! Our white goes into a musty grey, because the orchid reflects the ultra-violet rays, and the photograpic result—if it is photographed—is plain white, which, of course, ruins all beautiful color combinations and disappoints everyone when the gown is seen on the screen.

"On the other hand, take a black dress, silk, trimmed with red. The black, of course, appears blacker than the deepest of red, but when viewed through the little blue glass what do we find? A universal color-black!

"The blue glass is a great asset to the cameraman—if used properly. There are various kinds of blue glasses. Correct and incorrect. A correct blue glass will give true color systems under Cooper-Hewitt lighting, whereas an incorrect blue glass will not give the same result as to color values under a like lighting system. There are other blue glasses that will not affect the color red. These are fatal to a cameraman or director. These glasses are more of a purple color and remind me of plain pieces of old bottles.

"There would be less trouble all around if this little blue glass were used on the 'set' for the one and only purpose it was destined for—that of color gradations under the photographic light.

(To be concluded)

Cutters' Convention

A cutters' convention is in session at the Rothacker Chicago laboratory. Miss Margaret Booth, of the Louis B. Mayer organization, was elected chairlady. She came to the Windy City with John M. Stahl's *One Clear Call.* Danny Gray, bringing Marshall Neilan's *Fools First*, arrived in time for the opening session. J. T. Donohue, representative of R. A. Walsh, qualified as a delegate although he is not a "regular" film editor. He

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CONSTRUCTION NEWS

New Theatres—Changes in Ownership—Theatres for Sale — Theatres Wanted

Live Opportunities

New Theatres

LEXINGTON, N. C.—Architect Harry Barton, McAdoo Building, Greensboro, N. C., has been selected by the Masonic Temple Association to prepare plans for $150,000 two-story Masonic temple.

CHATFIELD, MINN.—Lott Campion is rushing work on his new theatre.

AUSTIN, MINN.—The Lyric, controlled by Clifford Braun, who also operates the Park, will be reopened in the early fall.

MINNEAPOLIS, MINN.—Finkel and Rubenstein will spend about $2,000 remodeling the Calhoun.

HIAWATHA, KAS.—C. E. Hunsaker, has opened a show in the amusement park.

SEDGWICK, KAS.—The De Luxe, which has been closed for several months, was reopened recently by Mrs. E. A. Nelson.

KANSAS CITY, MO.—F. Felix has opened the Highland Gardens, an 1,800 seat airdome for colored people, at 18th and Highland.

SAN ANTONIO, TEXAS.—It is rumored that W. J. Lytle and associates will construct a million dollar theatre in the near future. Plans have not quite matured.

Changes

WASHBURN, WIS.—E. P. Trowbridge has sold the Temple. Purchaser's name withheld.

ANDREWS, N. C.—H. H. Greer of Blue Ridge, Georgia, has taken over the Select.

ASHEVILLE, N. C.—Bert English of Evansville, Ind., has been appointed manager of the Pack.

ENID, OKLA.—C. F. McQuilken has acquired the Rialto.

CISCO, TEX.—The equipment in the Victory has been sold to Spencer Brothers and the house closed.

NEW HAMPTON, IOWA.—Earl Potter has taken possession of the Fireman's Theatre.

ELLSWORTH, WIS.—George Kyle, former Spring Valley showman, has taken over the management of the Firemen's Opera House.

CHARITON, IOWA.—The Lincoln has been recently purchased, building and all, by the Lincoln Theatre Company.

TILDEN, NEB.—The Auditorium has been purchased by Paul Fullner.

NEWPORT, ARK.—Fire originating in the projection room of the Sunshine destroyed a quantity of film and damaged the building slightly.

MARFA, TEX.—The Queen, damaged to the extent of $50.

CRESTON, IOWA.—The Williard has been purchased by Abe Frankel of Des Moines, Iowa.

OMAHA, NEB.—The Gem has been purchased by Anderson & Wethersby.

GRANITE FALLS, MINN.—Melvin Moore has taken over the operation of the Opera House.

New Firms

NEW YORK.—Brabin Productions, Inc., $50,000, Charles Brabin, A. L. Raboch, Nathan April, New York City; Jack White Corporation, $200,000, E. Kraychie, Arthur Skillman, H. G. Liese, New York City; Blackford Publishers, Inc., $50,000, Katherine M. H. Blackford, Arthur Newcomb, Alpine, N. J.; M. O. Pritchard, New York City; U. S. Military Vacation Camp, Inc., $10,000, Benjamin Feuer, George C. Woolf, Charles Bisberg, New York; Westminster Amusement Co., Inc., $50,000, Jacob Schechter, Morris Schecter, Hyman Britwar, Brooklyn; Filmu, Inc., $5,000, Leland Hayward, Jess Smith, Claude Isaacs, New York City; Lightning Film Corporation, $100,000, James Judiche, Selem Dushey, David H. Rubin, Brooklyn; Schaffer & Hogan, Inc., $5,000, Beatrice and James Hogan, Eva Schaffer, New York City.

Territory Notes

The Strand Theatre was opened at Wichita Falls, Texas, last Monday to pleased capacity business.

The Liberty Theatre, Angelo Bott owner, at Nuremberg, Pa., has gone on a one day a week schedule for the summer, playing on Saturdays. Nuremberg is in the anthracite strike belt and business is affected accordingly.

Claude Henderson, of the New York Hippodrome staff, has taken a post as manager of the Refowich Theatre at Freeland, Pa. He succeeds Albert Werner, of Reading, who has resigned to locate elsewhere.

The Sunset Theatre, Astoria, Ore., is undergoing extensive repairs. Frank H. Gowdy, the new lessee, plans to spend $15,000 on improvements. He is installing two Type S Simplex projectors, transverters, Gardiner screen, Heywood-Wakefield opera chairs with full upholstered spring seats, Automaticket machine, carpets and draperies. The seating capacity will be about 650. The opening will be early in June. B. F. Shearer, Inc., of Seattle, is furnishing the equipment.

The Eagle Hotel, at Catasauqua, Pa., may be torn down and a motion picture theatre erected on the site. New York men looked over the project and made an offer. It is on the revision of this proposition that the Iron Borough's latest picture theatre project hangs fire, for the owners of the site decline to accept the second mortgage feature of the offer of the promoters.

Oscar Althoff, manager of the Family Theatre at Mahanoy City, Pa., for years, has resigned as manager of the Sult houses at Berwick, Pa., after their sale to the Parke Delahanty interests and has opened a pool room at Mahanoy City. Althoff, who has been in the theatrical business for twenty years, had the breaks dead against him in the shuffle. When he quit as manager at Berwick last winter to go to the Refowich at Freeland, Pa., the Sults held him to his contract. Then the sale took place. Althoff expects to go back into the amusement business again and by an odd coincidence the pool room he has opened as a stop gap is located in the old Franey building, where Mahanoy City's first motion picture theatre was operated years ago.

Ground has been broken at Sixth Street and Minnesota Avenue, Kansas City, Kan., for the erection of a new $25,000 open-air motion picture theatre. Contracts for the construction were closed by Lew Nathanson, president of the Wyandotte Amusement Company. The theatre, which will be roofed and built of steel and seat 3200, will be completed by June 1. It will be named the Minnesota Theatre.

Threats were succeeedd by action at the Majestic and Victoria theatres at Shamokin, Pa., where warnings failed to break up the practice of boys panhandling patrons as they entered the lobbies, seeking to "cadge" their way into the playhouses. Several score have been arrested and taken before the brugess, who is co-operating with the managements of the theatres in breaking up this annoyance.

Hyman Steifel, vice-president of the Steifel Amusement Company of Philadelphia has returned from an eight months' trip abroad. During his stay on the continent he visited various motion picture houses in Roumania, Germany, France and Switzerland, and gave an interesting account of his observations at a welcome home party given to him by fellow exhibitors and exchange men at his home in the Quaker City.

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The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

ALBANY

CLINTON SQUARE

"REPORTED MISSING," Owen Moore (Selznick). Although management used plenty of teasers and additional newspaper space, this picture, running for the entire week, did not pan out from a box office standpoint. After the first day the picture attracted only ordinary attention.

"BEYOND THE ROCKS," Gloria Swanson (Paramount). This picture run the entire week and did fine business. The picture was admired for the settings.

MARK STRAND

"SMILIN' THROUGH," Normal Talmadge (First National). Backed by the Albany Chamber of Commerce in exploitation and with extra newspaper space good business was done throughout the week.

ALLENTOWN, PA.

RIALTO

"THE BEAUTIFUL LIAR," Katherine MacDonald (First National). Drew well when summer slump is considered and gave all around satisfaction among patrons.

STRAND

"THE GLORIOUS FOOL," Helene Chadwick and Richard Dix (Goldwyn). Playing up Mary Roberts Reinhart as author helped to increase interest. Business was good.

COLONIAL

"POLLY OF THE FOLLIES," Constance Talmadge (First National). Star popular and business good.

HIPPODROME

"NOBODY," Jewel Carmen (First National). Exploited along lines of honeymoon, yacht trip, dope, loss of memory, frantic husband, etc. Did a lot to bring in good houses.

ATLANTA, GA.

HOWARD

"THE PRODIGAL JUDGE," Maclyn Arbuckle (Vitagraph). Drew poor business. Although abounding in southern atmosphere public did not respond to this picture as expected.

Presentation. — Special dance number by Arthur Murray and Margaret Bryan.

Short Subjects.—Selznick News.

METROPOLITAN

"FAIR LADY," Betty Blythe (United Artists). Business was dull throughout the city, but particularly so at this theatre.

Short Subjects. — Educational comedy, "Monkey Shines." Kinograms.

CRITERION

"ORPHANS OF THE STORM," D. W. Griffith (United Artists). Opened to fairly good business, but did not build up. Fell far below expectations. Management thinks a different handling might have insured success. Film will certainly stand another showing in Atlanta.

Presentation. — Special orchestra using Griffith's original score for the picture.

STRAND

First Half.

"FOOL'S PARADISE," all star cast (Paramount). Unusually good business, especially for a return engagement.

Short Subject.—"The Sap," Billy West comedy.

Last Half.

"THE CLEAN UP," William Fairbanks (Southern States). Was fairly pleasing.

Short Subject. — "The Leather Pushers." The return of this series met with great success.

Exploitation. — 25,000 people attended prize fight on Monday. Had banner 28 feet long raised just before fight announcing the "Leather Pushers" at the Strand last half of week. Distributed 2,000 heralds.

GRAND

First Half.

"WITHOUT FEAR," Pearl White (Fox). Audience delighted with picture and business very good.

Short Subjects. — "Fox News," "Star Comedy," "Gay Deceivers" and "Chester Outing."

Last Half.

"POSSESSION," Special Cast (R-C Pictures). Drew big business.

Short Subjects. — "Mutt and Jeff" and "Sis and Brownie" Comedy.

TUDOR

"SECOND HAND ROSE," Gladys Walton (Universal). A very pleasing presentation, and well suited to the appealing beauty of the star. Business good.

"THE BLOT," Lois Weber (Wid Gunning). Return engagement drawing very favorable business during two-day engagement.

"DANGEROUS LITTLE DEMON," Marie Prevost (Universal). Clever little flapper story, playing to very good business.

RIALTO

"THE CRADLE," Ethel Clayton (Paramount). Business grew steadily during the week. The picture has an exceptionally good cast.

Short Subjects. — The sixth of the Leather Pushers, International News and many fine shots of the Kentucky Derby.

Week ended May 27th.

HOWARD

"NORTH OF THE RIO GRANDE," Jack Holt and Bebe Daniels (Paramount). The theme of the play, combined with the popularity of the two stars, kept receipts for the week up to expectations.

Presentation. — George McNully, well-known tenor, appeared on horseback against a drop which represented a desert, and sang "My Little Grey Home in the West," during which the lights changed from day to darkness, and lights appeared in a little house shown in the distance.

Short Subjects.—"The Fall Guy," Larry Semon, comedy.

METROPOLITAN

"FASCINATION," Mae Murray (Metro), and Doraldina, in person, divided honors of one of the best weeks in some time. Doraldina started the week with four appearances daily, but in order to take care of the large crowds had to make five.

Short Subjects.—Kinograms.

CRITERION

"THE LIGHT IN THE CLEARING," Special Cast (Hodkinson). A rank failure and was taken off at the end of the first day, and supplanted by "The Inferior Sex," Mildred Harris Chaplin (First National). Although this picture was linked with Charles Chaplin's "A Dog's Life," business was very poor and closed at low ebb.

Short Subjects.—Kinograms.

STRAND

Monday—Tuesday—Wednesday.

"LITTLE LORD FAUNTLEROY," Mary Pickford (United Artists). Return engagement. Did not appeal to patrons and business was only fair.

Thursday—Friday—Saturday.

"THE HEART OF A TEXAN," Neal Hart (State Rights). Return engagement. Was fairly pleasing.

Short Subjects. — "The Leather Pushers," second run.

GRAND

First Half.

"THE RAGGED HEIRESS," Shirley Mason (Fox). Highly appreciated by patrons. Star scored her highest mark in this production.

Short Subjects. — "A Shaky Family Tree," "Fox News," "Chester Outing," "A Charmed Life."

Last Half.

"IF WOMEN ONLY KNEW," William Christy Cabanne Production (R-C Pictures). This picture was also pleasing and the Grand had a very good week.

Short Subjects. — "Off His Beat," Fox News, and "Mutt and Jeff."

TUDOR

Monday and Tuesday.

"THE GREAT MOMENT," Gloria Swanson (Paramount). Pleasing and business good, despite heat and rain. (Return engagement.)

Wednesday and Thursday.

"A MILLIONAIRE FOR A DAY," Arthur Guy Empey (Southern States). Good business.

Friday and Saturday.

"RED FOAM," Zena Keefe (Select). Very good business.

Short Subjects.—International News.

RIALTO

"THE ORDEAL," Agnes Ayres and Conrad Nagel (Paramount). Fair week's business.

Short Subjects.—"The Alibi" and International News.

BETHLEHEM, PA.

KURTZ

"THE NIGHT ROSE," Lon Chaney. Business was just as usual, no rush to speak of.

LORENZE

"THE FOUR HORSEMEN OF THE APOCALYPSE" (Metro). First time at popular prices. It was good chance to take as business was very encouraging.

PALACE

"THE SCOFFER," James Kirkwood and Mary Thurman. Drew average business and did not make much of a ripple.

BUFFALO

SHEA'S HIPPODROME

"THE GOOD PROVIDER," Vera Gordon (Paramount). Production attracted good business. Audiences helped by word of mouth advertising.

Exploitation.—The same cast as that which presented "Humoresque" is seen in "The Good Provider," and was played up big in all the advertising. Black and white ads were used in the newspapers. There was an attractive lobby and display at the marque.

Short Subjects —Mack Sennett's "Gymnasium Gym," Hippodrome Review and Pathe hand colored scenic.

LOEW'S STATE

"CHASING THE MOON," Tom Mix (Fox). Audiences like Tom Mix. Business was fair.

Exploitation.—Management put over some eye-catching black and white ads in the newspaper, showing Tom straddling a giant fire cracker soaring toward the moon. Window cards, an electric display and good lobby frames were used.

Short Subjects.—Hallroom Boys comedy, Pathe News and Mutt and Jeff.

LAFAYETTE SQUARE

"RECKLESS YOUTH," Elaine Hammerstein (Select). This one seemed to appeal to the patrons and the box office figures were very fair.

Exploitation —Newspaper advertising, window cards, lobby display.

Short Subjects.—"Snub" Pollard comedy and Fox News.

CHARLOTTE, N. C.

BROADWAY

"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT," Harry Myers (Fox). Four days to big business. A sure box office attraction.

IMPERIAL

"BEYOND THE ROCKS," Gloria Swanson and Rodolph Valentino (Paramount). This played only three days but business was very good. Was originally slated for a week's run.

CHICAGO

ROOSEVELT

"THE TRAP," Lon Chaney (Universal). Business showed a very pleasing improvement.

CHICAGO

"TROUBLE," Jackie Coogan (First National). Crowded houses greeted every performance.

STATE-LAKE

"THE INFIDEL," Katherine MacDonald (First National). Business was good.

BARBEE

"YOUNG AMERICA," Charles Everett (Essanay). Fair attendance record for the week.

RANDOLPH

"FAIR LADY," Betty Blythe (Bennett). Played to excellent patronage.

ROSE

"THE FIGHTING STREAK," Tom Mix (Fox). Not up to the usual standard but star's popularity kept the theatre well filled at all performances.

CLEVELAND

ALLEN

"FAIR LADY," Betty Blythe (United Artists). Good business.

Exploitation.—Personal appearances of the star at all performances, during which time she spoke on conditions in Hollywood and rendered vocal selections.

STATE

"THE PRIMITIVE LOVER," Constance Talmadge (First National), and "The Four Seasons." The Raymond Ditmars study of animal life was the superior attraction of the two, but was not publicized to the best advantage. The real big feature on the program was relegated to second place, giving the Talmadge vehicle the preference. Business was very good on the whole.

PARK AND MALL

"NINETEEN AND PHYLLIS," Charles Ray (First National). Business was just fair on this production that played a three day engagement. "Smilin' Through" was the attraction the last half of the week.

KNICKERBOCKER

"A MAN WITHOUT A COUNTRY," Arnold Daly (American Legion). Business good.

Exploitation.—The American Legion, in cooperation with the theatre, staged a parade twice a day for the four-day engagement, sold the tickets, and put on a generous campaign. The mayor and other city officials were high in their praise for the picture.

STANDARD

"STEP ON IT," Hoot Gibson (Universal). Very little advertising. Just a two-inch ad. in the papers on Sunday and seven lines during the week. An attractive lobby assisted in creating fair business.

COLUMBIA, S. C.

RIVOLI

"SMILIN' THROUGH," Norma Talmadge (First National). Three days here to very good business.

"THE GRIM COMEDIAN," Jack Holt (Paramount). Fair business on a two-day run.

IMPERIAL

"THE ORDEAL," Agnes Ayres and Conrad Nagel (Paramount). Fair business on a three-day run.

KANSAS CITY

LIBERTY

"THE ROSARY," Special Cast (First National). Played to good crowds for a week's run.

Short Subjects.—"The Leather Pushers," serial, and Pathe News, current events.

Exploitation. — Atmospheric prologue advertised extensively, featuring the songs, "The Holy City" and "The Rosary." Also billboard and lobby display space.

DORIC

"BEAUTY'S WORTH," Marion Davies (Paramount). The star is popular here and always draws good. This picture did a good week's business.

Short Subjects.—"Ten Seconds," comedy, and International News, Current Events.

Exploitation.—Large sketch of Marion Davies, with lines, "She was so innocent that she thought they put shades on bath room windows to keep the sun out," was featured in large newspaper ad. Also lobby display and billboard space.

NEWMAN

"THE FOUR HORSEMEN OF THE APOCALYPSE," Rudolph Valentino (Metro). One of the best drawing cards of the season. Crowded house all week.

Short Subjects.—Newman News and News, Current Events.

Exploitation.—The fact that it was the first showing of the production here at popular prices was played up big in billboard and lobby display space.

ROYAL

"SHAME," Special Cast (Fox). The title of this one proved a greater factor than anything else in drawing a good attendance for a week's run.

Short Subjects.—"Tony Sarg Almanac," film novelty, and Royal Screen Magazine, Current Events.

Exploitation.—The word "shame" was written in bold, black face type across the ad, which contained a sketch of wife looking inquiringly at husband.

TWELFTH STREET

"THE LAST TRAIL," Special Cast (Fox). Made a hit with patrons and played to full houses all week.

Short Subjects.—"Nothing But Trouble," comedy, and Screen Magazine, Current Events.

Exploitation.—As Zane Grey is a popular author with fans here, the name was played up to great extent in newspaper, billboard and lobby display space.

LOS ANGELES

TALLY'S BROADWAY

"REPORTED MISSING," Owen Moore (Selznick). In the second week and has only played to fair box office.

Short Subject.—News weekly.

CALIFORNIA

"YELLOW MEN AND GOLD," Helene Chadwick and Richard Dix (Goldwyn). With usual weekly advertising, the picture went over very good. The only exploitation comprised a float which transversed the main streets of the town.

MISSION

"MONTE CRISTO," All Star (Fox). In the second week and holding up very good. Put out extra boards and extra daily newspaper space.

KINEMA

"TROUBLE," Jackie Coogan (First National). In the first week and doing capacity business, it is believed will hold over for second week. Eight window tie-ups used. Jackie's picture appearing almost daily in one of the newspapers.

SUPERBA

"SECOND HAND ROSE," Gladys Walton (Universal). Showed better business than her former pictures. The lobby resembled a second-hand clothing store, the weird old-fashioned garments that adorned the lobby, attracted hundreds of passersby. Regular weekly advertising was used.

Short Subjects.—Lee Moran Comedy and Reginald Denny feature.

CLUNE'S BROADWAY

"THE TRUTHFUL LIAR," Wanda Hawley (Realart). Only fair in spite of the fact that the management booked an old Harold Lloyd picture—a two reeler, and filled the lobby with Lloyd paper.

LOEW'S STATE

"BEYOND THE RAINBOW," Billy Dove and Harry Morey (R.-C.). Very good audience picture. Miss Dove's picture was placed in most of the newspapers.

HIPPODROME

"MISS PETTICOATS," Alice Brady (Realart). Very entertaining picture. Miss Brady is not so well known here as in the East. The picture was given most of the ad. space with the vaudeville only mentioned in small type.

SYMPHONY

"GRANDMA'S BOY," Harold Lloyd (Pathe). One of the biggest pictures that has ever hit town. Opened with big box office receipts. The house has a line-up from 3 until 10 in the evening.

HILL STREET

"ISLAND WIVES," Corinne Griffith (Vitagraph). Business fair.

Short Subjects. — Kinograms, Screen Scenic and Christie Comedy, "One Stormy Night."

RIALTO

"BEYOND THE ROCKS," Gloria Swanson (Paramount). In the fourth week and business very slow. No exploitation used and average amount of advertising.

GRAUMAN'S

"THE MAN FROM HOME," All Star (Paramount). Very good business.

MILWAUKEE

ALHAMBRA

"DOLL'S HOUSE," Nazimova (Metro). Newspaper criticisms unanimously declared this feature surpassed anything star has done recently.

Exploitation. — Lobby display, newspaper advertising, street car posters and billboards.

Short Subjects.—Two-reel comedy, Educational reels, Pathe news reels.

BUTTERFLY

"THE TRAP," Lon Chaney (Universal). While moving picture critics here lauded the film, the public were not enthusiastic about it. Business fair.

Short Stories.—A Lee Moran comedy, Butterfly news reels.

GARDEN

"THE ORDEAL," Conrad Nagel, Agnes Ayres and Clarence Burton (Paramount). The cast is a good box office drawing card.

Short Subjects. — A Lloyd Hamilton comedy, Fox News reels, and Educational reels.

MERRILL

"FIND THE WOMAN," Alma Rubens (Cosmopolitan). Fine business. Many people who read the story were anxious to see the film version of it. Newspaper criticisms favorable. Good mystery story.

Exploitation. — Lobby display, newspaper and billboard advertising.

Short Subjects. — International news reels and Tony Sarg's Almanac.

SAXE'S RIALTO

"THE RIGHT THAT FAILED," Bert Lytell (Metro). Good business. Mr. Lytell is well liked in this territory.

Short Subjects. — Two-act Sunshine Comedy, "The Barnstormers"; Selznick news weekly.

SAXE'S STRAND

"THE WOMAN'S SIDE," Katherine MacDonald (First National). Crowds not so good, although newspaper critics claimed star did good work.

Exploitation. — Newspaper advertising, lobby display and street car signs.

Short Subjects. — A revival of Charles Chaplin's "A Dog's Life"; First National Kinograms and Sketchograms, and motion pictures of President McKinley's inauguration.

MARK-STRAND

"THE WOMAN HE MARRIED," Anita Stewart (First National). Business was good enough to warrant holding this feature for a week, a departure from the usual Strand policy.

Exploitation. — Newspaper advertising, lobby display in which large cut-outs from 24 sheets were a feature, window cards.

Short Subjects.—"Afraid of His Wife," a Christie comedy, "Burial of the Unknown Dead," a Prizma subject and Kinograms.

PALACE

"THE MARIONETTES," Clara Kimball Young (Kempson). Business was fair on this revival.

Exploitation. — Newspaper advertising, lobby display and window cards.

Short Subjects.—Star comedy and International News.

KEITH'S

"TOL'ABLE DAVID," Richard Barthelmess (First National). Packed them in with this one and patrons were loud in their praise of the offering.

SHEA'S NORTH PARK

"THE GOOD PROVIDER," Vera Gordon (Paramount). Memorial Day and a circus took the sails out of business.

"Spanish Jade," a Paramount production, was the attraction the last half of the week and business was better.

Exploitation.—Advertised in the Community newspapers and mailed out attractive announcements.

Short Subjects.—"Gymnasium Gym," a Mack Sennett comedy and Pathe and International News.

NORFOLK, VA.

WELLS

"GLASS HOUSES," Viola Dana (Metro). Six days to very good business with Buster Keaton in "The Boat" as an added attraction.

GRANBY

"THE FOUR HORSEMEN OF THE APOCALYPSE" (Metro). Six days here to big business.

PHILADELPHIA

STANLEY

"SMILIN' THROUGH," Norma Talmade (First National). Preceded by the reputation that it was one of Norma's best, the picture had little difficulty in filling the house at every performance throughout the week.

Short Subjects.—Prizma, "Cape of Good Hope," Fox and Pathe News reels and Topics of the Day.

KARLTON

"TOO MUCH BUSINESS," Tully Marshall (Vitagraph). Was advertised as a comedy, and drew well. Box office receipts were satisfactory.

Short Subjects.—Christie Comedy, "Cold Feet" (Educational). Sport Review, "Split Seconds" (Goldwyn) and Pathe News.

ARCADIA

"WHY ANNOUNCE YOUR MARRIAGE," Elaine Hammerstein (Select). Star has established following here, and turnout was pleased with production.

Short Subjects. — Johnny Hines in "Torchy's Hold Up," Movie Chats No. 16, Pathe News and Burton Holmes Travelogue.

REGENT

"PARDON MY FRENCH," Vivian Martin (Goldwyn). Star is a great favorite at this theatre, and drew good houses all week.

Short Subjects.—"Why Pick On Me?" Harold Lloyd one-reel special, Pathe News, Mutt and Jeff Cartoon, "Hither and Thither."

VICTORIA

"THE LAST TRAIL," All star (Fox). A very novel lobby display that caught the eye of all, and a tri-colored sign that flashed day and night put the picture over big.

Short Subjects. — Mermaid comedy, "Danger," Pathe News and Urban Movie Chats.

ALDINE

"SISTERS," All Star Cast (American Releasing). Very good business all week with a turnaway Saturday night—one of the biggest if not really the largest since the house opened.

Short Subjects.—"Aesop's Fable," Pathe Review, Universal News, and Hy. Mayer's Travelaughs.

Week of May 27th.

ALDINE

"WOMAN, WAKE UP," Florence Vidor (Associated Exhibitors).—Packed them in solid the first three days of the week, and the picture went over with honors to spare as one of the best box office attractions of the season.

Short Subjects.—Harold Lloyd comedy, "I Do," Starland Revue and Pathe News.

STANLEY

"PENROD," Wesley Barry (First National).—Did not come up to box office expectations, and no one went out of his way to praise it.

Short Subjects.—Buster Keaton in "His Wife's Relations," and Prizma, "The Glorious Dead."

KARLTON

"THE TRAP," Lon Chaney (Universal). —Drew well all week, with very noticeable increase the last three days, due to plenty of newspaper publicity.

Short Subjects. — Larry Semon, "A Pair of Kings," Krazy Kat cartoon "Felix at the Fair," and Pathe News.

ARCADIA

"THE SPANISH JADE," David Powell (Paramount).—Did one of the best week's business since the advent of daylight saving. Standing room on most nights—very unusual.

Short Subjects. — Lloyd Hamilton in "Poor Boy," and Urban Movie Chats.

VICTORIA

"SHACKLES OF GOLD," Wm. Farnum (Fox).—Star always popular here. Did a very satisfactory business.

Short Subjects. — Larry Semon in "A Pair of Kings," and Pathe News and Federated Screen Snapshots.

CAPITAL

"NINE SECONDS FROM HEAVEN," All star cast (B. & B., State Rights).—Did miserable business for two days, and was taken out and succeeded by "The Seventh Day," with Dick Barthelmess (First National). This helped to retrieve the week.

Short Subjects. — "Torchy's Hold-up," Johny Hines, Bruce Scenic, "My Country," and Kinograms.

REGENT

"NANCY FROM NOWHERE," Bebe Daniels (Realart). Star is well liked and this picture drew an especially good crowd all week.

Short Subjects.—"The Barnstormers," Fox Sunshine Comedy and Pathe News.

RICHMOND, VA.

BROADWAY

"ORPHANS OF THE STORM" (Griffith-United Artists). This packed in capacity crowds all week.

BIJOU

"FASCINATION," Mae Murray (Metro). Six days to turn away business.

COLONIAL

"ACROSS THE CONTINENT," Wallace Reid (Paramount). Three days to good business.

SCRANTON, PA.

STRAND

"HER HUSBAND'S TRADEMARK," Gloria Swanson (Paramount). Business disappointing. Due not to picture, but to industrial conditions.

STATE

"ORPHANS OF THE STORM," Dorothy and Lillian Gish (United Artists). Attendance was as good as could be expected. Suffered from industrial situation.

MILES

"THE GOLDEN GIFT," Alice Lake (Metro). Business only average, no cleanup possible, because of mine strike.

POLI

"THE ANGEL OF CROOKED STREET," Alice Calhoun (Vitagraph). Would make new records for any house. No chance for a cleanup at Scranton, due to mine situation.

SEATTLE, WASH.

COLISEUM

"FOOL'S FIRST," Claire Windsor (First National). Good business. First showing in U. S. Prize Poster Contest stimulated interest. Star Seattle girl.

Exploitation.—Extra newspaper space, billboards, window cards and lobby. Newspaper contest on "Who's the World's Most Foolish Fool?"

Short Subjects. — "Schoolboy Love," Campbell comedy.

BLUE MOUSE

"FASCINATION" Mae Murray (Metro). Large audiences well sustained.

Exploitation.—Newspaper advertising, cards, lobby very attractive with stills and illuminated frames.

Short Subjects.—Fox News. "The Model Dairy," Æsop's Fables.

COLUMBIA

"SECOND HAND ROSE," Gladys Walton (Universal). Popular star proving pleasing in new role. Business good.

Exploitation.—Newspaper advertising, lobby display.

Short Subjects. — "Leather Pushers," "Red Hot Rivals," Le Moran comedy, International News.

WINTER GARDEN

"DON'T DOUBT YOUR WIFE," Leah Baird (Asso. Exh.). First program at new popular price. Played to packed houses.

Exploitation. — Newspaper advertising and lobby displays.

LIBERTY

"HIS BACK AGAINST THE WALL," Raymond Hatton (Goldwyn). Shared honors on bill with Larry Semon Comedy, "The Show." Played to good houses.

Exploitation.—Newspaper advertising, billboards, window cards, lobby display.

Short Subjects.—Liberty News, scenic.

STRAND

"BEYOND THE ROCKS," Gloria Swanson and Rodolph Valentino (Paramount). Held over for second week. Newspaper advertising sustained throughout engagement.

Short Subjects.—"Any Old Port" Christie Comedy.

PALACE HIP

"THE RIGHT THAT FAILED," Bert Lytell (Loew Metro). Special advertising featuring popular star drew big houses.

COLUMBIA

Week ended May 27.

"THE TRAP," Lon Chaney (Universal). Excellent business. Star has many admirers.

Exploitation. — Newspaper advertising, billboards and solid lobby trim using log cabin effect with stills of star on either side.

Short Subjects.—Harry Sweet in "Speed 'Em Up," International news.

STRAND

"THE ORDEAL," Agnes Ayres (Paramount). Fans commenting favorably on this one. Business good.

Exploitation.—Newspaper space, billboards, window cards and lobby trim.

Short Subjects.—"Torchy and Orange Blossoms," Bruce Scenic, Kinograms.

COLISEUM

"THE BACHELOR DADDY," Thomas Meighan (Paramount). Delighting large audiences.

Exploitation.—Regular newspaper space, window cards and lobby, billboards.

Short Subjects.—"Hokus Pokus" comedy, Pathe news, Kinograms.

LIBERTY

"THE PRIMITIVE LOVER," Constance Talmadge (First National). Excellent business. Decided hit.

Exploitation.—Clever advertising, lobby, window cards and billboards.

Short Subjects.—"By Heck," Mack Sennett comedy, Liberty News, Scenic.

BLUE MOUSE

"FASCINATION," Mae Murray (Metro). Held over to second big week's patronage. Regular newspaper space for continuation of run. Comedy and scenic complete bill.

WINTER GARDEN

"HER LORD AND MASTER," Alice Joyce (Vitagragph). Patronage heavy at new popular price.

Exploitation.— Newspaper and lobby display.

Short Subjects.—Snub Pollard Comedy, International news.

ST. LOUIS, MO.

NEW GRAND CENTRAL, WEST END LYRIC AND LYRIC SKYDOME

"FASCINATION," Mae Murray (Metro). Despite warm weather and no music Mae Murray's offering drew very good attendance at both the night and matinee performance. The Lyric Skydome is located three blocks from the Lyric Theatre and the Skydome is the largest in the city, but both places found night attendance very good. The New Grand Central registered an increase in matinee attendance.

Short Subjects.—Short comedy, "Cold Feet," News and Views and Topics.

Exploitation.—Increase in advertising space only.

MISSOURI

"THREE LIVE GHOSTS," Anna Q. Nilsson (Paramount). Attendance at both matinees and nights, despite warm weather, very good.

Short Subjects.—News and Views and short comedy.

CAPITOL

"THE SCOFFER," James Kirkwood. This attraction at a downtown house failed to draw them in, when it ran the first half of the week.

Short Subject.—Larry Semon in "The Show," "How To Grow Thin" and Kentucky Derby Pictures.

KINGS

"THE CRADLE," Ethel Clayton (Paramount). Good attendance throughout run of picture.

COLUMBIA

"A VIRGIN'S SACRIFICE," Corinne Griffith (Vitagraph). All performances found good attendance while this picture held screen.

WILMINGTON, N. C.

GRAND

"GET RICH QUICK WALLINGFORD" (Paramount). Two days to fair business.

VICTORIA

"SATURDAY NIGHT" (Paramount). Three days to poor business.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
"Across the Continent"	(Wallace Reid and Mary MacLaren)	Paramount	May 6	1683
"All's Fair in Love"	(May Collins and Richard Dix)	Goldwyn	May 20	1849
"Angel of Crooked Street, The"	(Alice Calhoun)	Vitagraph	June 3	55
"Any Wife"	(Pearl White)	Fox	Apr. 8	1373
"Arabian Love"	(John Gilbert and Barbara Bedford)	Fox	Apr. 15	1449
"Bachelor Daddy, The"	(Thomas Meighan)	Paramount	May 6	1679
"Barnstormer, The"	(Charles Ray)	First National	May 13	1775
"Bearcat, The"	(Hoot Gibson and Lilian Rich)	Universal	Apr. 8	1371
"Beautiful Liar"	(Katherine MacDonald)	First National	Apr. 22	1517
"Beauty Shop, The"	(All-Star Cast)	Paramount	May 20	1847
"Beauty's Worth"	(Marion Davies)	Paramount	Apr. 8	1369
"Beyond the Rocks"	(Gloria Swanson and Rodolph Valentino)	Paramount	May 20	1853
"Black Bag, The"	(Herbert Rawlinson and Virginia Valli)	Universal	June 10	127
"Bobbed Hair"	(Wanda Hawley and William Boyd)	Paramount	Apr. 29	1593
"Broken Silence, The"	(Zeena Keefe)	Arrow Film Corp.	May 6	1641
"Channing of the Northwest"	(Eugene O'Brien)	Selznick	May 20	1855
"Cradle Buster, The"	(Glenn Hunter and Marguerite Courtot)	American Releasing Corp.	June 3	63
"Crimson Challenge, The"	(Dorothy Dalton)	Paramount	Apr. 22	1517
"Crossroads of New York, The"	(All-Star Cast)	First National	June 3	59
"Desert Blossoms"	(William Russell)	Fox	Apr. 15	1451
"Deuce of Spades, The"	(Charles Ray)	First National	May 20	1847
"Don't Doubt Your Wife"	(Leah Baird)	Associated Exhibitors	May 6	1673
"Don't Write Letters"	(Gareth Hughes)	Metro	May 27	1933
"Exposé of Sawing a Lady in Half, The"	(Clarion Photoplays)		Apr. 15	1405
"Face Between, The"	(Bert Lytell and Sylvia Breamer)	Metro	June 10	119
"Fascination"	(Mae Murray)	Metro Pictures Corp.	Apr. 29	1601
"Fighting Streak, The"	(Tom Mix and Patsy Ruth Miller)	Fox	May 6	1671
"Find the Woman"	(Alma Rubens and Harrison Ford)	Cosmopolitan Production	May 27	1935
"First Love"	(Constance Binney)	Paramount	Apr. 15	1445
"First Woman, The"	(Mildred Harris and Percy Marmont)	R-C	May 27	1933
"For the Defense"	(Ethel Clayton and Vernon Steel)	Famous Players-Lasky	May 13	1773
"Free Air"	(Tom Douglas and Marjorie Seaman)	Hodkinson	Apr. 15	1443
"Game Chicken, The"	(Bebe Daniels)	Paramount-Realart	Apr. 22	1519
"Gay and Devilish"	(Doris May and Cullen Landis)	R-C Pictures	June 10	125
"Girl in the Taxi, The"	(Mr. and Mrs. Carter De Haven)	First National	June 10	121
"Glorious Adventure, The"	(Lady Diana Manners)	Blackton Prod.	May 6	1681
"Glory of Clementina"	(Pauline Frederick)	R-C Pictures	June 10	121
"Go Get 'Em Hutch"	(Charles Hutchinson)	Pathe Serial	Apr. 8	1375
"Good Provider, The"	(Vera Gordon and Dore Davidson)	Paramount	Apr. 22	1519
"Gray Dawn, The"	(Carl Gantvoort and Claire Adams)	Hodkinson	May 6	1681
"Guilty Conscience, A"	(Antonio Moreno and Betty Francisco)	Vitagraph	May 6	1675
"Gypsy Passion"	(All-Star Cast)	Vitagraph	Apr. 8	1373
"Hate"	(Alice Lake)	Metro	May 20	1845
"Heart Specialist, The"	(Mary Miles Minter)	Realart	May 13	1775
"Her Mad Bargain"	(Anita Stewart)	First National	May 6	1683
"Hills of Missing Men"	(Helen Holmes and J. C. McGowan		May 20	1845
"His Back Against the Wall"	(Raymond Hatton and Virginia Valli)	Goldwyn	May 27	1939
"His Wife's Husband"	(Betty Blythe and Huntley Gordon)	American Releasing Corporation	May 20	1853
"Homespun Vamp, A"	(May McAvoy)	Realart	Apr. 8	1375
"In Self-Defense"	(All-Star Cast)	Swedish Biograph	May 6	1641
"Infidel, The"	(Katherine MacDonald and Robert Ellis)	First National	Apr. 29	1597
"Invisible Fear, The"	(Anita Stewart)	First National	Apr. 29	1595
"Is Matrimony a Failure?"	(All-Star Cast)	Paramount	Apr. 29	1603
"Island Wives"	(Corinne Griffith)	Vitagraph	Apr. 29	1603
"Kindred of the Dust"	(Miriam Cooper and Ralph Graves)	First National	Apr. 15	1445
"Kissed"	(Marie Prevost)	Universal	June 3	57
"Kisses"	(Alice Lake and Harry Myers)	Metro	Apr. 15	1441
"Lady Godiva"	(Special Cast)	Associated Exhibitors	May 20	1851
"Love's Masquerade"	(Conway Tearle)	Selznick	May 13	1779
"Lying Truth, The"	(Marjorie Daw and Pat O'Malley)	American Releasing Corporation	May 6	1679
"Man from Beyond, The"	(Houdini)	Houdini Productions	Apr. 15	1406
"Man from Downing Street, The"	(Earle Williams)	Vitagraph	Apr. 22	1521
"Man from Hell's River"	(Irving Cummings)	Western Pictures Exploitation	Apr. 29	1557
"Man from Home, The"	(James Kirkwood and Anna Q. Nilsson)	Paramount	May 13	1777
"Man Who Married His Own Wife, The"	(Frank Mayo and Sylvia Breamer)	Universal	May 13	1769
"Man Under Cover, The"	(Herbert Rawlinson and Barbara Bedford)	Universal	Apr. 22	1523
"Man with Two Mothers, The"	(All-Star Cast)	Goldwyn	Apr. 29	1599
"Marry the Poor Girl"	(Mr. and Mrs. Carter De Haven)	Associated Exhibitors	Apr. 29	1597
"Men of Zanzibar, The"	(William Russell)	Fox	June 3	55
"Midnight"	(Constance Binney and William Courtleigh)	Realart	Apr. 29	1601
"Missing Husbands"	(Special Cast)	Metro	May 27	1939
"Mistress of the World," No. 3 and No. 4	(Mia May)	Paramount	Apr. 8	1367
"Money to Burn"	(William Russell)	Fox	Apr. 22	1513
"Mr. Barnes of New York"	(Tom Moore)	Goldwyn	June 10	127
"My Old Kentucky Home"	(Monte Blue and Sigrid Holmquist)	American Releasing Corporation	May 13	1771
"Nero"	(Special Cast)	Fox	June 3	63
"Night Riders, The"	(Albert Ray and Maudie Dunham)	Second National Pictures	Apr. 29	1558
"No Trespassing"	(Irene Castle)	Hodkinson	May 6	1677
"North of the Rio Grande"	(Bebe Daniels and Jack Holt)	Paramount	May 27	1937
"Ordeal, The"	(Agnes Ayres and Conrad Nagel)	Paramount	June 10	123
"Pasteboard Crown, A"	(Evelyn Greely and Robert Elliott)	Pathe	May 13	1769
"Pay Day"	(Charles Chaplin)	First National	Apr. 15	1449
"Primitive Lover, The"	(Constance Talmadge and Harrison Ford)	First National	May 27	1937
"Prophet's Paradise, The"	(Eugene O'Brien and Sigrid Holmquist)	Selznick	Apr. 22	1523
"Queen o' the Turf"	(Brownie Vernon)	R-C Pictures	May 27	1929
"Rainbow"	(Alice Calhoun)	Vitagraph	Apr. 29	1593
"Reckless Chances"	(J. P. McGowan and Dorothy Ward)	Associated Exhibitors	Apr. 29	1591
"Reckless Youth"	(Elaine Hammerstein)	Selznick	Apr. 29	1599
"Red Peacock, The"	(Poli Negri)	Paramount	Apr. 15	1451
"Referee, The"	(Conway Tearle)	Selznick	May 20	1849
"Reported Missing"	(Owen Moore)	Selznick	Apr. 22	1515
"Ridin' Wild"	(Roy Stewart, Wallace Beery and Marjorie Daw)	Western Pictures Exploitation	Apr. 29	1557
"Seeing's Believing"	(Viola Dana)	Metro	Apr. 8	1371
"Second Hand Rose"	(Gladys Walton)	Universal	May 20	1843
"Shackles of Gold"	(William Farnum)	Fox	May 20	1851
"Sheik of Araby, The"	(H. B. Warner and Barbara Castleton)	R-C Pictures	May 13	1771
"Sherlock Holmes"	(John Barrymore)		May 27	1931
"Silent Vow, The"	(Wm. Duncan and Edith Johnson)	Vitagraph	May 6	1677
"Silver Wings"	(Mary Carr)	Fox	June 3	57
"Sisters"	(Seena Owen, Gladys Leslie and Matt Moore)	American Releasing Corp.	Apr. 15	1443
"Sleepwalker, The"	(Constance Binney)	Realart	May 13	1779
"Sonny"	(Richard Barthelmess)	First National	June 10	123
"Step on It"	(Hoot Gibson)	Universal	May 27	1929
"Strange Idols"	(Dustin Farnum and Doris Pawn)	Fox	June 10	119
"Through a Glass Window"	(May McAvoy)	Famous Players-Lasky	May 6	1671
"Tillie"	(Mary Miles Minter)	Paramount	May 6	1675
"Too Much Business"	(Ethel Grey Terry and Edward Horton)	Vitagraph	Apr. 8	1369
"Trap, The"	(Lon Chaney)	Universal	May 13	1773
"Trouble"	(Jackie Coogan)	First National	June 3	59
"Truthful Liar, The"	(Wanda Hawley and Edgar Hearn)	Famous Players-Lasky	May 6	1673
"Up and Going"	(Tom Mix)	Fox	Apr. 8	1367
"Very Truly Yours"	(Shirley Mason)	Fox	June 3	61
"Wall Flower, The"	(Colleen Moore)	Goldwyn	June 3	61
"Watch Your Step"	(Cullen Landis and Patsy Ruth Miller)	Goldwyn	May 27	1935
"Western Speed"	(Charles Jones and Eileen Percy)	Fox	May 13	1777
"When Romance Rides"	(Claire Adams and Carl Gantvoort)	Goldwyn	Apr. 22	1521
"Wide Open Town, A"	(Conway Tearle and Faire Binney)	Selznick	Apr. 15	1447
"Wife Against Wife"	(Pauline Starke)	First National	May 20	1855
"Wife Trap, The"	(Mia May)	Famous Players-Lasky	May 20	1843
"Without Fear"	(Pearl White and Robert Elliott)	Fox	Apr. 29	1591
"Woman He Married, The"	(Anita Stewart)	First National	Apr. 22	1513
"Woman's Side, The"	(Katherine MacDonald)	First National	Apr. 15	1447
"Woman, Wake Up!"	(Florence Vidor)	Associated Exhibitors-Pathe	Apr. 22	1515
"Wonderful Wife, A"	(Miss DuPont and Vernon Steele)	Universal	Apr. 29	1595
"Yellow Men and Gold"	(Helene Chadwick and Richard Dix)	Goldwyn	June 10	125
"Yellow Stain, The"	(John Gilbert)	Fox	May 27	1931
"Your Best Friend"	(Vera Gordon)	Warner Brothers	Apr. 15	1405

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
Cardigan (Messmore Kendall)	7,000*
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	5,000*
Daring Dangers (Cliff Smith)	5,000*
Jan of the Big Snows (J. Oliver Curwood)	5,000*
The Cradle Buster (Tuttle Walter)	6,000*
Bluebeard, Jr. (Jas Livingston)	5,000*
The Lying Truth (Marion Fairfax)	6,000*
Sisters (International Film)	7,000*
The Hidden Woman (Nanuet Am. Corp.)	5,000*
My Old Kentucky Home (Pyramid Pictures)	6,000*
Man's Law and God's (Finis Fox)	5,000*
The Three Buckaroos (Fred Balshofer)	5,000*
The Pillagers (Louis Wm. Chaudet)	6,000*
Destiny's Isle (Wm. P. S. Earle)	6,000*
False Fronts (Herold Bros.)	6,000*
The Mohican's Daughter (S. E. V. Taylor)	6,000*
His Wife's Husband (Pyramid)	6,000*
The Great Alone (West Coast Films)	6,000*
Me and My Gal (Welsh-Pearson)	5,000*
Queen of the Moulin Rouge (Pyramid Pictures)	6,000
Moongold (Will Bradley)	2,000

ASSOCIATED PHOTOPLAYS, INC.

SPENCER PRODUCTIONS

The Wolverine (Helen Gibson)	4,921

CLIFF SMITH PRODUCTIONS

Western Hearts (Art Station and Josie Sedgwick)	4,711
Crossing Trails (Pete Morrison)	4,539

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES

The Rider of the King Log (Special)	5,000*
The Road to London (Bryant Washburn)	5,000*
Sin of Martha Queed, The (Alan Dwan Prod.)	6,000*
Marry the Poor Girl (Mr. and Mrs. Carter De Haven)	6,000*
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*

HAROLD LLOYD COMEDIES

Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*

PLAYGOERS PICTURES, INC.

Across the Divide (J. P. McGowan)	5,200*
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Annee of Little Smoky (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES

Her Own Money (Ethel Clayton)	4,981
Midnight (Constance Binny-Realart Prod)	4,653
The Red Peacock (Pola Negri)	6,735
A Game Chicken (Bebe Daniels-Realart Prod.)	4,748
Travelin' On (William S. Hart)	6,267
Forever (George Fitzmaurince Prod.)	7,236
The Mistress of the World (Chapter 1) (Spec. Prod.)	5,647
The World's Champion (Wallace Reid)	5,030
The Mistress of the World (Chapter 2) (Spec. Prod.)	5,275
Her Husband's Trademark (Gloria Swanson)	5,101
Bobbed Hair (Wanda Hawley) (Realart)	4,395
Fool's Paradise (Cecil B. DeMille Prod.)	8,681
The Mistress of the World (Chapter 3) (Spec. Prod.)	5,061
The Heart Specialist (Mary Miles Minter-Realart)	4,768
Beauty's Worth (Marion Davies-Cosmopolitan)	6,751
The Mistress of the World (Chapter 4) (Spec. Prod.)	3,825
The Green Temptation (Betty Compson)	6,165
Through a Glass Window (May McAvoy-Realart)	4,490
Find the Woman (Cosmopolitan)	5,144
The Cradle (Ethel Clayton)	4,698
The Sleep Walker (Constance Binney-Realart)	4,530
Bought and Paid For (Wm. de Mille-Ayres-Holt)	5,601
The Devil's Pawn (Pola Negri)	4,712
The Crimson Challenge (Dorothy Dalton)	4,942
The Truthful Liar (Wanda Hawley-Realart)	5,243
The Spanish Jade (John S. Robertson Prod.)	5,111
Is Matrimony a Failure? (J. Cruze-All Star Prod.)	5,612
The Good Provider (Cosmopolitan)	7,753
Beyond the Rocks (Gloria Swanson-Sam Wood Prod.)	6,740
The Wife Trap (UFA Prod)	5,207
The Beauty Shop (Cosmopolitan Prod.)	6,536
North of the Rio Grande (Jack Holt-Bebe Daniels)	4,770
The Man From Home (George Fitzmaurice Prod.)	6,895
The Ordeal (Agnes Ayres)	4,592
The Bachelor Daddy (Thomas Meighan)	6,229
Across the Continent (Wallace Reid)	5,502
Over the Border (Penrhyn Stanlaws-Compson-Moore	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	????
The Eyes of the Mummy (Pola Negri)	3,805

REALART PICTURES
(Through Famous Players-Lasky)

STAR PRODUCTIONS

Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FIRST NATIONAL

Molly O (Mack Sennet-Mabel Normand)	7,558
The Silent Call (Trimble-Murphin Prod.)	6,784
Hail the Woman (Ince Prod.)	7,222
The Sea Lion (Bosworth Prod.)	4,367
Her Mad Bargain (Anita Stewart)	5,491
Woman's Side (Katherine MacDonald)	????
Love's Redemption (Norma Talmadge)	5,889
The Beautiful Liar (Katherine MacDonald)	5,030
My Boy (Jackie Coogan)	4,967
Shattered Idols (Frothingham Production)	5,850
The Cave Girl (Special)	4,405
The Seventh Day (Richard Barthelmess)	5,335
The Song of Life (John Stahl)	6,920
Red Hot Romance (Emerson-Loos Prod.)	6,055
The Barnstormer (Charles Ray)	5,300
Penrod (Wesley Barry) (Neilan Prod.)	8,037
The Rosary (Selig-Rorke Production)	7,045
The Woman's Side (Katherine MacDonald)	5,366
Polly of the Follies (Constance Talmadge)	6,467
A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine MacDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422

ASSOCIATED PRODUCERS
(Through First National)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055*
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicans (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000

FOX FILM CORPORATION

SPECIAL

Over the Hill	10,500
A Virgin Paradise	7,781
A Connecticut Yankee in King Arthur's Court	8,000*
Thunderclap	6,724
Shame	8,231
Perjury	8,373
Footfalls	8,068
The Last Trial	6,355
Queen of Sheba	9,599

WILLIAM FARNUM SERIES

His Great Sacrifice	6,282
Stage Romance, A	6,416
Shackles of Gold	????

PEARL WHITE SERIES

Beyond Price	6,237
Any Wife	4,597
Broadway Peacock, The	4,380
Without Fear	4,406

TOM MIX SERIES

A Ridin' Romeo	4,747
The Big Town Round-Up	4,250
After Your Own Heart	4,244
The Night Horsemen	4,993
The Rough Diamond	4,458
Trailin'	4,355
Sky-High	4,546
Chasing the Moon	5,092
Up and Going	4,525
The Fighting Streak	????

CHARLES JONES SERIES

To a Finish	4,000*
Bar Nothin'	4,311
Ridin' With Death	4,175
Pardon My Nerve	4,484
Western Speed	????

DUSTIN FARNUM SERIES

The Primal Law	4,320
The Devil Within	5,997
Iron to Gold	4,515

WILLIAM RUSSELL SERIES

Desert Blossoms	4,175
The Roof Tree	4,409
Strength of the Pines	4,382
Money to Burn	????

SHIRLEY MASON SERIES

Ever Since Eve	4,531
Queenie	5,147
Jackie	4,943
Little Miss Smiles	4,834
The Ragged Heiress	4,888

JOHN GILBERT SERIES

Gleam O' Dawn	4,178
Arabian Love	????

TWENTIETH CENTURY PICTURES

Bucking the Line (Maurice Flynn)	4,544
The Jolt (Murphy-Walker)	4,835
Winning With Wits (Barbara Belford)	4,435
Whatever She Wants (Eileen Percy)	4,616
Smiles Are Trump (Maurice Flynn)	4,049
Extra! Extra! (Walker-Murphy)	4,160
Elope If You Must (Eileen Percy)	4,995

WID GUNNING, INC.

What Do Men Want? (Claire Windsor)	6,141
Our Mutual Friend (All Star)	7,698
White Hands (Hobart Bosworth)	5,654
The Blot (Claire Windsor)	7,121
Quo Vadis (All Star)	5,884
Girl From God's Country (Nell Shipman)	6,957
Old Oaken Bucket (All Star)	5,098
Good to Evil (Lucy Doraine)	4,951

ENTERTAINMENT SERIES

The Fire Bride	5,000*
The Madness of Love	5,000*
Alias Phil Kennedy	5,000*
The Blonde Vampire	5,000*
Foolish Monte Carlo	5,000*
The Bootleggers	5,000*
The Love Nest	5,000*
Don't Blame Your Children	5,000*
Mrs. Dane's Confession	5,000*
The Blue Mountain Mystery	5,000*

GOLDWYN PICTURES

For Those We Love	5,752
The Invisible Power	6,613
Dangerous Curve Ahead	5,503
The Old Nest (Mary Alden)	7,250
Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON

The Sagebrusher (All Star)	6,000*
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*

ZANE GREY PICTURES

The Riders of the Dawn (All Star)	6,180
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500

J. PARKER READ

The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208

DIETRICH BECK, INC.

The Harvest Moon (Doris Kenyon)	5,480

ART CO. PRODUCTIONS

Cynthia-of-the-Minute (Leah Baird)	5,634

ROBERT BRUNTON

The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph J. Dowling)	5,965

JOSEPH LEVERING

His Temporary Wife (Rubye De Remer)	5,329

DIAL FILM

The Tiger's Coat (Myrtle Stedman)	4,430

*Approximately

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

Domestic Relations

Released by First National. Story and Scenario by Violet Clarke. Cameraman, Bert Glennon. Directed by Chet Withey. Length, 5192 Feet.

CAST AND SYNOPSIS

Barbara Benton, Katherine MacDonald; Judge James Benton, William P. Carleton; Joe Martin, Frank Leigh; Mrs. Martin, Barbara La Mar; Sandy, Gordon Mullen; Pierre, George Fisher; Dr. Chester Brooks, Lloyd Whitlock.

Judge Benton devotes little time to his wife and always reproaches her for her hoydenish actions that might reflect on him. In the poorer section of the city lives a laborer, Joe Martin, and his wife. The laborer also finds it difficult to give much of his time to his wife. When he finds that she has been going to the movies with another man and sees this man making love to his wife, he does not allow the woman to explain but beats her severely. He is arrested and sentenced by Benton. Meanwhile Benton has brought to his home a young artist to paint a portrait of Mrs. Benton. As the picture nears completion he comes in one afternoon and finds his wife in the embrace of this man. Benton orders the artist from his house and refuses to listen to his wife's story. She leaves him and goes to live in the poorer section of the city, where she meets Joe's wife. When Joe has served his time he plans to get vengeance and goes to the home of the Judge. Mrs. Benton learns of the danger that is near her husband and rushes to him. Through Joe she makes her husband see the light that brings about a reconciliation between them.

Katherine MacDonald's latest picture, "Domestic Relations," runs along like a regular double header. At all times the audience is witnessing the domestic relations in the rich man's home and close after follows the showing of similar happenings in the less elegant home of the laborer. The various incidents all happen simultaneously or nearly so in each case. The story is fairly interesting and toward the end offers new complications that serve to freshen up the waxing enthusiasm. It is along the usual lines of regulation movie stuff and provides no new thrills but affords rather good entertainment for anyone who admires the star.

Points of Appeal. — The contrast between the two homes is appealing. It shows "that low-brows as well as high-brows can show irritation." This form of drama revolving about two married couples in widely different stations of life contains some material that will no doubt prove entertaining to a great many people.

Cast. — Katherine McDonald does well with the part she is given to play. She never fails to look lovely and appears in some stunning gowns. William P. Carleton, as Judge Benton, is also good. In fact, the entire support is first-rate and entitled to better material.

Photography, Lighting, Direction.—The photography is pleasing all the way through the picture. There are some nice lighting effects and outdoor scenes. Interiors are adequate. Continuity slightly confusing owing to the two themes. Direction satisfactory.

Rough Shod

Released by Fox. Story by Charles A. Selzer. Scenario by Jack Strumwasser. Cameraman, Lucien Androit. Directed by Reeves Eason. Length, 4,486 Feet.

CAST AND SYNOPSIS

"Steel" Brannon, Charles Jones; Betty Lawson, Helen Ferguson; Josephine Hamilton, Ruth Renick; "Satan" Latimer, Maurice Flynn; Les Artwell, Jack Rollins; "Denver," Charles Le Moyne.

Josephine Hamilton went West to visit her college chum who had a large ranch. The first day there she met and recognized "Steel" Brannon, the foreman of the ranch, to be the man from whom she had helped rescue another cowboy from that day. She had taken an immediate dislike to Brannon but Betty, her chum, had intimated that she and this man were engaged. To the ranch came Latimer, who had the reputation of being both handsome and wicked. Betty had suffered great losses by rustlers and her men went out to round them up. The next day Josephine while riding over the ranch came across Artwell, the man whom she had rescued from Brannon. He was badly wounded and she insisted on taking him back to his ranch for aid. She went with him to Latimer's where he told her he was staying. Latimer, fearing that the girl now knew too much about him and his gang of rustlers forces her to leave with him. Brannon learns that Josephine has gone to the other ranch and realizes her danger. He gets together his men and goes after them. A big fight between Brannon and Latimer takes place and Josephine is brought back safely.

Compared with some of the former Charles Jones' westerns "Rough Shod" does not seem to measure up to his usual standard of thrills and quick action. The picture suffers mostly from a lack of plot. There is an uncommonly good cast, but the principals seem to have been practically wasted on very much inferior material. We do not mean to infer that the picture is without some merit. What there is of it will no doubt suffice to please the majority of patrons who like this sort of entertainment.

Points of Appeal.—The story contains a romance that is practically hidden until the very end of the picture. There are some picturesque outdoor scenes and enough action in the latter part of the film to almost make up for lost time. The fight on the cliff is spectacular and provides some breathtaking moments.

Cast.—Charles Jones is a convincing actor when cast in these familiar western roles. Although handicapped he gives good account of himself in "Rough Shod." Helen Ferguson and Ruth Renick are the female leads. Maurice Flynn has been chosen to do the villainous part of "Satan" Latimer. Flynn, himself, has formerly been doing hero stuff and no doubt this new arrangement will come as quite a little jolt to some of the fairer sex.

Photography, Lighting, Direction. — The photography and lighting are good. No serious fault can be found with the direction.

GUIDE TO FEATURE RELEASES—Cont'd

	Footage
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
LEWIS TRACY	
The Silent Barrier (Sheldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Down Home (All Star)	6,335
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800
HUGO BALLIN PROD.	
Pagan Love (Rockliffe Fellows and Mabel Ballin)	6,000*
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
The Luxury Tax (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
ROCKET FILM CORP.	
The Truant Husband (All Star)	5,000*
Keeping Up With Lizzie (Enid Bennett)	6,000*
RENCO FILM CORP.	
Lavender and Old Lace (Margueritc Snow)	5,770
At the Sign of the Jack O'Lantern (All Star)	5,193
WARD LASCELLE PRODUCTIONS	
Rip Van Winkle (All Star)	6,700
WINNIPEG PRODUCTIONS, LTD.	
God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*
HOLTRE PRODUCTIONS.	
French Heels (Irene Castle)	5,500

METRO PICTURES CORP.

NAZIMOVA	
The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600
METRO CLASSICS, Inc. (Special.	
Life's Darn Funny (Viola Dana)	5,741
Big Game (May Allison)	5,333
A Trip to Paradise (Bert Lytell)	5,510
The Match Breaker (Viola Dana)	6,000*
Hole in the Wall, The (Alice Lake)	6,000*
Idle Rich, The (Bert Lytell)	6,000*
Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villains (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Believing (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000*
Sherlock Brown (Bert Lytell)	6,000*
MAURICE TOURNEUR PROD.	
The Great Redeemer (All Star Cast)	5,005
TAYLOR HOLMES PROD.	
Nothing But the Truth	5,639
The Very Idea	5,212
Nothing But Lies	4,882
C. E. SHURTLEFF PROD.	
The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670
S. L. PRODUCTIONS	
Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*
ROLAND WEST PROD.	
The Silver Lining (Jewel Carmen)	5,846
HOPE HAMPTON PROD.	
A Modern Salome (Hope Hampton)	5,280
WILLIAM DESMOND PROD.	
Fightin' Mad (Special Cast)	6,000*
REX INGRAM PROD.	
Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497
TIFFANY PROD.	
Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

NATIONAL EXCHANGES, INC.

Welcome Children (Elsie Albert)	5 reels
Shadows of the West (Hedda Nova)	5 reels
The Lotus Blossom (Tully Marshall)	6 reels

PATHE EXCHANGES, INC.

Dice of Destiny (H. B. Warner)	6,000*
Her Unwilling Husband (Blanche Sweet)	5,000*

*Approximately

	Footage
The Empire of Diamonds	6,000*
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod.)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*

PIONEER FILM CORP.

Indiscretion (Florence Reed, Lionel Atwill, Gareth Hughes)	6,000*
Oh Mary Be Careful (Madge Kennedy)	6,000*
The Crimson Cross (Vandyke Brooks)	5,000*
The Forgotten Woman (Pauline Starke)	6,000*
A Millionaire for a Day (Arthur Guy Empey)	5,000*
Beyond the Crossroad (Ora Carew)	6,000*
In Society (Edith Roberts)	5,000*
Wise Husbands (Gail Kane, J. Herbert Frank)	6,000*
The Leech (Claire Whitney)	6,000*
His Brother's Keeper (Martha Mansfield, Rogers Lytton, Gladden James)	6,000*
The Barbarian (Monroe Salisbury)	6,000*
A Man There Was (Victor Seastrom)	6,000*
Idle Hands (Gail Kane)	6,000*
Out of the Depths (Violet Mersereau)	6,000*
Finder's Keepers (Violet Mersereau)	6,000*

R-C PICTURES

Where Lights Are Low (Sessue Hayakawa)	5,810
Live and Let Live (Wm. Christy Cabanne)	5,900
Salvage (Pauline Frederick)	6,450
The Foolish Age (Doris May)	4,500
The Barricade (Cabanne Prod.)	6,170
The Swamp (Sessue Hayakawa)	5,600
Lure of the Jade (Pauline Frederick)	5,935
Possession (Mercaton Prod.)	6,550
The Duke of Chimney Butte (Fred Stone)	4,600
Silent Years (J. L. Gasnier)	6,056
At the Stage Door (Cabanne)	6,300
Eden and Return (Doris May)	4,831
Five Days to Live (Sessue Hayakawa)	5,356
Two Kinds of Women (Pauline Frederick)	????
Billy Jim (Fred Stone)	5,032
Why Men Forget (Special Cast)	5,299*
The Call of Home (L. J. Gasnier)	5,220
Beyond the Rainbow (Cabanne Prod)	6,500
Boy Crazy (Doris May	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	????
Gay and Devilish (Doris May)	????

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES	
Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Annuonce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????
EUGENE O'BRIEN STAR SERIES	
Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????
CONWAY TEARLE SERIES	
Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Han of Stone	4,676
A Wide Open Town	4,650
The Referee	????
OWEN MOORE STAR SERIES	
The Chickens in the Case	5,261
A Divorce of Convenience	5,000*
SPECIAL PRODUCTIONS	
The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????
SELECT PICTURES	
Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*
REPUBLIC FEATURES	
The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????
REVIVALS	
The Lone Wolf (Hazel Dawn and Bert Lytell)	5,158

	Footage
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000*
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge)	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Talmadge)	5,000*

UNITED ARTISTS CORP.

The Mark of Zorro (Douglas Fairbanks)	7,800
The Love Flower (D. W. Griffith Prod.)	6,800
The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES	
Outside the Law (Priscilla Dean)	6,000*
Reputation (Priscilla Dean)	6,500
No Woman Knows	7,000*
The Fox (Harry Carey)	6,941
Conflict (Priscilla Dean)	6,205
Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	6,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
UNIVERSAL FEATURES	
Sure Fire (Hoot Gibson)	5,000*
False Kisses (Miss Dupont)	4,335
Dr. Jim (Frank Mayo)	4,474
A Parisian Scandal (Marie Prevost)	4,739
The Fire Eater (Hoot Gibson)	4,880
Cheated Hearts (Herbert Rawlinson)	4,415
Shattered Dreams (Miss Dupont)	4,878
Cupid Incog (Marie Prevost)	5,000*
The Guttersnipe (Gladys Walton)	4,225
Across the Dead Line (Frank Mayo)	4,886
The Scrapper (Herbert Rawlinson)	????
Headin' West (Hoot Gibson)	????
The Golden Gallows (Miss Dupont)	5,000*
Tracked to Earth (Frank Mayo)	5,000*
The Wise Kid (Gladys Walton)	5,000*
Wild Honey (Priscilla Dean)	7,000*
The Dangerous Little Demon (Marie Prevost)	5,000*
The Bear Cat (Hoot Gibson	5,000*
The Man Under Cover (Herbert Rawlinson)	5,000*
A Wonderful Wife (Miss Dupont)	5,000*
The Man Who Married His Own Wife (Frank Mayo)	5,000*
Second Hand Rose (Gladys Walton)	5,000*
Kissed (Marie Prevost)	5,000*
Step On It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
The Trouper (Gladys Walton)	5,000*
Her Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES	
The Son of Wallingford	7,851
Flower of the North	7,236
The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
ALICE JOYCE PROD.	
The Scarab Ring	5,598
The Inner Chamber	5,951
CORINNE GRIFFITH PROD.	
The Single Track	5,000*
Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
EARLE WILLIAMS PROD.	
Three Sevens	5,000*
The Man From Downing Street	5,000*
Restless Souls	5,000*
ANTONIO MORENO PROD.	
The Secret of the Hills	4,900
A Guilty Conscience	5,000*
ALICE CALHOUN PROD.	
The Matrimonial Web	4,970
Rainbow	5,000*
The Little Minister	6,000*
The Angels of Crooked Street	5,000*
WILLIAM DUNCAN PROD.	
Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

Woman Who Walked Alone

A George Melford Production. A Paramount Picture. Story by John Colton. Scenario by Will M. Ritchey. Photographed by Bert Glennon. Directed by George Melford. Length, 5,947 Feet.

CAST AND SYNOPSIS

Iris Champneys, Dorothy Dalton; Clement Gaunt, Milton Sills; Earl of Lemister, E. J. Radcliffe; Muriel Champneys, Wanda Hawley; Marquis Champneys, Frederick Vroom; Marchioness Champneys, Maym Kelso; Otis Yeardley, John Davidson; Sir Basil Deere, Harris Gordon; Schriemann, Charles Ogle; Hannah Schriemann, Mabel Van Buren; McKinney, Maurice B. Flynn; Mombo, Cecil Holland; Butler, John MacKinnon; Maid, Temple Pigott.

Iris Champneys marries the Earl of Lemister to save her parents from financial disaster. Her husband realizes that she does not love him, and has her maid spy on her actions. Her sister Muriel has written some letters which are being used to blackmail her by one of the guests in Iris's house. Iris enters his room and gets possession of the letters, but is caught in there by her husband. She refuses to say anything and her husband divorces her. Before her marriage to the Earl she had met a young American, Clement Gaunt, who had fallen deeply in love with her, and had gone to South Africa immediately after her marriage. He became foreman on the place of one of the Dutch settlers and was known as "Yankee Jim." The wife of the owner fell in love with him, and one night went to his house. The husband found them together and tried to kill Clem, but is himself shot down by his wife, who suggests to Clem that they can run away together. When he refuses she tells everyone that he killed her husband. Clem makes his escape and goes in hiding. Later he prepares to make his way to the port, and while in town recognizes Iris who is running a tavern there. The place is frequented by the mounted police, and Clem waits a chance to see her alone. At night he goes in and is recognized by her servant to be the man who killed Schriemann, and goes to tell the police. Before they arrive he tells Iris who he is and about the affair at the ranch. Iris rides to get Hannah Schriemann to confess. She tells the woman that "Yankee Jim" has been killed for her crime. The police bring Clem to the house, and she thinks that it is his ghost and confesses. Iris and Clem then find a way to happiness.

"The Woman Who Walked Alone" is adapted from the original story, "The Cat That Walked Alone," by John Colton, and makes a thoroughly enjoyable picture. From first appearances it seems that the story is destined to follow the usual line of those in which the heroine is forced into a money marriage by her parents. However, it soon loses its triteness and branches out into a tense drama that succeeds in piling up suspense and holds the interest until the end. The plot is good, straight drama without any superfluous embellishments used to make or mar its progress. It is a picture that should, generally speaking, fill audience requirements.

Points of Appeal.—Everything is satisfactory about the picture. The elaborate settings at first, the fine gowns worn by the women, and later the South African scenes lend good atmosphere. The story contains a little bit of familiar thriller, but possesses an individuality that is distinctive. There is a kissing scene that will not fail to amuse.

Cast.—Dorothy Dalton heads the cast that is composed of such well known players as Milton Sills, Wanda Hawley and Maurice Flynn. Other members lend capable assistance in their various roles and contribute good support in making this a pleasingly enacted and realistic production.

Photography, Lighting, Direction.—There are some splendid interior sets and the exteriors are equally good. Fine lighting effects have been accomplished in several of the scenes. The story is easily followed and the direction is excellent throughout.

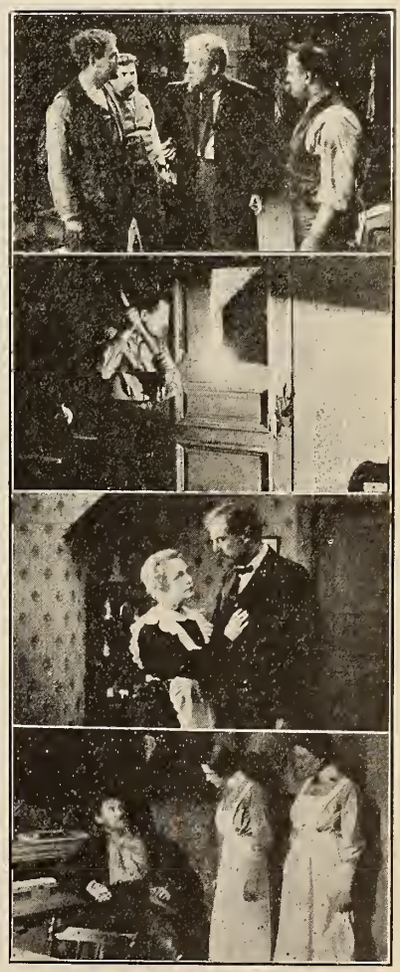
The Stroke of Midnight

A Swedish Biograph Production. Released by Metro. Story by Dr. Selma Lagerlof. Adapted and Directed by Victory Seastrom. Length, 6,601 Feet.

CAST AND SYNOPSIS

David Holm, Victor Seastrom; His Wife, Hilda Borgstrom; Edith Larsson, Astrid Holm; Geller, Tore Svennberg.

Upon David Holm's release from prison he goes home to find that his wife and family have deserted him. Embittered by life he drifts aimlessly about. He goes to a mission for shelter one night, and through them a reconciliation is brought about with his wife. His old life gets the better of him and his wife is unable to stand it any longer. David goes back to his vagrant life, and on New Year's Eve is seated along the street curb with two other derelicts. Toward midnight he tells them a story that a friend of his had told, that anyone who was killed on the stroke of midnight on New Year's Eve would become the driver of the cart of death for one year. He tells them that his friend who had told him the story had died the year before. As David finishes his story a man comes up to get David to go with him to the mission. David refuses and his friends try to force him to go. A fight follows and David is knocked unconscious. During his delirium he sees his old friend approach near him with the cart of death and forces him to become the driver for the coming year. They drive up to the house where David's wife and children are, and he sees the mother preparing a poison to end it all. Remorse seizes him and he tries to make them hear him, but in vain. Desperate and struggling he finally awakes and finds that it has been in his subconsciousness. He fears for the worst and rushes to his home just in time to save his wife from really taking her life. He convinces her that he intends to reform, and the following New Year's Eve finds them in happy circumstances.



A remarkably fine enacted picture is "The Stroke of Midnight," which has been produced by the Swedish Biograph Co. The story itself is the spookiest of the spooky; ghosts, the cart of death, and possibly a few stray ectoplasms, all of which have been photographed with seemingly the greatest precautions to register the proper creeps. Reformers, and followers of Conan Doyle, will probably derive an immense amount of satisfaction out of it, and even just ordinary human beings will not be able to resist its appeal. Of course this type of picture will not be as enthusiastically received in some localities as others. There are still some few who draw the line at ghost stories, but for the more susceptible of the masses here is one that grips beyond description.

Points of Appeal.—The story portrays vividly the bitterness a man bears toward life and everything good following his release from prison. In his subconscious mind he is able to see his mistakes and tries to reform, but to no avail. The double exposures used in the latter part of the film are excellently done and lend an artistic touch to the picture that has seldom been equalled.

Cast.—Victor Seastrom is an actor of tremendous force. His study of David Holm is complete and thoroughly satisfying. A very capable cast assist in making this one of the finest pieces of cinema art shown on the screen today.

Photography, Lighting, Direction.—This company has contributed some of the best offerings that have come to us from Europe. "The Stroke of Midnight" is no exception. The lighting in straight sets is poorly handled at times, but splendid work has been accomplished in creating the scenes that call for double exposure. Direction O. K.

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES
Made in the Kitchen ..... 2 reels
She Sighed by the Seaside ..... 2 reels
Call a Cop ..... 2 reels

BEN TURPIN COMEDIES
Love's Outcast ..... 2 reels

EDUCATIONAL FILM CORP. OF AMERICA

CAMPBELL COMEDIES
Monkey Shines ..... 2 reels
A Rag Doll Romance ..... 2 reels
How to Grow Thin (Special) ..... 1 reel

CHESTER COMEDIES
Snooky's Fresh Heir ..... 2 reels
Snooky's Blue Monday ..... 2 reels
Snooky's Wild Oats ..... 2 reels

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No More Gasoline ..... 1 reel
Save Your Carfare ..... 1 reel
The Last Hop ..... 1 reel
Music in the Air ..... 1 reel
Jogging Across Sawtooth ..... 1 reel

CHESTER SCENICS
Old Moose Trails ..... 1 reel
New Wine in Old Bottles ..... 1 reel

CHRISTIE COMEDIES
No Parking ..... 2 reels
A Barnyard Cavalier ..... 2 reels
One Stormy Knight ..... 2 reels
A Rambling Romeo ..... 2 reels
Hokus Pokus ..... 2 reels
'Twas Ever Thus ..... 2 reels
Oh' Promise Me! ..... 2 reels
'Tis the Bull ..... 2 reels
Fair Enough ..... 2 reels

CINAL FILMS—SLOW SPEED
The Manly Art of Self-Defense ..... 1 reel
Annette Kellerman in High Diving ..... 1 reel
Golf ..... 1 reel

GAYETY COMEDIES
Say Uncle ..... 1 reel
Afraid of His Wife ..... 1 reel
Oh, Brother ..... 1 reel
Wild and Willie ..... 1 reel
Assault and Flattery ..... 1 reel
Standing Pat ..... 1 reel

KINOGRAMS
News Reel—Sunday and Thursdays ..... 1 reel

MERMAID COMEDIES
Free and Easy ..... 2 reels
Rolling Stones ..... 2 reels
Step This Way ..... 2 reels
The Rainmaker ..... 2 reels
Spooks ..... 2 reels

MISCELLANEOUS
Could Columbus Discover an America? ..... 1 reel
The Crater of Mt. Katami ..... 1 reel
Dixie ..... 1 reel

PUNCH COMEDIES
A Rural Cinderella ..... 2 reels
Country Chickens ..... 2 reels
The Love Egg ..... 2 reels

ROBERT C. BRUCE SCENICS BEAUTIFUL
By the Side of the Road ..... 1 reel
In the Bonnie Brier Country ..... 1 reel
As Old as the Hills ..... 1 reel
Unknown Switzerland ..... 1 reel

ROBERT C. BRUCE "WILDERNESS TALES"
"And Women Must Weep" ..... 1 reel
Missing Men ..... 1 reel
Nights of Many Shadows ..... 1 reel

SELIG-RORK PHOTOPLAYS
The White Mouse ..... 2 reels
The Ne'er to Return Road ..... 2 reels
The Policeman and the Baby ..... 2 reels
The Northern Trail ..... 2 reels

SKETCHOGRAFS
Just for Fun ..... 1 reel
Play Ball! ..... 1 reel
What's the Limit? ..... 1 reel
The Family Album ..... 1 reel

TOONERVILLE COMEDIES
The Skipper's Last Resort ..... 2 reels
The Skipper's Policy ..... 2 reels

TORCHY COMEDIES
Torchy Takes a Chance ..... 2 reels
Battling Torchy ..... 2 reels
Torchy and Orange Blossoms ..... 2 reels
Torchy's Ghost ..... 2 reels

VANITY COMEDIES
Paying Patients ..... 1 reel
Eat and Be Happy ..... 1 reel
Chicken Hearted ..... 1 reel
Spiking the Spooks ..... 1 reel
It's Your Move ..... 1 reel
Ninety Days or Life ..... 1 reel

WORLD WANDERINGS
Dawn to Dusk in Egypt ..... 1 reel
The Silver Harvest ..... 1 reel
The People of Old Bruges ..... 1 reel

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PARAMOUNT-BURTON HOLMES TRAVEL PICTURES
Mexican Oil Fields ..... 1 reel
In Batik Land ..... 1 reel
Across the Grand Canyon ..... 1 reel
Seville in Fair Time ..... 1 reel
At the Wailing Wall ..... 1 reel
Rural Java ..... 1 reel
Santa Fe—The City Different ..... 1 reel
Seeing San Marino ..... 1 reel
Watching the Waylands ..... 1 reel
In Old Granada ..... 1 reel
A Fairy Foreland ..... 1 reel
Stamboul ..... 1 reel
Along the Rio Grande ..... 1 reel
At the Damascus Gate ..... 1 reel
Lake Maggiore ..... 1 reel
First Families of America ..... 1 reel

PARAMOUNT-BURLINGAME ADVENTURE SCENICS
Winter Sports in St. Moritz ..... 1 reel
Kilawea Volcano in Eruption ..... 1 reel
The Jungfrau Railroad ..... 1 reel
Wildest Wales ..... 1 reel

PARAMOUNT-DE HAVEN COMEDIES
Kids Is Kids ..... 2 reels
Spirits ..... 2 reels

PARAMOUNT-MACK SENNETT COMEDIES
A Fireside Brewer ..... 2 reels
Dabbling in Art ..... 2 reels
Bungalow Troubles ..... 2 reels
On a Summer's Day ..... 2 reels
The Unhappy Finish ..... 2 reels
Officer Cupid ..... 2 reels
Astray from the Steerage ..... 2 reels
Are Waitresses Safe? ..... 2 reels
An International Sneak ..... 2 reels
Watch Your Neighbor ..... 2 reels
It Pays to Exercise ..... 2 reels

PARAMOUNT MAGAZINE
Pictionary and Cartoons (Weekly) ..... 1 reel

PARAMOUNT-POST NATURE PICTURES
From a Piscatorial Angle ..... 1 reel
The Cloud ..... 1 reel
A Setting of Ages ..... 1 reel
Indian Summer ..... 1 reel
Victory Mountain ..... 1 reel

PARAMOUNT-VANDENBURGH SERIES
Wild Men of Africa ..... 2 reels
Jungle Dancers ..... 2 reels
The Lion Killers ..... 2 reels
Slaying the Hippopotamus ..... 2 reels
The Land of the Pygmies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN
A Dog's Life ..... 3 reels
A Day's Pleasure ..... 2 reels
Shoulder Arms ..... 2 reels
Sunnyside ..... 2 reels
The Idle Class ..... 2 reels
Pay Day ..... 2 reels

TOONERVILLE TROLLEY
The Skipper's Narrow Escape ..... 2 reels
The Skipper's Treasure Garden ..... 2 reels
Meeting All Trains ..... 2 reels
Toonerville Fire Brigade ..... 2 reels
Skipper's Scheme ..... 2 reels
Toonerville Follies ..... 2 reels
Skipper's Flirtation ..... 2 reels
Skipper's Boozem Friend ..... 2 reels
Skipper Has His Fling ..... 2 reels
Toonerville Tactics ..... 2 reels
Skipper Strikes It Rich ..... 2 reels
Toonerville Tangle ..... 2 reels

HARRY LEHMAN COMEDIES
The Punch of the Irish ..... 2 reels
Twilight Baby ..... 3 reels
The Kick in High Life ..... 2 reels
Wet and Warmer ..... 2 reels
The Game Lady ..... 2 reels

BUSTER KEATON COMEDIES
The Blacksmith ..... 2 reels
The Playhouse ..... 2 reels
The Boat ..... 2 reels
Cops ..... 2 reels

SENNETT
Hard Knocks and Love Taps ..... 2 reels
Be Reasonable ..... 2 reels
By Heck ..... 2 reels
The Duck Hunter ..... 2 reels
On Patrol ..... 2 reels

TURPIN
Love and Doughnuts ..... 2 reels
Bright Eyes ..... 2 reels
Step Forward ..... 2 reels

FOX FILM CORPORATION

SUNSHINE COMEDIES
Chase Me ..... 2 reels
Farmyard Follies ..... 2 reels
Say It With Flowers ..... 2 reels
The Book Agent ..... 2 reels
Singer Midget's Side Show ..... 2 reels
One Moment Please ..... 2 reels
A Perfect Villain ..... 2 reels
Love and War ..... 2 reels
Pardon Me ..... 2 reels
Try and Get It ..... 2 reels
False Alarm ..... 2 reels
Hold the Line ..... 2 reels
Please Be Careful ..... 2 reels

CLYDE COOK COMEDIES
All Wrong ..... 2 reels
Don't Tickle ..... 2 reels
The Guide ..... 2 reels
The Sailor ..... 2 reels
The Toreador ..... 2 reels
The Chauffeur ..... 2 reels
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AL. ST. JOHN SERIES
The Happy Pest ..... 2 reels
Fool Days ..... 2 reels
Straight for the Farm ..... 2 reels
The Studio Rube ..... 2 reels

MUTT AND JEFF ANIMATED CARTOONS
The Tong Sandwich ..... 1 reel
Shadowed ..... 1 reel
Turkish Bath ..... 1 reel
The Big Mystery ..... 1 reel
Long Live the King ..... 1 reel
The Village Cut-Ups ..... 1 reel
A Messy Christmas ..... 1 reel
Fast Freight ..... 1 reel
The Stolen Snooze ..... 1 reel
Getting Ahead ..... 1 reel
Bony Parts ..... 1 reel
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Beside Her Cider ..... 1 reel
The Last Laugh ..... 1 reel
The Hole Cheese ..... 1 reel
The Phony Focus ..... 1 reel
The Crystal Gazer ..... 1 reel
Stuck in the Mud ..... 1 reel
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LUPINO LANE SERIES
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Fantomas ..... 20 Episodes

GOLDWYN PICTURES

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Fingers and Pockets ..... 2 reels
Love and Rollers ..... 2 reels
Hearts and Hammers ..... 2 reels
At It Again ..... 2 reels
Professional Ethics ..... 2 reels
When Martin Gits Here ..... 2 reesl
Ged, Ap, Napoleon ..... 2 reels
You'd Better Get It ..... 2 reels
Indigo Sunday ..... 2 reels
Why Worry? ..... 2 reels
Nothing to Think About ..... 2 reels
Take It Easy ..... 2 reels

EDGAR COMEDIES
Edgar Camps Out ..... 2 reels
Edgar the Explorer ..... 2 reels
Edgar's Country Cousin ..... 2 reels
Edgar's Feast Day ..... 2 reels
Get-Rick-Quick Edgar ..... 2 reels
Edgar's Little Saw ..... 2 reels

GOLDWYN-BRAY COMICS—LAMPOONS
Happy Hooligan in "Apollo" ..... 1 reel
Happy Holligan in "Cupid's Advice" ..... 1 reel
Happy Hooligan in "Happy Hoolidini" ..... 1 reel
Judge Rummy in "The Prize Dance" ..... 1 reel
Judge Rummy in "The Snappy Judgment" 1 reel
Happy Hooligan in "The Blacksmith" ..... 1 reel
Happy Hooligan in "A Romance of '76" .. 1 reel
Judge Rummy in "Why Change Your Husband?" ..... 1 reel
Happy Hooligan in "Doctor Jekyll and Mr. Zipp" ..... 1 reel
Judge Rummy in "Bear Facts" ..... 1 reel
Happy Hooligan in "Roll Your Own" ..... 1 reel
Judge Rummy in "Yes, Dear" ..... 1 reel
Happy Hooligan in "Oil" ..... 1 reel
Judge Rummy in "Too Much Pep" ..... 1 reel

GOLDWYN-BRAY PICTOGRAPHS
Tree-Top Concert Singers ..... 1 reel
The Island of the Mist ..... 1 reel
Through the Earth ..... 1 reel
What Is Your Body Worth? ..... 1 reel
A Paradise for Birds ..... 1 reel
Venice of the Orient ..... 1 reel
Action of the Human Heart ..... 1 reel
The Riveter ..... 1 reel
The Human Voice ..... 1 reel
Seein' Things on the Orinoco ..... 1 reel
Gypsy Scientists ..... 1 reel
Unshod Soldiers of the King ..... 1 reel
No Reg'lar Bird ..... 1 reel
Chemical Inspiration ..... 1 reel
Safe Combination ..... 1 reel
The City That Never Sleeps ..... 1 reel

Over the Border

Paramount Photoplay in Six Parts. Adapted from Sir Gilbert Parker's Story, "She of the Triple Chevrons," by Albert Shelby Levino. Director, Penrhyn Stanlaws. Cameraman, Paul Perry. Running Time, Sixty-five Minutes.

CAST AND SYNOPSIS

Sergeant Tom Flaherty, Tom Moore; Jen Galbraith, Betty Compson; Peter Galbraith, J. F. MacDonald; Val Galbraith, Casson Ferguson; Snow Devil, Sidney D'Albrook; Corporal Byng, L. C. Shumway; Pretty Pierre, Jean de Briac; Inspector Jules, Edward J. Brady; Borden, Joseph Ray.

Jen Galbraith is the sweetheart of Tom Flaherty, sergeant in the Royal Northwest Mounted Police. Her father and brother are engaged in smuggling whiskey across the Canadian border to the United States, old man Galbraith's tavern being their headquarters. Jen is anxious to have her lover leave the force, and although she does not know it, he has applied for discharge. "Pretty" Pierre, a half-breed, is devoted to Jen. Snow Devil, an Indian who is a spy for the police, frequents the tavern. While Jen is riding home from a tryst with her lover she espies a squad of police coming along the trail. She rides ahead to alarm her father, is pursued by a trooper but shoots his horse. Meanwhile Tom comes with another squad of officers and discovers the concealed liquor. Jen is identified as having fired the shot by a broken shoe on her horse, which leaves an irregular mark in the snow. The Galbraiths are released on bail. At the moonshiner shack, Jen's brother Val quarrels with Snow Devil. The Indian wounds Val and the latter shoots and kills him. A badge on the Indian's body reveals the fact that he is a police spy and Val starts for the border with Pierre. Val grows weak and stays to rest on the trail while Pierre hurries to the tavern to procure a sleigh. Snow Devil's death is reported and Tom Flaherty sent with sealed orders to the next post to intercept Val. Tom stops at the tavern. Old Galbraith drugs his coffee and he sleeps heavily. Jen, unaware that Tom is carrying a warrant for her brother's arrest, and realizing that her sweetheart's honor demands the delivery of the letter, evades her father and Pierre, dons Tom's uniform and makes her way through a fierce blizzard to the Post. She then returns. The sleigh fails to reach Val and he struggles to reach the tavern on foot. The police are in pursuit. On Val's arrival at the tavern, Tom determines to save him. When the police arrive he announces that Val is his prisoner. His discharge has arrived and is to take effect at eight that morning. Inspector Jules is seized and bound, his men being outside. Tom jumps through the widow clad in Val's coat and they follow him. Meanwhile Val heads for the border. Pierre is struck by a bullet fired at Tom. The police come up. Pierre thereupon confesses that he was the one who shot Snow Devil and dies. Although inspector Jules knows the confession to be false, his admiration for Pierre's loyalty leads him to accept it as true, Val is cleared and the lovers are happy.

Whiskey running on the Canadian frontier being a subject which attains considerable prominence in the newspapers nowadays it follows that the activities of the band of hootch smugglers figuring in *Over the Border* are strictly up to date, as it were, and not without value as advertising assets for the picture in question. But apart from its timeliness the film is strong in adventurous and romantic lure, its love story prettily developed and the photography admirable. The Canadian wilderness scenes are wonderfully realistic, the snow effects remarkably impressive; there are some marvelously beautiful long shots and striking light and shadow contrasts, as well as a bitter blizzard of such tremendous proportions that one actually shivers in contemplating it. Penrhyn Stanlaws has directed the feature with fine artistic judgment, and it was well received when given its initial metropolitan showing at the Rivoli Theatre, New York, recently.

Points of Appeal.—The heroine's ride through the snowstorm to deliver Sergeant Flaherty's sealed orders to the post is a deed of daring which furnishes a distinct thrill, but the most acutely dramatic moment of the picture occurs when she finds that she has been the unconscious instrument of fate in handing over the warrant which calls for her brother's arrest on a murder charge. A clever twist is given the plot by Flaherty's taking advantage of the fact that at eight in the morning his connection with the mounted force expires, thereby allowing him to act as a free individual in helping Val Galbraith to escape. The death of Pierre, who "lies like a gentleman" in the interest of his pal and the girl he loves, injects a shade of melancholy into the climax, which is balanced by the good effects of his loyal action.

Cast.—Tom Moore was never so much of a genuine Celt as in the role of Sergeant Flaherty, looking the part to the life, although little demand is made upon his comedy talents, the Sergeant's lot being cast in rather serious mold. Betty Compson is fascinating and emotionally appealing as Jen Galbraith; Jean deBriac is a lovable "Pretty Pierre," and the support excellent.

Photography, Lighting, Direction.—The outdoor views are beautifully filmed, the lighting is faultless, continuity unbroken and action speedy.

The Five Dollar Baby

Harry Beaumont Production, Released by Metro. Story by Irvin S. Cobb. Scenario by Rex Taylor. Cameraman, John Arnold. Directed by Harry Beaumont. Length, 6,143 Feet.

CAST AND SYNOPSIS

Ruth, Viola Dana; Ben Shapinsky, Ralph Lewis; Solitary Kid, Otto Hoffman; Larry Donovan, John Harron; Mr. Donovan, Tom McGuire; Berniw Riskin, Arthur Rankin; Esther Block, Marjorie Maurice; Isadore, E. Pasque.

Ruth as a baby is picked up by a bum who thinks that the basket in which her mother has left her contains food. In the basket he finds a note that says the person who cares for the baby will be richly rewarded by presenting the note at a certain bank on the baby's eighteenth birthday. Not knowing how he will care for the child he finally decides to pawn it. Ben Shapinsky takes the baby thinking it to be a joke and lends five dollars to the Solitary Kid on it. Time passes and the "Kid" does not call to claim her but retains his right by keeping the interest paid up. Ruth grows to young womanhood and is loved by all. On her eighteenth birthday the "kid" goes to the bank and presents the note. He learns that his reward will be "in Heaven." He goes to the pawn shop and demands his claim and finally decides to sell the ticket he holds for $10,000.00. Although this amount is everything that "Uncle Ben" has in the world he promises to have the cash for the "Kid" that evening. Ruth overhears what is about to take place and the law takes a hand in it and saves her from the "Kid."

"The Five Dollar Baby" with Viola Dana is another one of New York's East Side stories. It was originally suggested by Irvin S. Cobb and a considerable amount of his "style" has been carried out on the screen. Naturally, in a story of this sort, there is to be found lots of good comedy and plenty of pathos. It has a very human appeal throughout and is done with the enviable charm of mingling laughter and tears. The general outline is satisfactory enough to embody all of the best situations that go to make up an enjoyable little comedy drama.

Points of Appeal.—As the "Tom-boy" school girl, Ruth (Viola Dana) succeeds in reaching the heart of the audience. Later as she develops into young womanhood the same sympathies follow her. The story of "the cross-eyed cat" is amusingly shown and the incident of "the three spoons" will come in for its share of laughs.

Cast.—Viola Dana looks and does the part of the twelve or thirteen-year-old girl with great ability. In her role as the young girl just returned from college she is as charming as usual. The Hebraic and Irish characters are all good and give excellent support.

Photography, Lighting, Direction.—The sets are appropriate, being chiefly of the "pawn shop" and "over the store" variety. In some instances the sub-titles are conspicuous from the lack of dialogue. Direction generally good.

GUIDE TO SHORT SUBJECTS—Cont'd

WID GUNNING, INC.

Moongold 3,175
Bear, Boy and Dog 2,053
Puppy Days 959
Robinson Crusoe Hours 966

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor) 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500

INDEPENDENT FILMS ASSN.

MAX ROBERTS COMEDIES
Why Change Your Mother-in-Law? ..... ????
Shimmy Isle ..... ????
Absence Without Leave ..... ????

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four seasons (Nature Classic) ..... 4 reels
THE GREAT AUTHORS (Series of 12)
John Greenleaf Whittier ..... 1 reel
Washington Irving ..... 1 reel
Edgar Allen Poe ..... 1 reel
James Russell Lowell ..... 1 reel
Nathaniel Hawthorne ..... 1 reel
Oliver Wendell Holmes ..... 1 reel
William Cullen Bryant ..... 1 reel
James Fenimore Cooper ..... 1 reel
Mark Twain ..... 1 reel
Walt Whitman ..... 1 reel
Ralph Waldo Emerson ..... 1 reel
Henry Wadsworth Longfellow ..... 1 reel
Official Urban Movie Chats of M. P. T. O. A. (Weekly) ..... 1 reel

METRO PICTURES CORP.

BUSTER KEATON COMEDIES
Convict 13 ..... 2 reels
One Week ..... 2 reels
The Scare Crow ..... 2 reels.
Neighbors ..... 2 reels
The Haunted House ..... 2 reels
Hard Luck ..... 2 reels
The High Sign ..... 2 reels
The Goat ..... 2 reels

NATIONAL EXCHANGES, INC.

CHARLES RAY SERIES (20 Dramas) .. 2 reels
Kineto Review Series (52 Releases)
KINETO REVIEWS—*The Living Book of Nature*
(*See Issue of May* 28, 1921, *for First Series*)
(*See Issue of Oct.* 29, 1921, *for Second Series*)
THIRD SERIES
Garden of the Gods—Colorado ..... 1 reel
The Science of the Soap Bubble ..... 1 reel
Rio de Janeiro ..... 1 reel
Kentucky Thoroughbreds ..... 1 reel
Hiking the Alps with the Boy Scouts ..... 1 reel
Manhattan Life ..... 1 reel
Eccentricities of the Wasp and the Bee .... 1 reel
Fur and Feathers ..... 1 reel
My Adirondacks Outing ..... 1 reel
The Chemistry of Combustion ..... 1 reel
The Victory Pageants ..... 1 reel
The Delta of the Nile ..... 1 reel
A Glimpse Into the Animal Kingdom ..... 1 reel
KING COLE COMEDIES
Moonshiners ..... 2 reels
Strikes to Spare ..... 2 reels
Bars and Stripes ..... 2 reels
Jazz Babies ..... 2 reels
A Fresh Start ..... 2 reels
Shimmy Jim ..... 2 reels
General Nuisance ..... 2 reels
NATIONAL COMEDIES
Wanted—A Girl ..... 2 reels
A Million—More or Less ..... 2 reels
SERIAL
The Great Reward (Francis Ford and Ella Hall) ..... 15 Episodes

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of May 7
Shot Into Space (Go Get 'Em Hutch No. 5) 2 reels
Days of Old (Snub Pollard) ..... 1 reel
The Eternal Triangle (Aesop Fable) ..... ⅔ reel
Follow the Crowd (Lloyd reissue) ..... 1 reel
Vengeance Is Mine (Irene Castle reissue) .. 3 reels
Week of May 14
Under the Avalanche (Go Get 'Em Hutch No. 6) ..... 2 reels
Light Showers (Snub Pollard) ..... 1 reel
The Model Dairy (Aesop Fable) ..... ⅔ reel
Swing Your Partners (Lloyd reissue) ..... 1 reel
Ruler of the World (reissue) ..... 3 reels
Week of May 21
On Danger's Highway (Go Get 'Em Hutch No. 7) ..... 2 reels
Do Me a Favor (Snub Pollard) ..... 1 reel
Love at First Sight (Aesop Fable) ..... ⅔ reel
Why Pick on Me? (Lloyd reissue) ..... 1 reel
The Cry of the Weak (reissue) ..... 3 reels
Week of May 28
The Broken Life Line (Go Get 'Em Hutch No. 8) ..... 2 reels
The Movies (Snub Pollard) ..... 1 reel
The Hunter and His Dorg (Aesop Fable) .. ⅔ reel
Ask Father (Lloyd reissue) ..... 1 reel
A Daughter of the West (Marie Osborne reissue) ..... 3 reels
Week of June 4
Under the Cauldron (Go Get 'Em Hutch No. 9) ..... 2 reels
Punch the Clock (Snub Pollard) ..... 1 reel
The Dog and the Wolves (Aesop Fable) .... ⅔ reel
Nothing But Trouble (Lloyd reissue) ..... 1 reel
Kidder & Ko (Bryant Washburn reissue) .. 3 reels
Screen Snap Shots No. 1 ..... 1 reel
Week of June 11
Nanook of the North ..... 6 reels
The Edge of the Roof (Go Get 'Em Hutch No. 10) ..... 2 reels
Strictly Modern (Pollard Comedy) ..... 1 reel
The Maid and the Millionaire (Aesop Fable) ⅔ reel
Week of June 18
The Air Line Route (Go Get 'Em Hutch No. 11) ..... 2 reels
Hale and Hearty (Pollard Comedy) ..... 1 reel
The Farmer and His Cat (Aesop Fable) .... ⅔ reel
The Silver Girl (Frank Keenan reissue) .... 3 reels
Screen Snapshots No. 2 ..... 1 reel

PIONEER FILM CORP.

THE FACTS AND FOLLIES SERIES
Babies in Bearskin ..... 1 reel
Call Me Daddy ..... 1 reel
Down Beside the Seaside ..... 1 reel
Knockout Maggie ..... 1 reel
Professor Was Right ..... 1 reel
Running Romeos ..... 1 reel
Two's Company ..... 1 reel
Young Ideas ..... 1 reel
Luke McLuke's Film-osophy, each ..... ½ reel
PEEP INTO THE FUTURE (series of 6) 2 reels
THE SONNY SERIES, each ..... 2 reels
SERIALS
The Hope Diamond Mystery ..... 15 Episodes
The Mystery Mind ..... 15 Episodes

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

TRIART PICTURES, INC.

(*Released through Hodkinson*)
The Beggar Maid ..... 2 reels

UNIVERSAL FILM MFG. CO.

CENTURY COMEDIES
Two of a Kind (Harry Sweet) ..... 2 reels
The Rubberneck (Lee Moran) ..... 2 reels
A Dark Horse (Sally, the Human Horse, and Charles Dorety) ..... 2 reels
No Brains ..... 2 reels
Cheerful Credit (Brownie, the Wonder Dog) 2 reels
Red Hot Rivals (Lee Moran) ..... 2 reels
Sic 'Em Brownie (Brownie the Wonder Dog) ..... 2 reels
Off His Beat (Harry Sweet) ..... 2 reels
The Little Rascal (Baby Peggy) ..... 2 reels
Speed 'Em Up (Harry Sweet) ..... 2 reels
Ten Seconds (Lee Moran) ..... 2 reels
Horse Tears (Queenie, the Human Horse) .. 2 reels
Live Wires (Queenie, The Human Horse) .. 2 reels
JEWEL COMEDIES
"P. D. Q." (Lee Moran) ..... 2 reels
Roman Romeos (Lyons-Moran) ..... 2 reels
A Monkey Movie Star ..... 2 reels
Robinson's Trousseau (Lee Moran) ..... 2 reels
A Monkey Bell-Hop ..... 2 reels
Three Weeks Off (Lee Moran) ..... 2 reels
JEWEL (COLLIER SERIES)
The Leather Pushers No. 1 ..... 2 reels
The Leather Pushers No. 2 ..... 2 reels
The Leather Pushers No. 3 ..... 2 reels
The Leather Pushers No. 4 ..... 2 reels
The Leather Pushers No. 5 ..... 2 reels
The Leather Pushers No. 6 ..... 2 reels
TED RIDER SERIES (Leonard Chapman)
The Girl and the Law (No. 2) ..... 2 reels
Big Stakes (No. 3) ..... 2 reels
When the Devil Laughed (No. 4) ..... 2 reels
The Forest Runners (No. 5) ..... 2 reels
The Timber Wolf (No. 6) ..... 2 reels
SERIALS
The Dragon's Net ..... 15 Episodes
King of the Circus (Eddie Polo) ..... 18 Episodes
The Diamond Queen (Eileen Sedgwick) 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo) ..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord) ..... 18 Episodes
The Secret Four (Eddie Polo) ..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 2 reels
The Adventures of Robinson Crusoe (Harry Myers) ..... 2 reels
Perils of the Yukon (Wm. Desmond) 18 Episodes
STAR COMEDIES
His Inheritance Taxi ..... 1 reel
A Panicky Pullman ..... 1 reel
Beware! ..... 1 reel
A Movie Mix Up ..... 1 reel
The Minute Man ..... 1 reel
A Golf Insect ..... 1 reel
Society Sailors ..... 1 reel
Taking Things Easy ..... 1 reel
Loose Nuts ..... 1 reel
The Gay Deceiver ..... 1 reel
A Shaky Family Tree ..... 1 reel
His Prehistoric Blunder (Roy Atwell) ..... 1 reel
Easy to Cop (Neely Edwards) ..... 1 reel
Should Watchmen Sleep (Neely Edwards) .. 1 reel
Cured by Radio (Roy Atwell) ..... 1 reel
High Fliers (Neely Edwards) ..... 1 reel
Ain't Love Grand? (Roy Atwell) ..... 1 reel
UNIVERSAL SERIES
A Battle Against Odds (Eddie Polo) ..... 2 reels
Cyclone Smith's Vow (Eddie Polo) ..... 2 reels
Square Deal Cyclone (Eddie Polo) ..... 2 reels
The Yellow Streak (Eddie Polo) ..... 2 reels
The Heritage of Hate (Eddie Polo) ..... 2 reels
A Ride for a Rancho (Eddie Polo) ..... 2 reels
WESTERN RAILROAD DRAMAS
The Call of Courage (Laura LaPlante and Percy Pembroke) ..... 2 reels
The White Messenger (Eddie Polo) ..... 2 reels
Treacherous Rival (Laura LaPlante and Percy Pembroke) ..... 2 reels
The Verdict (Eddie Polo) ..... 2 reels
The Big Ranger (Laura La Plante and Elmo Lincoln) ..... 2 reels
Squarin' It (Neal Hart) ..... 2 reels
The Getaway ..... 2 reels
A Guilty Cause (Tom Santschi) ..... 2 reels
Never Let Go (Reginald Denny) Northwest Mounted Drama ..... 2 reels
It Is the Law (Tom Santschi) ..... 2 reels
Seeing Red (Tom Santschi) ..... 2 reels
Plain Grit (Reginald Denny) ..... 2 reels
Daring Dangers (Tom Santschi) ..... 2 reels
Go Get 'Em Gates (Art Acord) ..... 2 reels
INTERNATIONAL NEWS
(Issued Every Monday and Thursday)

VITAGRAPH

BIG V SPECIAL COMEDIES
A Parcel Post Husband ..... 2 reels
Fists and Fodder ..... 2 reels
Footprints ..... 2 reels
He Laughs Last ..... 2 reels
Springtime ..... 2 reels
The Laundry ..... 2 reels
LARRY SEMON COMEDIES
The Bell Hop ..... 2 reels
The Sawmill ..... 2 reels
The Show ..... 2 reels
JIM AUBREY SERIES
The Riot ..... 2 reels
The Applicant ..... 2 reels
The Messenger ..... 2 reels
The Charmed Life ..... 2 reels
SERIALS
Hidden Dangers (Joe Ryan, Jean Page) 15 Episodes
The Veiled Mystery (Antonio Moreno) 15 Episodes
The Silent Avenger (William Duncan) 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson) ..... 15 Episodes
Breaking Through ..... 15 Episodes

Head Over Heels

Goldwyn Photoplay in Five Parts. Author, Edgar A. Woolf. Scenario by Julian Josephson and Gerald Duffy. Directors, Victor Schertzinger and Paul Bern. Cameraman, George Webber. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Tina, Mahel Normand; Lawson, Hugh Thompson; Papa Bamhinetti, Russ Powell; Pepper, Raymond Hatton; Sterling, Adolphe Jean Menjou; Edith Penfield, Lilyan Tashman; Al Wilkins, Lionel Belmore.

Tina Bamhinetti, a little Italian acrobat, is engaged hy Sterling, New York theatrical promoter, to star at $500 a week. She arrives in native costume and at first glance Sterling repents his bargain. Orders are given not to admit Tina at the offices hut she puts the whole force to flight and comes through the transom. Then Pepper, a press agent, persuades Wilkins, motion picture magnate that Tina is just the person required as a screen star. Pepper takes Tina to a beauty parlor where she is given a thorough overhauling. She emerges looking like another person and so pretty that Lawson, a member of Sterling's firm, falls genuinely in love with her. Tina fancies Lawson hut does not want to give up her chances as a screen star, whereas Lawson wishes her to retire into private life with him altogether. Wilkins urges her to sign a contract. While an argument is going on Lawson receives a note from Edith Penfield, an actress, who wants to see him on the roof garden above regarding an engagement. Wilkins tells Tina that Edith is Lawson's sweetheart. Tina immediately rushes to the roof garden, where she attacks Edith and disarranges things generally. Tina prepares to return home to Italy, when Lawson seeks her out. He convinces her it was all a mistake about Edith, they embrace and all ends well.

This picture depends almost entirely on the personality of the star to keep its interest alive. The plot is of exceedingly filmsy texture, consisting of a series of more or less whimsical incidents exploiting the acrobatic agility and unique clowning gifts possessed by Miss Normand, and so far may be said to fulfill its purpose. Also the action buzzes along at a merry gait, and the feature, while it cannot be listed as an attraction of extraordinary merit, offers fair entertainment, and where the leading lady happens to be a strong favorite, may prove a good box-office asset.

Points of Appeal.—Two of the best scenes are those in which heroine Tina demonstrates her athletic vigor, first by scattering an entire office force in a whirlwind campaign of a few seconds' duration; and again when she proceeds to beat up the actress lady whom she suspects of stealing her lover. In each instance the fun is fast and furious and the story on the whole amusing; the settings are colorful, and the climax, which smooths out the course of true love, is pleasing.

Cast.—Mabel Normand's quaint mannerisms, which are the despair of all would-be imitators, are very much in evidence all through the picture. As a comedienne, she works in an entirely original groove; her portrayal of Tina is distinguished by that pert turn of the head, the peculiar, yet queerly fascinating gestures and convincing bits of pantomine which are so thoroughly "Normadesque," to coin a word for the occasion. She has appeared in much better pictures, but, nevertheless, her performance in "Head Over Heels" will not disappoint her numerous admirers. Raymond Hatton scores a pronounced hit in the character of the irrepressible press agent; Hugh Thompson wins favor in the role of the rather melancholy lover, Lawson; and creditable support is furnished by the remainder of the company.

Photography, Lighting, Direction.—There are many well filmed interiors, a few pretty exterior shots and adequate lighting effects. The continuity holds together as well as could be expected when allowances are made for the episodical nature of the plot; and the action moves briskly.

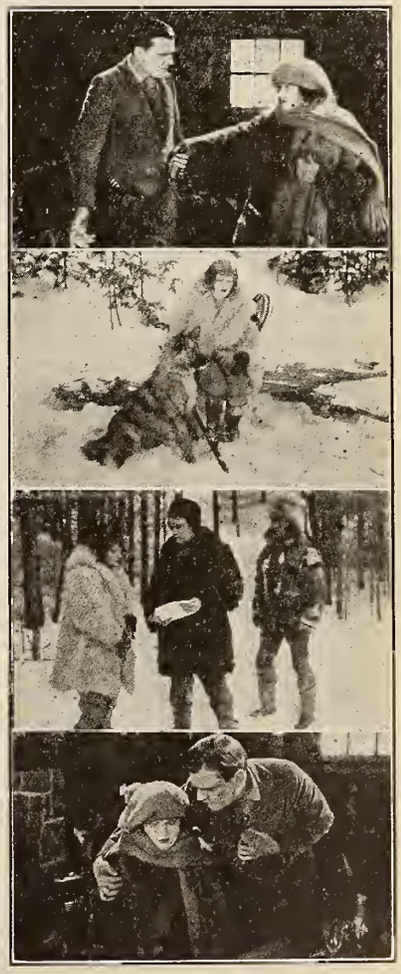
A Virgin's Sacrifice

Albert E. Smith Presentation. Released by Vitagraph. Scenario by William B. Courtney. Cameraman, Arthur Ross. Directed by Webster Campbell. Length Approximately 5,000 Feet.

CAST AND SYNOPSIS

Althea Sherrill, Corinne Griffith; Tom Merwin, Curtis Cooksey; David Sherrill, David Torrence; Mrs. Sherrill, Louise Cussing; Jacques, Nick Thompson; Nokomis, Miss Eagle; Sam Bellows, George McQuarrie; Batielle, Charles Henderson.

Tom Merwin and Althea Sherrill met one day in the great North Woods. The girl was unahle to reach home by dark and Merwin persuaded her to accept his hospitality for the night. A warm friendship developed and next day as Althea was preparing to leave Tom promised to always he her friend and servant. He saw that something was trouhling her and was told that he could render her a great service if he would accompany her to her home and pretend that he was her hushand. But she cautioned him that he must ask no questions. At the house the girl's parents soon arrived to see their grandchild. Tom was dumhfounded hut did not ask any questions. Althea was tricked into going to Bellow's cahin. Unless she oheyed his wishes he threatened to turn over the affidavit of the child's hirth to her father. Tom soon learned of her predicament and with a hundred woodsmen and their dogs they made their way into the cahin where the girl was held. Bellows and Althea had left though and the gang soon followed on their trail. The dogs overtook them and tore Bellows to pieces. Althea then realized that Tom Merwin was more than a friend to her and she confessed to him that the haby was not her own hut her mother's and she had done this to save her father from knowing the truth. Tom tells Althea of his love, and together they go back home.



A Virgin's Sacrifice cannot be classed as a picture that possesses any great amount of originality. Nevertheless, there are new twists, new faces and new scenes. And mighty fine scenes these are. Taken in the snow covered mountains and forests they display quite a bit of charm and have a rather cooling effect. For anyone who likes melodrama this picture should fulfill the most exacting demands. The title itself fairly intimates that the story is brimming over with villainy and silent suffering, and does not lead one far wrong.

Points of Appeal.—The cut back used in the first part of the story adds a bit of picturesqueness in its olden day setting. Following this the exteriors that are used have beautiful scenic value. The burning of the cabin is also spectacular and effective. As for the story, the true identity of the child is well concealed and stimulates interest until the end.

Cast.—Corinne Griffith, as Althea Sherrill, gives a pleasing performance and "emotes" satisfactorily. Curtis Cooksey, who does the part of Tom Merwin, makes an agreeable hero. The remainder of the cast is good.

Photography, Lighting, Direction.—The beautiful manner in which this picture has been photographed makes it a production that it worth seeing. The snowstorms, the white country and the sky effects are all good. Sufficient lighting is used in all sets and the continuity of the story clear. The direction is good.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
High-Gear Jeffrey (William Russell)	5,000*
Youth's Melting Pot (Mary Miles Minter)	5,000*
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

They're Off (Peggy O'Day)	5,000*
Thundering Hoofs (Peggy O'Day)	5,000*
Threads of Destiny (Bessie May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
The Love Call	5,000*
The Girl of My Dreams	5,000*

ARROW FILM CORP.

Chain Lightning (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerber)	4,505

ARTCLASS PICTURES CORPORATION

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Rounding Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kidd (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTION, INC.

AMALGAMATED SERIES

Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizma)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL. GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????

RICHARD TALMADGE SERIES

The Unknown	5,000*
Taking Chances	5,000*
The Cub Reporter	5,000*
Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*

FRANKLIN FARNUM SERIES

When East Comes West	5,000*
Smiling Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700

*Approximately

JANS PICTURES, INC.

	Footage
Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	5,000*
Annabel Lee (All Star Cast)	5,000

J. W. FILM CORPORATION

The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
Bear Hunt on Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Belle Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powers)	7,000*
Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr. Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytell)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*

JOSEPH MOORE AND EILEEN SEDGEWICK SERIES

Problem Eternal	5,000*
False Brands	5,000*
The Wolf Pack	5,000*

CLARA KIMBALL YOUNG SERIES

The Rise of Susan	5,000*
Marriage à la Carte	5,000*
Yellow Passport	5,000*
Feast of Life	5,000*

SECOND NAT'L PICTURES CORP.

David and Johnathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES

So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlingham Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Curtains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTERN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*

NEW SERIES

Partners of the Sunset (Alene Ray)	5,000*
Lady Luck (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novelty)	2 reels

ARROW FILM CORP.

SERIALS

Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes

CRUELYWED COMEDIES

Husband & Strife	2 reels

EDDIE LYONS COMEDIES

Why Not Now?	2 reels
Follow Me	2 reels

REGGIE MORRIS COMEDIES

The Janitor's Wife	2 reels

BROADWAY COMEDIES—MORRIS SCHLANK PROD.

But a Butler	2 reels

MIRTHQUAKE COMEDIES (Prod. by Eddie Lyons)

Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORPORATION

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM—12 Westerns	2 reels
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Exposé of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels

EXPORT AND IMPORT

SERIAL

The Jungle Goddess (Elinore Field and Turman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM BOYS COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)

SERIALS

Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No. 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kineto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS

Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*

COMEDIES

Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a Week	500*

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel

NEWSPAPER STORIES

Featuring Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES

Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

The Spanish Jade

Paramount Photoplay in Five Parts. Author, Maurice Hewlett. Scenario by Josephine Lovett. Director, John S. Robertson. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Gil Perez, David Powell; Don Luis Ramonez de Alavia, Merc MacDermott; Esteban, Charles de Rochefort; Manuela, Evelyn Brent; Manuela's Stepfather, Lionel d'Aragon; Tormillo, Frank Stanmore; Esteban's Spy, Roy Byford; Oswald Manvers, Harry Ham.

Manuela, a Spanish girl, is made the subject of a wager by her stepfather which results in the latter falling into the power of gambler Esteban. Gil Perez warns Manuela and she runs away. Perez follows and Esteban pursues them. Outside the city Oswald Manvers, a young American, rescues Manuela from a band of roughs. Esteban overtakes them and Manvers is deceived by him into leaving him alone temporarily with Manuela. In a struggle between Esteban and Manuela, the girl preventing him from ambushing and killing Manvers, Esteban falls on his knife and dies. Manuela flees on Esteban's horse. Manvers, returning, finds the couple gone and goes back to his hotel. Fearing that Manvers will be charged with Esteban's murder, Manuela urges Perez to save the American. Perez informs Manvers of the state of affairs. Don Luis, Esteban's father, hires an assassin to slay Manvers in revenge for his son's death. Manvers is stabbed, but only slightly wounded. He notifies his fiancee in America and she sets out with her mother to join him. Manuela gives herself up for the slaying of Esteban. She is sentenced to life imprisonment. The Spanish law allows a woman to be released if some man is willing to wed her. For the sake of the girl who saved him from Esteban's knife Manvers offers to marry her. Manuela agrees with Don Luis that she will atone for Esteban's death with her own life, if Manvers is spared. Don Luis is about to stab her with Esteban's knife when Perez intervenes. It develops that Manuela really loves Perez. Don Luis abandons his revenge, leaves the lovers happy and Manvers free to wed his American fiancee, Joan.

Patrons who enjoy straight, unadulterated melodrama with the "heroics" laid on thick and the "lid off" as regards a generous provision of scraps, stabbing affrays, hair-breadth escapes, threatened murder and sudden death, with a Latin blood feud thrown in for good measure, should find *The Spanish Jade* excellent screen diet. Those of a more critical turn of mind will probably grin over many of the episodes where melodramatic fury is piled up "regardless" and savors strongly of burlesque. Allowance must however be made for the fact that while such a plot would be deemed a rank absurdity if developed in the prosaic U. S., its gory complications assume a more natural air when the foreign settings are taken into consideration. And there is no denying the beauty of the scenery caught by the camera. The film was produced abroad and the views obtained in the country where the action takes place. As might be expected, the local color is superb and from an artistic standpoint the picture leaves nothing to be desired.

Points of Appeal.—Frankly melodramatic, the story is crammed with thrills. the heroine wins sympathy through her loyalty to the young American wrongfully accused of having slain the villain in the case, and her willingness to sacrifice even her love for Perez because of a strong sense of justice. The element of suspense is not lacking and a pleasing climax is achieved.

Cast.—David Powell fills the hero role with his accustomed grace and energy, Evelyn Brent is physically attractive in the part of Manuela and fully equal to the demands made upon her emotional ability as the beautiful senorita, Charles De Rochefort is an impressively sinister figure as the villainous Esteban and adequate support is rendered by other members of the company.

Photography, Lighting, Direction. — The Spanish views are rich in beauty, there are many fine exteriors and interiors, with skilful long shots and clear, distinct lighting. The continuity is tolerably smooth and the action moves rapidly.

Golden Dreams

Goldwyn Photoplay in Six Parts. Author, Zane Grey. Directors, Jean Hersholt, Gus Peterson and C. O. Rush. Cameraman, William Edmond. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Countess de Elberca, Madame Rose Dione; Mercedes McDonald, Claire Adams; Enrique McDonald, Norris McKay; Sandy Buchanan, Carl Gantvoort; Althea Lippincott, Audrey Chapman; Countess de Elberca's Cousin, Ida Ward; Duke Othomo, Bertram Grassby; Don Felipe de Cristobal, Frank Leigh; Pedro, H. G. Mullen; Big Bill, Pomeroy Cannon.

Mercedes MacDonald, Spanisb senorita reared in America, returns to live with her aunt, the Countess de Albercas, in a country settled formerly by Spanish colonists in the United States. She falls in love with Sandy Buchanan, American mining engineer, who is developing the oil lands of her aunt's estate. Don Felipe conspires with Duke Othomo to win Mercedes and plots to get rid of his rival, Buchanan. In attempting Buchanan's life, Mercede's brother is injured and Don Felipe inflames the countryside against Buchanan. The Countess dismisses Buchanan and locks up Mercedes. Buchanan rescues the girl and they are pursued by a mob lead by Don Felipe. They seek refuge in an inn, where they are aided by a traveling troupe of American circus folk. A fight takes place, the circus animals are loosed and Felipe and Othomo killed. Buchanan and Mercedes returns to the countess, who gives her consent to the marriage of the lovers.

The action of this picture takes place in a mythical Spanish State known as Chinora. When a dashing young American hero is screened in such surroundings it is a safe bet that he is going to have a lively time manhandling the natives, defeating conspiracies against his peace of mind, cheating death by violent means on various occasions and finally winning the belle of the burg despite all obstacles. This is exactly what happens in the present instance, but although the plot travels along rather familiar lines in its early stages, it holds its interest fairly well. Then comes a really unique scene, that in which a bunch of wild beasts pertaining to a circus hailing from the U. S. is turned loose to aid the hero and heroine by rough-housing the villains and their gang of armed cutthroats. This situation lifts the feature out of the ordinary class and provides a period of excitement warranted to send chills chasing adown the spine of the most blasé film fan. The ramping lions and tigers take the offensive in a charge that is the very acme of spectacular battling and Chief Malvolee meets his doom in a hand-to-paw encounter with one of the huge cats, a combat which registers as one big thrill from start to finish. *Golden Dreams* was the principal attraction on the program of the Capitol Theatre, New York, which marked the second anniversary of the S. L. Rothafel regime in that house and received a warm ovation.

Points of Appeal.—The love interest is well developed, the melodramatic incidents so freely scattered throughout the plot are enhanced by the rich color of the tropical settings and a satisfactory climax is attained.

Cast.—Claire Adams shines as a fascinating specimen of a Spanish beauty, Carl Gantvoort fills the hero role in capable style and the supporting cast does creditable work.

Photography, Lighting, Direction. — There are many fine views of wide stretches of open country, frowning castles and estates, with artistic lighting effects, the direction is satisfactory and fast action prevails.

FIRST RUNS ON BROADWAY

Their Presentation and Press Comments by Various New York Dailies

Week of June 4

CAPITOL

Unit No. 1. OVERTURE—"1812" (Tschaikowsky).
Unit No. 2. CAPITOL NEWS.
Unit No. 3. BALLET EGYPTIEN (Luigini).
Unit No. 4. *My Country*—Robert C. Bruce Wilderness Tales.
Unit No. 5. SOLO—Concertmaster, Capitol Orchestra. (Last movement Mendelssohn Concerto E Minor.)
Unit No. 6. FEATURE—*Golden Dreams* (Benjamin B. Hampton Production).
Unit No. 7. QUARTET—
(a) "Sanctuary."
(b) "By the Waters of Minnetonka."
Unit No. 8. CARTOON—*Such Is Life in Amsterdam* (Hy Mayer Travelaugh).
Unit No. 9. ORGAN RECITAL.
NEXT WEEK—*Nanook of the North* (Pathe).

Press Comments

World.—Here we have Mr. Hampton calling for his luxury squad. *Herald.*—While the animals are good, they don't always get stellar support from the humans. *Evening World.*—The Robert C. Bruce "My Country" film is wonderful and should not be missed. *Journal.*—The company is fitted to the plot nicely, but the animals and the action must be depended upon to put the film across. *Globe.*—There is really very little to be said for this picture. The feature is the unit on the program least to be recommended. *Evening Mail.*—A splendidly diversified program is offered. *Telegram.*—Zane Grey supplies the story with enough thrills to supply two or three films with excitement. *American.*—Suddenly the whole menagerie of a circus was uncaged and the snarling brutes lunge forward to a feast of human flesh. That was the big scene, and I revelled in it, but, alas they were satiated too soon.

STRAND

OVERTURE—"Mignon" (Thomas).
MARK STRAND TOPICAL REVIEW.
PIANO SOLO—"Sixth Hungarian Rhapsody" (Liszt).
FEATURE—Katherine MacDonald in *Domestic Relations* (First National).
VOCAL SOLO—"Invictus" (Huhn).
COMEDY—Charlie Chaplin in *A Dog's Life* (First National).
ORGAN RECITAL.
NEXT WEEK—*My Wild Irish Rose* (Vitagraph).

Press Comments

American.—Katherine McDonald is admirable in the film. *Tribune.*—She continues to be the most beautiful and gracious star. But the picture itself is one of the most unnecessary things we have seen. *Herald.*—This variation on the triangle theme by driving it tandem in parallel cases has been directed with very few of the hackneyed formulæ, and though most of the real drama is borne by the subplot, one really is interested in the affinity question once more. *Evening Mail.*—Despite its excellent cast it is uninspiringly done. *Journal.*—Katherine MacDonald is to be forgiven for past trifles. She vindicates herself admirably in her latest contribution. *Telegram.*—Miss McDonald's comeliness is much appreciated by the spectators. *World.*—With Katherine MacDonald and her company there is no fault to be found. They did their best—but how they worked.

RIVOLI

OVERTURE—"Zampa" (Louis Ferdinand Herold).
RIVOLI PICTORIAL.
VOCAL DUET—"I Hear a Thrush at Eve" (Cadman).
FEATURE—*Over the Border* (Paramount).
BALLET—"Gypsy Dance" (Johannes Brahms).
COMEDY.

Press Comments

American.—Betty Compson showed some improvement over her previous impersonations. *Tribune.*—Aside from two or three wonderful shots (with the camera) it failed to interest us in the least. *Herald.*—This is a hard story to sit through in hot weather—because it has several things that are enticing. Two of them are the deep drifts of snow and the bootleg whisky that flows so freely. *Evening World.*—It all comes out right in the end and one goes away on these humid nights with a fond memory of delightful snow scenes. *Journal.*—Betty Compson is a picture in the Quasi-Esquimaux clothes. *Telegram.*—Dramatically and pictorially the film is of the highest order. *Sun.*—It affords genuine pleasure to see a film producer extract the picturesque, the dramatic and romantic from a story and put it on the screen without overloading his picture with non-essentials.

RIALTO

OVERTURE—"La Gazza Ladra" (Rossini).
RIALTO MAGAZINE.
MUSIC FILM—"Hindu Temple Dance."
VOCAL SOLO—"Longing, Dear, for You" (John H. Densmore).
FEATURE—*The Woman Who Walked Alone* (Paramount).
VOCAL SOLO—"I Love You So" (Lehar).
COMEDY—*Torchy and Orange Blossoms* (Educational).

Press Comments

Herald.—The principal interest attached to this picture lies in watching the expensive stellar cast perform. *Evening World.*—The film is certainly well worth seeing, even if one merely wants to see some beautiful photography. *Globe.*—While produced with extravagance and wonderfully well photographed it can hardly be said to furnish more than fair entertainment. *Journal.*—Nothing especially new in all this. But the banality of the play is saved by the charm of Miss Dalton and the sincerity of Milton Sills. *Telegram.*—Dorothy Dalton excels all her previous accomplishments on the screen. In the earlier part of the story she appears as a dominating figure in English social life. Later in more primitive scenes she is doubly impressive as a woman in a wilderness.

CAMEO

OVERTURE—"Evolution of Dixie" (Lake).
CAMEO NEWS EVENTS.
SHORT FEATURE—*The Village Blacksmith* (Zerner Film Company).
VOCAL SOLO—"Song of the Soul" (Breil).
PATHE REVIEW.
COMEDY—Harold Lloyd in *Billy Blazes* (Pathe).
'CELLO SOLO—"Noctorno" (Chopin).
FEATURE—*False Fronts* (American Releasing Corporation).
PERSONAL APPEARANCE Edward Earle.
ORGAN RECITAL.

Press Comments

Times.—Just another photoplay showing how a youth who is led astray by social sham finally redeems himself. *Herald.*—There is a potent quality in this story of social hypocrisy. *Evening World.*—The story of a Southerner who comes to New York. His experiences are interesting and at times pathetic. *Globe.*—Gives a new angle on the old story of the youth from a small town who comes to New York. *Journal.*—This reviewer felt as though he were hearing an argument in support of an impossible cause. *American.*—To an addict of Childs it's an education to view such a picture and "False Fronts" was a delight with its dinner scene showing the guests toying with grapefruit. *Telegram.*—While it is admitted that there is very little depth to the story, it will be found very entertaining and permits one to leave this little "drawing room" theatre in a very pleasant frame of mind.

CRITERION

OVERTURE—"The Beautiful Galatea" (Franz von Suppe).
CRITERION MAGAZINE.
FEATURE—*The Stroke of Midnight* (Metro).
ORCHESTRA—"Caprice Viennois" (Kreisler).
COMEDY—*Horse Tears* (Universal).

Press Comments

Times.—It is compellingly interesting. *World.*—It makes you shiver one minute and stew the next. Not a smile from start to finish. *Herald.*—Here is a form of a Christmas carol done with the sombre, heavy tints of the Scandinavian fjords. *Evening Mail.*—Grewsome film introducing a grizzly ghost passage, though this self-same episode is the most interesting of the film. *Journal.*—The great and perhaps only attraction is the excellent acting of its four principal players. *Telegram.*—One of the masterpieces of the famous Swedish novelist, Miss Selma Lagerlof, is the basis for a remarkably absorbing film drama. The foreign aspect of the picture lends an additional appeal to this remarkable film. *Sun.*—A searching but sombre study of the manner in which a spark of good in the soul of a good-for-nothing may be fanned to flame by a good woman's trust. There is something Ibsenesque in this adaptation of Selma Lagerlof's book.

EXHIBITORS TRADE REVIEW

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No 2

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To This

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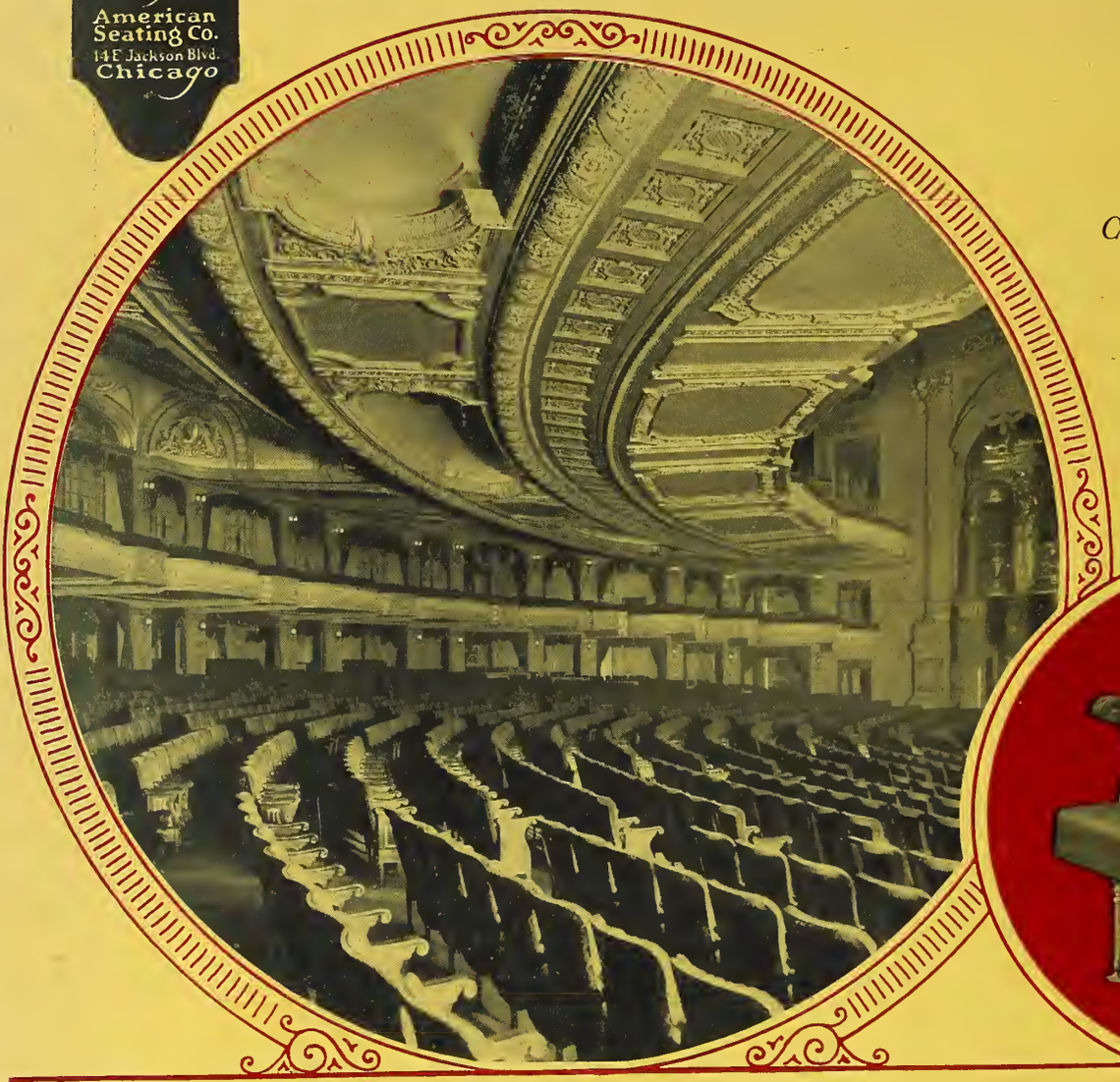

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EXHIBITORS TRADE REVIEW

The Handwriting on the Wall

By L. W. BOYNTON

FROM Ohio comes the news that Mrs. Evalyn F. Snow, who reigned for some months as a Czarina of the films, has lost her job. Whatever other reasons may be assigned for her dismissal, nobody will forget the fact that she literally talked herself out of office. She leaves in the public mind a sorry memorial in the form of her oft-quoted statements that "seventy-five per cent of the people never think at all" and "the people are not fit to judge for themselves."

Elsewhere in this issue we discuss in detail the history of the Snow episode and we give an account of the fight which Exhibitors Trade Review waged against censorship tyranny in the State of Ohio.

In the life of this publication we have seen the disappearance of several official representatives of that singular form of inquisition known as motion picture censorship. We recall Dr. Ellis Paxson Oberholtzer, who once held the power of life or death over the industry in Pennsylvania; there comes to mind also one Major Funkhouser who used to have the final say as to what the people of Chicago could or could not look at on the screen. There were others. They all had one outstanding characteristic: they got to the point where they considered themselves appointed from on high. Such is the nature of autocrats. Censorship breeds autocracy.

Ohio has no monopoly on censors who believe themselves better than the people. There is a parallel case in New York State right at this moment. Every censor board seems to have its talkative member. In Ohio it was Mrs. Snow. In New York it is Joseph Levenson.

Levenson, as we pointed out recently, joined the club Mrs. Snow formed. His attitude toward his country is that "more than half the population of America is below normal intelligence." He too, goes about the state making speeches in attempted justification of his job. He, too, like all autocrats is obsessed with the idea that he rules by divine right; and he, too, like all tyrants, is placing himself on the tobog-

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EXHIBITORS TRADE REVIEW

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gan upon which he will slide rudely into oblivion.

We just take this occasion to point out to Levenson that the same fate which Mrs. Snow met is in store for him—sooner or later. Levenson ought to look up the files of Exhibitors Trade Review and there read the opinions of citizens throughout the country published over a series of recent weeks, condemning censorship, yes; but more especially condemning tyrants who belittle and berate the intelligence of the people of America.

These opinions, gathered in a nation-wide canvass, were provoked by Mrs. Snow's tactics and utterances in Ohio. But they apply in equal degree to the silly little strutting autocrat Levenson.

We suggest that he read them. And while he reads them, let him remember that he is reading an advance notice of is own official obituary.

Another Forward Step by Mr. Hays

ANNOUNCEMENT is made that representatives of many of the national civic, philanthropic and educational organizations will meet Mr. Hays in conference on June 22 to discuss the vital subject of the industry's relation to the public.

Mr. Hays has invited these leaders of thought and influence in America to co-operate with the organization of which he is the head. He seeks their sympathetic interest; their suggestions; their ideas for making the motion picture an increasingly greater power in American life.

Last week Mr. Hays announced that the movement for higher standards had been put into effect at the studios. This week he makes known the fact that he is enlisting the aid of the great social, welfare and educational agencies. The constructive work that was assured the industry when Mr. Hays came into it thus goes steadily forward.

Not a theatre in the country but will gain in prestige and commercial stability through this latest big forward step. The influence of the leaders of America thrown on the side of the motion picture—think what that means! To take only one phase of the matter, think what it will mean in laying the spectre of censorship!

The building of good-will; the bringing about of a change in attitude toward the motion picture and the motion picture industry on the part of many influential citizens; in short, the mobilization of public opinion was the most important task that confronted Mr. Hays when he took office.

Is there any man in the industry so blind that he cannot see this tremendous job actually being accomplished under the Hays leadership—a leadership which combines—in remarkable degree—enthusiasm and sincerity with wisdom?

Hays and Cohen Start Negotiations; O'Reilly Calls State Board to Confer with M. P. P. D. A.

NEGOTIATIONS for the settlement of the inner problems of the industry were started this week between Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., and a group of exhibitors headed by Sydney S. Cohen, representing the Motion Picture Theatre Owners of America.

As already told in the columns of Exhibitors Trade Review, Mr. Cohen and his associates are the second group to confer with Mr. Hays. The first was the Theatre Owners Chamber of Commerce of New York City, which took up with the producer-distributor head the question of an equitable contract and other problems shortly after the Washington Convention.

O'Reilly Group to Meet Hays

A third exhibitor group will shortly be added to the list. Charles L. O'Reilly, President of the Motion Picture Theatre Owners of New York State, Inc., announced on Wednesday, June 14, that he had arranged a meeting between his Board of Directors and Mr. Hays for next week.

The T. O. C. C. group, of which Senator James J. Walker is the counsel and spokesman, has already reached an advanced stage in its negotiations with the President of the M. P. P. D. A. A form of equitable contract has been drawn and has been under discussion participated in by Senator Walker, Bernard Edelhertz, Louis F. Blumenthal and Leo Brecher, for the T. O. C. C.; and the following committee representing the Hays organization: Sidney R. Kent, of Famous Players-Lasky; W. R. Sheehan, of Fox Film Corporation; and Karl W. Kirchwey, of counsel for Selznick.

It was pointed out by a prominent member of the T. O. C. C. that the New York City organization was in a position to give definite guarantees for the performance of any agreement that might be reached. Close observers called attention to the fact that the crisis in the Hays-M. P. T. O. A. negotiations would be reached when Mr. Cohen and his group were called upon to prove definitely just what exhibitors and how many they represented and could vouch for.

The Hays-M. P. T. O. A. negotiations were initiated on Monday, June 12, with a luncheon at the Hotel Biltmore. A general discussion was held, after which it was decided to appoint subcommittees to thresh out details of the problems and report back. It is understood that Mr. Cohen appointed as his subcommittee W. A. Steffes, W. A. True and W. D. Burford of his Board of Directors. The committee representing the Hays organization was: Mr. Hays, Mr. Kent, Mr. Sheehan, R. A. White of Fox, and Courtland Smith, secretary of the M. P. P. D. A.

The only statement issued with regard to the negotiations came from Mr. Hays' office on Thursday afternoon, June 15. It read as follows:

"The conference commenced on Monday last between Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., and President Sydney S.

Hays Calls Conference of Big Civic and Social Welfare Organizations

REPRESENTATIVES of many of the national civic, social welfare and educational organizations will meet in conference with Will H. Hays on June 22nd, to discuss ways and means for public co-operation in the attainment of the objects for which the Association of Motion Picture Producers and Distributors of America was founded. Invitations have been sent to more than fifty of these organizations.

The purposes of the Association, as stated in its Articles of Association, are:

1. **"Establishing and maintaining the highest possible moral and artistic standards of motion picture production," and**
2. **"Developing the educational as well as the entertainment value and general usefulness of the industry."**

Mr. Hays, in referring to the Conference, made the following statement:

"As the principal amusement of the great majority of our people and the sole amusement of millions, and as an agency of limitless moral influence and educational possibility, motion picture production is a matter of very definite public concern. We hope that this Conference and similar meetings will aid us in getting every possible viewpoint for the benefit of the producers, and bring the leaders of civic affairs into the closest co-operation, all to the end that we may develop constructive ways and means for the effective application of what must be in all thinking people a sympathetic interest in the success of the Association's purposes of establishing and maintaining the highest possible moral and artistic standards of motion picture production and developing the educational as well as the entertainment value and general usefulness of the industry."

Cohen and the members of the Board of Directors of the Motion Picture Theatre Owners of America, is yet under way and many matters of vital concern to the Motion Picture Industry have been and are yet being considered.

"The first meeting was held at the Hotel Biltmore, following a luncheon, and other sessions were held in Mr. Hays' office and meetings of subcommittees of both organizations were held at different offices.

"The subject of a more uniform and understandable contract for the mutual advantage of all concerned was one of the main issues. The reduced cost of accessories, the question of deposits, and the development of an effective arbitration plan operative in each exchange section of the country, were matters discussed.

"Understandings and agreements are in process of formation on all of the phases indicated and at the time of going to press the committees having the matters in charge are in session. There is every indication that substantial progress is being made.

"Those attending the conference sessions are:

"For the Motion Picture Producers and Distributors of America, Inc.: Will H. Hays, Sidney Kent, W. R. Sheehan, Karl Kirchwey, R. A. White and Courtland Smith.

"For the Motion Picture Theatre Owners of America: Sydney S. Cohen, W. A. True, W. A. Steffes, W. D. Burford, H. B. Varner, Joseph Rhode, Claude E. Cady, A. R. Pramer, R. F. Woodhull, E. M. Fay, M. E. Comerford, A. Julian Brylawsky, Charles Whitehurst, W. H. Cadoret, Jacob Lourie, Howard Smith, M. J. O'Toole, A. J. Moeller, John Collins, Dave Cohen and Harry Davis."

Ohio Censor Czarina Loses Her Job

Mrs. Evalyn F. Snow Dismissed from Office; Exhibitors Trade Review Printed Mass of Opinions from Representative Citizens and Sent Them to Newspapers Throughout Country

EVALYN FRANCES SNOW, for thirteen months chief motion picture censor of Ohio, was summarily removed from her position of great and hardly brief authority on June 10. The axe that severed her official head was wielded by Vernon H. Riegel, director of the department of public instruction, who declared there were no political or personal reasons for his action.

"According to the law, I am responsible for the way the division of censorship functions," declared Director Riegel. "I was convinced that if it were to be administered properly a change would have to be made—and I made that change."

Mrs. Snow on the evening of her dismissal said the letter of notification contained no reasons for the action. She declared there had been a "determined effort on the part of Director Riegel to get rid of me. He threatened me with dismissal last Monday, and for some months back has told me he was going to have me removed.

Mrs. Snow was given two days in which to vacate her office, and she immediately took steps to remove her personal belongings, all of which were out of the office on the day she received by messenger her notification of removal. She indicated that she would take no steps to contest the action.

The former chief censor charged that on the Monday preceding her dismissal her office had been entered under instructions from Mr. Riegel and official papers removed. When she complained, she said, she had been threatened with dismissal.

To Establish New Policies

Director Riegel would not comment on Mrs. Snow's version. He said the work of the censor division would be taken under his personal supervision. "We expect to establish standards for strict and consistent censorship," he added. The director expressed confidence in the ability of the division to develop standards for judgment of films and declared every effort would be made to serve everybody concerned, in accordance with the constitution, enacted laws and the rights of the public in general.

"We will get things completely organized and establish an entirely new set of policies," said Mr. Riegel. "Then when the successor comes in the policies will be there for him to follow." This statement was construed by those interested as indicating there will be no appointment of a successor to Mrs. Snow for some time to come.

The departure of Mrs. Snow may not necessarily have any effect on the fate of pictures rejected by her, Director Riegel said. No wholesale reviews will be ordered, but pictures that have been rejected may again be examined if the facts warrant.

Ever since Mrs. Snow's appointment there has been friction within her department and between her department and the governor's office. The situation was further complicated by the fact that Director Riegel is a Democrat, an appointee of former Governor Cox. Nevertheless, throughout the entire controversy that has raged around the personality of the woman who was "so sot in her judgments" Governor Harry L. Davis has stood by his director of education.

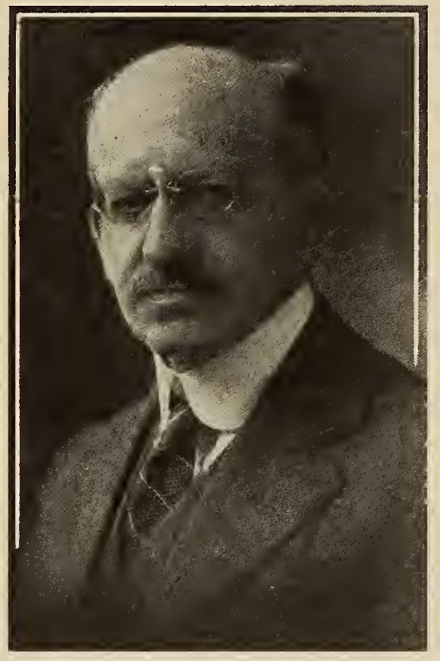
The official passing of Mrs. Snow marks the end of a long and bitter fight—a fight for the establishment of the rule of reason in place of what for producers has been a reign of terror. The woman who for thirteen months imposed her will so far as concerned film distribution in Ohio on the motion picture industry was not permitted to hold autocratic sway without challenge on the part of the men whose interests were being attacked or by the public at large whose rights were being invaded.

One of the companies that refused to be silenced out of respect for further disfavors to come was Pathe. From the first it stood out for its rights, as it understood those rights to have been established by the rulings of courts since courts have existed.

Exhibitors Trade Review may be pardoned for renewing to recent memory its leadership in the fight

Mrs. Evalyn F. Snow, deposed censor Czarina of Ohio, photographed by Pathe News. This view of Mrs. Snow, with others on the same reel, were ordered off the screen by her. Pathe appealed and won its right to free expression about public officials shortly before Mrs. Snow was dismissed from office.

Mrs. Snow Belittled the People's Intelligence—She is Out Levenson Also Belittles the People's Intelligence— ?



"More than half the population of America is Below Normal Intelligence"

—Joseph Levenson, of the New York State Censorship Board in a Speech Before the Buffalo Rotary Club

for the removal of Mrs. Snow. A reference to its files will show that in the six issues printed between April 8 and May 13, inclusive, more than nineteen pages were devoted to censorship as a whole and to the Ohio situation in particular. In addition to this, proofs of the collated opinions of prominent men and women were sent out to 200 newspapers throughout the country.

One of the most effective examples of the work of Pathe in the campaign of defense in Ohio was its initiation of steps leading to the decision by Attorney General Price of Ohio that State Director of Education Riegel was the supreme authority in the state in matters affecting the censorship of pictures—in other words, that Mrs. Snow not only was not supreme but that she was subordinate to Mr. Riegel.

Mrs. Snow and Her Photograph

In the latter part of March last the Pathe News Weekly carried a photograph of Mrs. Snow in her office in Columbus and showing her in the act of examining film. Accompanying the scenes were captions to which Mrs. Snow immediately took exception, which was manifested in the following official order:

Cut out sub-title "In the Limelight, Cincinnati, Ohio. Mrs. Evalyn F. Snow." "Can Americans Think?" "Chief of Ohio Censorship, who is quoted as saying '75 per cent of the people never think at all.'"

Cut out all scenes showing Mrs. Snow.

Cut out sub-title "She says the people are not fit to judge for themselves. What do you think?"

Cut out all scenes showing Mrs. Snow and operator.

The Pathe Company immediately made formal appeal to the Department of Education for a hearing, asking for a reversal of the order of Mrs. Snow.

That reversal has just been ordered by Director Riegel.

Paul Tessier, former Pathe manager at Cleveland, was placed under arrest charged with failure to make an elimination in a "Snub" Pollard comedy as ordered by the chief censor. The Pathe Company vigorously contested the arrest, demanded and secured a jury trial, and won the case.

Stanley C. Jacques, Pathe manager at Cincinnati, has been arrested on an affidavit sworn to by the Rev. Raymond G. Clapp of Cincinnati, charging that on March 25 he saw Pathe News No. 25 shown in a theatre without an accompanying license.

The Trade Review's Campaign

It was on April 8 that EXHIBITORS TRADE REVIEW in a two-page editorial article entitled "Censorship and the People" opened its batteries upon the proposition, fathered for years by the "reformers," that the "best people" want censorship. Also it began the publication of opinions of representative citizens of the country at large which most effectually cut the ground from under the feet of the reformers.

Mayors, municipal officials, lawyers, judges, bankers, ministers, school superintendents and principals, college heads and professors, newspaper editors, clubwomen and writers all declared against not only the brand of autocracy imposed upon the public by the Ohio censor chief, but against legalized censorship in any form.

These declarations were printed in six consecutive issues, over a dozen pages being devoted to them. Also, as stated, proofs of these views were supplied to over 200 of the principal newspapers of the country.

"Meanwhile, we take occasion to reaffirm our own unalterable opposition to censorship and our determination to fight until the censorship tyranny is forever ended," declared this journal on April 8.

Another Cohen Attack Answered

In Response to Letter from Exhibitors Trade Review, New York President Gives Facts About State Contribution to M. P. T. O. A.—Independent State Units As Exhibitors' Salvation

ON June 14, the following letter was addressed by L. W. Boynton, Editor and Publisher of EXHIBITORS TRADE REVIEW, to Charles L. O'Reilly, President of the Motion Picture Theatre Owners of the State of New York:

"Mr. Charles L. O'Reilly,
"President,
"Motion Picture Theatre Owners of New York State, Inc.,
"708 Times Building,
"New York City.

"My Dear Mr. O'Reilly:

"On June 1st, a representative of EXHIBITORS TRADE REVIEW received from you the information that New York State had contributed to the treasury of the Motion Picture Theatre Owners of America the sum of Eleven Thousand Dollars of the Thirty-Nine Thousand Dollars which Sydney Cohen informed his Board of Directors and Executive Committee was collected from the entire country during the period from the Minneapolis to the Washington conventions.

"In our issue dated June 10th, Page 70, that statement was printed.

"We invite your attention to the fact that the Exhibitors' Bulletin of date June 10, 1922, printed the following:

" 'In a recent issue of EXHIBITORS TRADE REVIEW the statement is made that the New York State Division of the Motion Picture Theatre Owners of America contributed $11,000 to the national body during the past year.

" 'No such sum or anything approaching it was paid over to the national body by the New York State unit. If it was collected from the Theatre Owners of New York State to pay their quota to the national body it did not reach the intended destination.

" 'It would be well for the Theatre Owners in New York State to ascertain what became of this money if they paid it in. The national organization did not get it. The small amount received from the New York State organization during the past year looks puny indeed compared with that which EXHIBITORS TRADE REVIEW claims was piad.'

"Will you please give us a formal statement in writing of the facts in this matter?

"Sincerely yours,
"L. W. BOYNTON,
"Editor and Publisher."

Mr. O'Reilly's Reply

On June 15 Mr. O'Reilly replied as follows:

"Mr. L. W. Boynton,
"Editor and Publisher,
"Exhibitors Trade Review,
"New York City.
"My dear Mr. Boynton:

"In answer to your communication of the 14th instant, referring to an article in Cohen's "Bull-a-ton" issue of June 10, 1922, I beg to state as follows:

"The financial report of the Motion Picture Theatre Owners of America covering the period from the Minneapolis to the Washington conventions, was read to the officer body at the Washington convention. This financial report was under Cohen's direct control, as were the finances of the organization itself. The report showed that the entire amount collected from all sources was approximately $39,000.

"Of this total, the report showed, as I recollect that over $4,000 had been retained by the Cohen organization from the two checks given to Mrs. Dodge and Mr. Schwartz as reimbursement from the Famous Players-Lasky Corporation to them.

"This leaves the amount collected from the exhibitors of the entire country at approximately $35,000. Of this latter sum, motion pic-

Glenn Harper, Cohen Lieutenant in Southern California, Defeated in His Local Organization

By Telegraph to Exhibitors Trade Review

Los Angeles, June 15.

GLENN HARPER, a Cohen lieutenant and recently elected First Vice-President of the M. P. T. O. A. at the Washington Convention, has been defeated in his own local organization, the Motion Picture Theatre Owners of Southern California.

According to information obtained by your correspondent, Harper came back from the Washington Convention demanding his re-election as Secretary of the Southern California unit, the majority of the members of which were dissatisfied with his handling of the office.

When the election was held, Harper, a candidate for the Board of Directors, received eight votes out of a total of thirty-nine. This defeat made him ineligible for Secretary.

The following officers were chosen: President—F. O. Adler, Victoria Theatre, San Pedro; Secretary—J. L. Lazarus, Royal Theatre, Los Angeles.

The news of Harper's defeat was interpreted in exhibitor circles in New York as probably meaning that Southern California was preparing to repudiate the Cohen regime. He has been the chief Cohen representative in the Los Angeles territory, and was a member of the National Executive Committee prior to his election as First Vice-President.

ture theatre owners in the State of New York contributed over $9,000—more than twenty-five per cent of all the money given by the exhibitors of the country to the Treasury of the Motion Picture Theatre Owners of America.

"The statement contained in your publication is correct, inasmuch as the State of New York was ready to pay an additional $2,500 into the National Treasury. That it was not paid, Cohen and his machine have nobody but themselves to blame. When the New York delegation was subjected to steam roller tactics and gag rule at Washington, the State Board of Directors refused to contribute anything further to the Cohen organization.

Character Assassination

"I note that Cohen's house organ, which you quote, is guilty of the publication of an old falsehood about the disposition of the New York State funds. The circulation of this lie immediately preceded the Washington Convention and was part of the Cohen program of character assassination. Its official repudiation by Cohen's own state at the Albany meeting just prior to the Washington convention seems to have made no impression on him. He is continuing to spend the money of his organization in the publication of scurrilous attacks on the theatre owners of the State of New York who gave of their time and their money to build up a national organization for the protection of the exhibitors of the country, only to find their hopes wrecked at Washington by Cohen's insistence on rule or ruin.

"His tactics in the present instance are only additional proof that the salvation of the exhibitors must be found in strongly organized, independent, self-governing State units, such as the Motion Picture Theatre Owners of the State of New York.

"When the exhibitors of the country awaken to the realization of the real character and purpose of Cohen, they will appreciate the spirit of the men who live so near him and who know him so well.

"Sincerely yours,
"CHAS. L. O'REILLY,
President,
"Motion Picture Theatre Owners,
"State of New York."

Complete Plans for Walker Dinner

Former Governor "Al" Smith Will Officiate As Toastmaster at Chamber of Commerce Testimonial to Senator—Giants and Yankees Will Be Present

ALFRED E. SMITH, former Governor of New York State, will preside at the testimonial dinner to Senator James J. Walker, which will be tendered him by the Theatre Owners' Chamber of Commerce. Attending the function, which is scheduled for the Plaza Hotel, New York, on the evening of June 19, will be the members of the Giant and Yankee baseball clubs. Among the speakers will be De Wolf Hopper, famous as comedian and citizen of New York, one-time screen player and known to the world of baseball fans at large as the exponent of "Casey at the Bat." Also in attendance will be all the boxing champions who may be present in the city.

Charles L. O'Reilly, president of the Motion Picture Theatre Owners of the State of New York, will attend, accompanied by the entire Board of Directors of the organization.

Applications for reservations already indicate that the capacity of the Plaza's dining room will be tested, reports William Brandt, chairman of the dinner committee. All the judges on the New York bench as well as Mayor Hylan and the entire personnel of the commissioners of the municipal administration have signified their intention of being present to do honor to the Senator.

Big Response from Industry

The response of the film industry to the announcement of the dinner by the Chamber of Commerce has been practically unanimous. Every company has made application to Louis F. Blumenthal, treasurer of the committee, for reservations, and these applications have come from the smaller companies as well as the large ones.

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., heads the honorary committee. Other members of the same committee are E. F. Albee, chief of the Keith enterprises; John Ringling, of the long known circus family; Lee Shubert, theatre man; Judge Francis X. McQuade, representing major league baseball clubs; Marcus Loew, Horace De Lisser, Robert Grier Cook, Max Levine, Sam H. Harris, Samuel Rothafel, John McE. Bowman and Charles Gehring.

Senator James J. Walker

Indicating the interest in the dinner, which has extended even to the humbler constituents of the Senator, Chairman Brandt reports that on Wednesday the headquarters of the Chamber of Commerce was visited by two residents of the district represented by the Senator in Albany, men who, judged by their appearance, were unaccustomed to paying $10 for a dinner ticket. The visitors insisted they be permitted to procure tickets, as they could not think of being debarred from the opportunity of adding their testimony to the esteem in which the Senator is held in his own community.

Buffalo Men to Attend

Buffalo and western New York will be well represented. Buffalo theatre men who will attend will be J. H. Michael, executive chairman of the State organization and president of the western New York unit of the Motion Picture Theatre Owners of New York State, Inc.; Walter Hays, vice-president of the Mark-Strand interests; F. R. Kramer, treasurer of the Shea Amusement Company; M. Slotkin, general manager of the Monumental Theatre corporation, operators of the new Lafayette Square and Olympic. From Niagara Falls will go Charlie Hayman, president of the Cataract Theatre corporation, and Harris Lumberg, of the Lumberg Theatre. Nate Robbins and other prominent central New York exhibitors will join the Buffalo special en route.

Those who have not already signified their intention of attending may forward applications for reservations to Mr. Blumenthal at the headquarters of the Theatre Owners' Chamber of Commerce, 1540 Broadway, with check for $10 for each cover desired.

New Unit Is Formed in Syracuse

M. P. T. O. of New York State Continues Mobilization of Forces—Cohen Organization Condemned

FURTHER crystallization of the forces of the Motion Picture Theatre Owners of New York State, Inc., was announced this week by President Charles L. O'Reilly, who made public the news that Syracuse had been organized 100 per cent at a meeting on June 12.

Mr. O'Reilly also made formal announcement that the State Board of Directors and officers would meet in New York City next Monday, June 19. Arrangements have been made for the State officials to meet Will H. Hays for the discussion of an equitable form of contract.

Mr. O'Reilly's statement follows:

"All of the theatre owners in the city of Syracuse attended a meeting called by State Secretary S. I. Berman on Monday, June 12.

"A key city organization was formed to co-operate with the State organization.

"All of the theatre owners in the city of Syracuse are members of the State League.

"The following theatre owners were elected to office: President, James Rowe, Turn Hall Theatre; Vice-President, Jack Griswold, Savoy Theatre; Treasurer, Benjamin Fitzer, Happy Hour Theatre; Secretary, A. Robbins, Eckel Theatre.

"Resolutions were passed endorsing the work of the officers of the State organization and pledging undivided support to them, and requesting the State organization to

sever its relations with the national organization, the Motion Picture Theatre Owners of America.

"A resolution was passed by a unanimous standing vote thanking Senator James J. Walker for his efforts in behalf of the exhibitors of the State.

"The Board of Directors and officers of the State Association have been called for an executive meeting to be held in the City of New York on Monday, June 19, at 1 p. m., at State Headquarters, Times Building. The matter of construction and regulation of theatres in the State will be taken up at this meeting. It is expected that Commissioner Sayre of the Industrial Board or his deputy will be present to hold a conference with the board of directors.

"The arbitration agreement with the F. I. L. M. Clubs of the State is about to expire and a new and more equitable agreement must be drawn. Representatives of the three F. I. L. M. Clubs of the State will be present for negotiation of same at this meeting.

"Arrangements have been made to meet Mr. Will H. Hays, head of the Producers and Distributors Organization, to arrange for an equitable and standard contract.

"A testimonial dinner will be given to Senator James J. Walker at the Plaza Hotel on Monday evening, June 19. Reservations have been made for our board of directors to attend.

"Reports will be made as to the various local organizations organized as part of our State Association. The Motion Picture Theatre Owners of the State of New York has been incorporated as ordered at the last meeting of the board of directors. Arrangements for a constitution and by-laws will come up for final passage at this meeting.

"A complete final report of the organization's funds will be submitted."

Cohen Faces New Test in Kansas

Executive Committee Meeting June 20 Expected to Determine Whether State Will Remain in "National" Body

THE real strength of the anti-Cohen faction of the M. P. T. O. of Kansas promises to be revealed in the meeting of the executive board of that organization at the Hotel Baltimore, Kansas City, June 20. The meeting originally was scheduled for last week, but was postponed.

Rumors that the Kansas theatre owners were contemplating a secession from the national organization have been denied by M. Van Praag, president. The real strength, and there comes from authentic sources that it is real strength, of the faction opposed to Cohen, will be shown at this meeting, which bids fair to rival any State convention in importance.

Methods of raising the national quota will be adopted perhaps—if there is not too much discord in the ranks of the exhibitors. The appointment of the new business manager will be confirmed and the new system of operating the M. P. T. O. of Kansas outlined.

Peculiar circumstances confront the Kansas theatre owners in that there seems to be an organization within an organization in the M. P. T. O. of Kansas, one faction solid behind M. Van Praag, who is a staunch supporter of Cohen, and the other anti-Cohen. Everything will hinge upon the question of adopting methods to raise the national quota, which is expected to be the "match in the powder." But little is known of the plans and attitude of the anti-Cohen forces, as they are as a rumbling stream in a deep chasm.

That the original plans of the M. P. T. O. of Kansas, in installing a business manager and placing the organization on a comparative new plane, will be carried out despite any unexpected developments at the executive board meeting, is beyond doubt. The following of President Van Praag is conceded to be strong enough to do this. As for other developments—another week will tell much of the story.

North Carolina to Meet June 20

Arrangements for Financing State Organization Will Be One of Main Problems at Convention

ARRANGEMENTS for the financing of the State organization without the heretofore burdensome outlay by just a few of the leading exhibitors of the State will be one of the main subjects of discussion by the Motion Picture Theatre Owners of North Carolina at their annual convention at the Langren Hotel, Asheville, June 20 to 22, inclusive.

A. J. Moeller, general manager of the M. P. T. O. A. and general manager of the Michigan exhibitor organization, will attend the convention and will tell the Carolina exhibitors how the Michigan organization was brought to the front as one of the strongest and best financed State units in the country. W. G. Allen, representing the Paramount Publicity Corporation, will also attend and speak to the exhibitors upon a matter of financing the organization through their slide proposition.

H. T. Jones, public relations representative of the Southern Enterprises, Inc., of Atlanta, who has done wonderful work in Georgia, Florida, South Carolina and Tennessee toward combating sentiment for censorship, through the establishment of better films committees and educational work, has been invited and accepted to attend and give the exhibitors a few pointers upon a subject that both President Wells and Secretary Varner are very anxious to take up to a definite end.

E. F. Dardine, veteran exchange manager of the Universal Charlotte office, has also been invited to meet with the exhibitors with an idea to bringing closer relations between the film exchanges and the theatre owners.

Tuesday, June 20, will be taken up with meetings of the executive and other committees, the first open session of the convention opening at 10 A. M. Wednesday, June 21.

Missouri Exhibitors Win Music Tax Case

Missouri exhibitors at last have obtained a decision in the much discussed music tax problem. The case against William Parsons, Pershing Theatre, Joplin, Mo., charged with playing the "Wabash Blues," has been dismissed, free from any settlement out of court and devoid of any complicating circumstances. It developed that the song was played on a mechanical piano, if it was played at all. Mr. Parsons denied the song was played. After a number of conferences with Lawrence E. Goldman, counsel and secretary of the M. P. T. O. of Missouri, Mr. Parsons was prepared to fight to the last ditch when the case was dismissed. This decision, it is believed, will end the burdens of Missouri exhibitors, so far as music tax is concerned.

With the appointment of a business manager and the adoption of the same operating plan that is prevalent in the Michigan State organization, the M. P. T. O. of Missouri plans to start life anew. The appointment of the new manager, whose name has not yet been announced, probably will be early in the fall, just a time when delegates to the constitutional convention are framing a new charter for Missouri.

South Expects Prosperity in Fall

Detailed Analysis of Theatre Conditions Shows Fewer Houses Closed Than Was Anticipated— Leading Exhibitors Discuss Situation in Dixie

IN the midst of the summer slump which unquestionably hits the South harder than any other section there are reports of fewer closings than might have been anticipated. A small percentage of theatres after more or less disastrous sailing through the winter season closed their doors rather than face an even greater loss during summer; others have reduced from six to three days, and a very few have cut down to two days a week.

The majority of summer closings are noted in the smaller towns, which incidentally form 80% of the theatres in the South. And there are more "summer closings" in Florida than any other State. That is easily accounted for and it is not a condition to cause alarm, for Florida has a "season" opening in October and continuing throughout March in full blast. That is the tourist season.

Before the summer season set in the South had just about reached rock bottom on the question of closings. For more than a year theatres have been dropping out. From a live, healthy aggregate of 1061 theatres in seven southeastern States eighteen months ago the total has dropped below nine hundred. But most of those theatres closed their doors before June 1.

It is true, however, that a number of exhibitors who are good business men as well as good showmen have taken occasion to close temporarily for repairs, remodelings and complete overhauling of their houses. The move was not entirely one of economics, but represented that element.

Maintain Admission Prices

For the most part exhibitors have tried to maintain present admission prices, though in a few instances reductions have been made with a marked increase of attendance which more than made up for the reduction per person. Even the largest houses have recognized the necessity for keeping amusement prices in line with the reductions in necessities and commodities. As far back as a year ago some localities effected reductions, and six months ago some radical cuts were made. With the beginning of May new scales went into some of the South's largest houses where the programs are of the highest class and where no retrenchment in that direction was made as a result of lowered admissions.

Almost without exception exhibitors of the South believe that the Fall season will initiate a healthier era. The psychological effect of a new season ushered in with particularly attractive and often with exceptionally strong pictures is to give new impetus. But in addition to that there is another very sound reason for revival of business in the Fall. That is the season when the major crops are marketed, and the South being largely agricultural responds to the stimulus of harvesting and marketing. At no time in the South's history has a general business depression been overcome until a good crop—meaning good general crops—were successfully grown, harvested and profitably marketed.

Offsetting Summer Depression

A survey of the territory develops three distinct theories as to the best method of offsetting the summer depression and bringing about a healthier condition that will be in a measure permanent. The remedy for the situation is pictures. Eighty-five exhibitors out of a hundred believe that pictures of consistently high merit will solve the problem. General Manager B. H. Mooney of the Mudd & Colley Amusement Company, Birmingham, Ala., says: "If theatres are to survive, to say nothing of gaining ground, it is imperative that we have pictures that enable us to hold our present patronage and build more patronage. When we say this to producers they begin to cite some of the year's outstanding productions—perhaps ten or twelve, or as many as thirty. Does that provide for a house that must have fifty-two top-notch pictures a year? And since we have competition and cannot pick from the entire market what percentage of the fifty-two programs of exceptional merit may we expect?

"When we can get one real box-office winner after another—pictures of consistently high standard graded with the uniformity that makes their brand an assurance of distinction, we will have no further problem.

Albert Sottile of the Pastime Amusement Company, Charleston, S. C., has his own opinion on this point. Mr. Sottile is not only an exhibitor, he is one of the biggest real estate men in Charleston and owns the theatre properties. Since he is building for permanence in Charleston and is more concerned to bring uniformly good business into his theatres for the sake of the theatres and their entertainment than to boost any given picture he is opposed to the method of exploitation which makes the patrons lose sight of the theatre as an institution. On this subject Mr. Sottile says: "I hold to the opinion that expensive super-specials and stunts in the exploiting of same are responsible in a large measure for the slump in business. What we need most is a regular clientele and not once-in-a-while picture fans who are attracted by the noise we make.

Should Standardize

"Business will be better when we standardize our business by offering always a good show and by cultivating a following based on the average merit of the merchandise that we sell."

Joe Burton of the Star Theatre, Toccoa, Ga., believes that we may hope for better times in the Fall; indeed he says, after traveling over practically the entire northern part of Georgia making more than fifty towns in the interest of exhibitor organization, that business is going to be good in another six months. But he declares that the producers are not alone responsible for the present condition. Though he appreciates the necessity for "bigger and better pictures" he says the exhibiting end of the business will never be strong until the exhibitors themselves are banded together with enough power to do some really constructive work.

Roland G. Hill, who has theatre interests in North and South Carolina, the largest being in Greensboro, N. C., says that "we are going through our lowest period now. The summer will probably be one of the worst in the history of the show business, but it is the deadly lull before the tide turns back. When the Fall season comes with cooler weather, new pictures, and the moving of a new crop we may expect a revival of interest in pictures and the beginning of a boom in business that will bring us back to normal."

The Timber Queen

Pathe serial starring Ruth Roland. Story by Val Cleveland. Screen version by Bertram Millhauser. Directed by Fred Jackman under the supervision of Hal Roach.

The News of the Week

$1-a-Week Men Go to the Coast

Winners in Exploitation Competition to Be Feted While They Study Picture-Making in Los Angeles

Eight of the liveliest "live wire" exhibitors in the United States now are in Los Angeles, getting recreation, education and acquainted generally, as the guests of Associated First National Pictures, Inc. Unofficially they are known as the "$1-a-week-men." Officially they are the winners of the Exploitation Competition conducted by First National during its Anniversary Week, Feb. 18 to Feb. 25, 1922. There were nine of these winners, but one was unable at the last moment to make the tour, and alternates were chosen for two others.

Six of the exhibitors started from Chicago on their trip on Wednesday, June 15. They received a royal send-off in the Windy City. En route they picked up the seventh. The eighth left from Seattle. Following is a list of those who are making the trip: Alfred Gottesman, Strand Theatre, Shenandoah, Pa.; Ben Davis, manager of the Colonia Theatre, Norwich, N. Y.; Frank Steffy, Coliseum Theatre, Seattle, Wash.; A. G. Stolte, Des Moines Theatre, Des Moines, Iowa; Nick McMahon, Marlow Theatre, Ironton, Ohio; O. K. Mason, Regent Theatre, Wichita, Kan.; Joe Burton, Star Theatre, Toccoa, Ga.; Ralph Luber, Circle Theatre, Indianapolis.

Mr. Davis goes as an alternate for Edward L. Hyman, manager of the Strand Theatre, Brooklyn, who was unable to make the trip because of business pressure; Mr. McMahon is an alternate for John Paxton of the Musselman Theatre interests, Paris, Texas, and Willard C. Patterson of the Metropolitan Theatre, Atlanta, Ga., one of the winners, also is held at home by pressing business. First National will present the men who were unable t ogo with handsome tokens emblematic of the honor they won. On the trip, Messrs. Burton and Mason have with them their wives, who also are close students of progressive methods in conducting picture theatres. Mr. and Mrs. Mason joined the party at Newton, Kan. Mr. Steffy went to Los Angeles direct from Seattle.

During the time the "$1-a-week-men" are in Los Angeles they will meet First National stars and producers and will go through the various studios, studying at close range the making of pictures. Thus, by the time they have finished their visit, they will have become familiar with every angle of motion pictures, from the preparing of scenarios up to th emaking and finishing of productions.

Crowds of prominent motion picture people welcomed the winners when they assembled at Chicago. E. J. Eichenlaub, manager of First National's Chicago branch, took charge of the party. The first thing he did was to hand them a congratulatory message from Hon. George E. Cryer, mayor of Los Angeles. Similar messages were received from the Independent Screen Artists' Guild and the Western Associated Motion Picture Advertisers.

During the time the "$1-a-week-men" are in Los Angeles they will be entertained by the Screen Writers' Organization, the Western Association of Motion Picture Advertisers and various stars and producers. Louis B. Mayer will give them a big dinner. After remaining in Los Angeles for a week, they will get back on their jobs, and each will then write the results of his observations, and at the same time offer suggestions for the benefit of First National franchise holders.

Colored Night "Shots" of Madge Kennedy Picture Shown

The first experimental colored night shots of the new Madge Kennedy production were screened early this week for Director Henry Kolker, Rufus Steele, who is supervising production, and various members of the Madge Kennedy cast. These motion picture views of a brilliantly lighted Italian garden were taken with a special color-camera at the Shonnard Estate at Oyster Bay, Long Island.

Elaborate set pieces of fireworks were set off at that time, the scene representing a gala water-fete at which the heroine was the guest of honor.

First National Enters Suit Against T. H. Ince

Associated First National Pictures has instituted suit in the Supreme Court of New York State against Thomas H. Ince, alleging breach of contract. The papers in the case, which were filed this week by Loewenthal & Szold, of 23 Exchange Place, charge that Mr. Ince has failed to deliver pictures according to a contract entered into on August 31, 1921, to run for a period of three years.

The papers set forth that under the agreement Mr. Ince was to deliver a picture at periods of not less than four weeks and not more than ten weeks; that aside from "Hail the Woman" no production has been delivered to First National under the contract; that while Mr. Ince has complained of the terms of the contract, First National cannot concede that the exceptions were just or correct, and that in the interests of its franchise holders it was impossible to cancel the contract, and asks that Mr. Ince be restrained from directing, manufacturing, supervising or producing for any concern but First National.

At the offices of First National it was ascertained that the suit in no way involves the distribution of pictures by First National under the separate contracts between Associated Producers and First National, nor any of the other contracts executed between First National and various old Associated Producers' producers at the same time the contract was made with Mr. Ince, and that all of these contracts are being carried out as they were made.

At the offices of Mr. Ince it was stated that acting under instructions of counsel no statement would be given out.

Higham Will Be Honor Guest at A.M.P.A. Luncheon

Elaborate plans are being made by the Associated Motion Picture Advertisers for a luncheon at the Hotel Biltmore, New York, next Thursday, June 22, in honor of Sir Charles Higham, M. P., the first advertising man to serve as a member of Parliament and the first to be knighted.

In connection with the luncheon, which will be attended by city officials, advertising men in all lines of business and persons prominent in the motion picture industry, there will be an unusual exhibition of motion picture advertising. This exhibition, which is expected to be complete in every detail, will contain specimens of motion picture advertising from the early days of the industry to the present time.

Every big producing company is preparing its own special display for the exhibition. Paramount is arranging some striking original drawings and posters. Vitagraph is going back to the days of John Bunny and other popular stars of the early days; Warner Brothers and Warner Features will contrast their old with their new; Pathe predicts that it will have the most complete exhibit of all, and First National, Robertson-Cole, Goldwyn, Universal, Fox and other companies also are making enthusiastic predictions.

The A. M. P. A. has been busy for more than a week on plans for the luncheon and exhibition, and the following committees are working daily in preparation for the affair:

Sale of Tickets—Thomas Wiley, Charles Einfeld, P. A. Parsons.

Exhibition—J. W. O'Mahoney, Harry Lewis, Vincent Trotta, Lambert Guenther, Arthur Brilant.

Printing—A. M. Botsford, Horace Judge, Irving Green.

Publicity—Paul Gylick, Victor M. Shapiro, J. M. Loughborough, Charles McCarthy.

Guests—John Flinn, J. W. O'Mahoney, J. M. Loughborough, Vivian Moses.

D. W. Griffith will be the principal speaker at the luncheon and will introduce the guest of honor.

Sir Charles Higham came to this country as a representative of Lord Northcliffe and is Great Britain's credited delegate to the annual convention of the Advertising Clubs of the World.

Lavish Scenes Portray DeMille's "Manslaughter"

"The most lavish scenes since *Joan the Woman*, according to announcement, is the verdict of the veterans around the Lasky studio after witnessing the staging of the Roman bacchanal by Cecil B. DeMille for his current production, *Manslaughter*.

The episode, which is used to point a powerful moral, shows Rome just before the fall—pagan Rome with all its licentiousness and debauched beauty. At the height of the revel—while the guests, dancers and guards slumber in drunken stupor—the barbarian hordes storm the gates and pillage, burn and destroy everything in their path.

Leatrice Joy, Thomas Meighan and Lois Wilson have the principal roles.

No Real Business Decline in April

THE amusement business in April really did not decline, despite the impression to the contrary created by the publication of the Government tax returns, according to an analysis of the Government figures by S. R. Kent, in conjunction with Paramount's statistical department.

Official Government tax returns, as published, are as follows: April, $5,439,014; March, $6,284,528; January, $5,369,200; April, 1921, $7,415,568.

"At first glance," said Mr. Kent, "these figures might be construed as indicating a further slump in the amusement business since January of this year. Further analysis, however, shows that the amusement business is proceeding on about the same level of activity.

"The difference in the tax figures is due to a change in the law under which these taxes are levied. Beginning January 1, last, the Government admission tax was removed from admissions of ten cents or under. The best statistics available show that ten per cent of the total motion picture business is done by theatres charging ten cents or less for admission.

"Although this change in the law went into effect in January it is not apparent in the tax figures until February. Thus the published figures show an apparently sharp decline from January to April.

"Another factor entering into the apparent slump in April is that the tax offices in Washington are swamped from March 15 on, through handling the income tax, with a consequent neglect of less seasonal taxes. Every April the Government tax figures for April show a decline, due largely to the tremendous pressure of work put on the Government taxing machinery by the handling of income tax returns beginning March 15.

"I might add that when the Government tax figures are made public for this month of June they will show a big jump.. The reason for this sharp rise will not be so much in the improvement of the picture business, although it is improving steadily, as in the desire of Government officials to get all the money possible onto the books before the end of the Government's fiscal year, June 30.

"So you see, you have to look behind all figures to find out what they really mean."

Developing New Idea in Set Lighting

Interesting Experiments in Photographic Color Values Being Conducted by Myron Selznick on Pacific Coast

To completely change from one scene to another, yet still maintaining the same identical sets and backgrounds, by the mere turning of a series of electric switches, is the innovation which Myron Selznick promises to give to the art of the silent drama in the near future.

"For the past several weeks Myron Selznick, in conjunction with a research staff, has been experimenting upon a new method of stage lighting, radically different from anything that has yet been introduced to motion pictures, and the developments made in recent experiments prove that the process is practical in every way for cinematography," says a Selznick announcement.

"The principle on which these developments are being carried out is in the theory that, as various colors have different photographic values when painted upon scenery, these colors will have the same photographic values if thrown upon the scenery and back drops by means of colored lights instead of being painted on.

"To carry out these experiments, Mr. Selznick has built a miniature stage and studio, complete in every detail, with an entire line of baby spot-lights, mercury lights and every other type of illumination known to the studio, all specially built and scaled down to be in proportion. Several unique miniature sets have already been erected and are being experimented with. These sets are painted on a color scheme which, when exposed to the eye under natural light appear to be nothing but a weird hodge-podge of colors, but when viewed under colored lights thrown from certain angles of the stage, take on a definite and distinct shape and become an established scene. This scene can then be completely changed into a different one by no other action than simply throwing on and off a series of lights.

"The chief difficulty in perfecting the process was due to the establishing of known photographic effects and values from certain color combinations and angles. Mr. Selznick, who will apply for a patent to the process, predicts that not only will many new and striking photographic effects result from its use, but a distinct advancement will be given the art of the photoplay."

Lincoln's Life to Be Picturized by New Company

The life of Abraham Lincoln and his times is to be done into a picture by the Rockett-Naylor Productions, Inc., recently organized under the laws of Delaware, with offices at suite 304, Security Building, Hollywood.

The capital stock of the Rockett-Naylor company is $1,000,000, the officers being David H. Naylor, Jr., president; Ray R. Rockett, vice-president and general manager; Al Rockett, business and production manager; E. H. Christensen, treasurer.

Ray and Al Rockett were formerly president and production manager, respectively, of the Rockett Film Corporation in California, producers of *The Truant Husband, Keeping up With Lizzie, Handle With Care*, etc. David H. Naylor, Jr., is retired oil president and banker, late of Minneapolis, Kansas City and Tulsa, well known throughout the Mid-continent oil field.

Mr. Christensen was formerly vice-president of the Rockwell Film Corporation. He made his fortune in land, live stock and farming in the Middle West.

The tentative title of the Rockett-Naylor special will be *The Life of Abraham Lincoln.* Production will begin in about two months or as soon as all arrangements can be completed regarding the locations—Washington; The Virginia Peninsula; Hogenville, Kentucky; Springfield, New Salem, and other points in the Lincoln country of Illinois—for the producers will photograph the actual historical locations, relics and documents whenever possible, using sets only where the originals cannot possibly be utilized.

The studio and laboratory work will be done in Los Angeles and if present plans are carried out the picture will be released to the public as a road show under management of the producers and to exhibitors by direct arrangement.

Silas E. Snyder, since 1914 a director of motion picture publicity on the West Coast, will retire from the managing editorship of *The American Cinematographer* to handle the exploitation of the Lincoln picture.

"Merry-Go-Round" Is Title of New Stroheim Production

Merry - Go - Round is the title selected for the new Universal-Jewel production being made by Erich von Stroheim. The story is from Stroheim's own pen, and is said to be filled with dramatic qualities, suspense and romantic interest.

Construction work has started at Universal City on the many elaborate sets which will be used in this new Super-Jewel.

Elmer Sheeley, art director; Capt. R. W. Day, art director for the Stroheim unit; Archie Hall, technical director and others all are devoting their attention to the Stroheim unit.

Mary Philbin will have the big feminine role. Dale Fuller has refused three other offers and is concentrating on her copy of the script. Maude George is nearing the completion of a stage engagement and is ready. Caesar Gravina, another chosen for *Merry-Go-Round,* is on his way from Brazil by way of the Panama Canal. He will arrive for the opening scenes.

Scores of other players remain to be selected, and the all-important question of a leading man has not been decided upon.

Lloyd's Name on 300 Houses in and About New York

An exhibitor's remark that "Harold Lloyd is a short name but long enough to reach around the world, spelled in letters of electric lights," was recalled last week in a remarkable variation of the simile—square miles instead of linear extent. In Greater New York alone upward of three hundred houses had their "Lloyd" sign out, announcing either a recent two-reeler, the four-reel *Sailor Made Man*, or one of a score of Pathe's successful Lloyd comedy re-issues. The "electric" lure of the star's name was recognized as the main inducement to picture patrons. Big theatres like the Rivoli, the Broadway and the Strand on Broadway and the Strand in Brooklyn, and smaller theatres of equal importance in their respective neighborhoods in Manhattan and all the other boroughs had their Lloyd signs out.

On the opposite side of the continent the most lavish display of "Lloyd electricity" was in Los Angeles—where every week has been described as "old home week for Harold." While the Symphony Theatre was staging the second week of the world's premiere of *Grandma's Boy*, Lloyd's first five-reel picture, Pantages big combination house was showing *From Hand to Mouth*, one of the first Lloyd two-reelers produced for Pathe distribution. At the same time several Los Angeles theatres were running other Lloyd's the one-reel reissue, *Pipe the Whiskers* drew crowds to Clune's Broadway, while the Garrick was showing *Bride and Gloom*. In the meantime the boards in all Pacific Coast cities present a barrage of twenty-four sheet *Grandma's Boy* anticipation.

Douglas Fairbanks Picture Is Fifty Per Cent Finished

Latest advices from the coast bring the news that work on Douglas Fairbanks' new production, *Douglas Fairbanks in Robin Hood*, his most ambitious effort for United Artists release this fall, is fifty per cent completed.

Among the recent guests of Mr. Fairbanks at the Pickford-Fairbanks studios was Opie Read, the novelist, who spent the greater part of a day watching the star and his supporting company making scenes for *Douglas Fairbanks in Robin Hood*. Later Mr. Read declared his journey through the acres of huge sets had amounted to "a journey of awe-inspired gasps," as he had no idea of the magnitude of this motion picture in the making. When he got his first glimpse of the replica of King Richard's Twelfth Century castle, Mr. Read says he was actually made dizzy.

Dawley Completes "Hearts and Faces" for Achievement Films

J. Searle Dawley completed his first production for Achievement Films, Inc., according to an announcement by Gilbert E. Gable, president. The picture, first known as *Face Value*, but now changed to *Hearts and Faces*, is by Bob Dexter and has as its basis the idea of facial-transformation which is availed of by Apaches in the Montmartre, Paris, in order to escape detection.

The principals in the cast include Gladys Hulette, Frank Losee and Robert Frazer. Cameraman Bert Dawley, and adaptation by William Dudley Pelley.

R-C Distributing Changes Name

Will Be Known as Film Booking Offices of America; Clearing House for R-C and Independent Productions

An announcement of interest to the motion picture industry and one which is expected to have an important bearing on the future distributing methods of pictures is made this week by P. A. Powers of R-C Pictures Corporation. The substance of Mr. Powers' statement is this:

On and after July 1, 1922, the Robertson-Cole Distributing Corporation will be known as the Film Booking Offices of America.

The purpose of the Film Booking Offices will be the distributing of R-C and independent productions through the medium of a selling organization.

By means of the Film Booking Offices, the independent producer will be assured of an exploitation and selling medium without losing his identity. Each brand of pictures will be handled separately and distinctly. The F. B. O. will be simply a highly specialized exploitation and sales agent.

The new film clearing house is willing to assist the independent director, star or author who offers a worth-while idea or plan for a picture or a series of pictures.

The R-C Studios in California will continue production, and the product of R-C Pictures will be released through F. B. O. Independent producers will find a studio available for their use and may have the assistance of a staff of production specialists thoroughly conversant with the needs of the independent producer.

"To me this announcement means a realization of an idea that I have cherished for many years," states Mr. Powers. "It means that I am at last able to give the industry an organization to fill what I believe is its most acute need—an exploitation and selling medium for the independent producer—efficient, established and reliable.

"After July 1 we will start our plan of distribution which will guarantee each producer who releases through F. B. O. the popularization and perpetuation of his brand name or the name of the individual picture. There will be no merging under one name. It will not be an 'F. B. O. Production,' but an 'Ethey Clayton Production,' or a 'Harry Carey Production' or a 'Carter deHaven Comedy' that we will sell. The producer will have his full and just credit with the trade and with the public. The F. B. O. will act simply as his agent—a pipe line bringing the product to the ultimate consumer.

"It is our intention to assure the producer not only of a perfect physical distribution through our thoroughly organized system of exchanges, but also the best exploitation and selling service that can be found in the industry. To do this we are building up and strengthening ourselves with the aim of developing into an efficient, progressive and practical organization.

"The Film Booking Offices will be willing to finance or to assist in the financing of either individual productions or a brand of productions. We believe in the independent producer, and we believe that he always will and must exist for the well-being of the industry. Once convinced of his ability and the value of his production plan or idea, the F. B. O. will aid him in the production and assure him a means of distribution unequaled in the industry. It will be always ready to listen to and consider the suggestions of independent producers.

"It is not only in distribution that we will aid the independent producer. He may avail himself of the use of the R-C studios in Los Angeles, the most complete and up-to-date in the film metropolis. At the R-C studios he will find a staff of experts ready to work with him in the production of his picture. At the present time such independent producers as Harry Carey, Carter de Haven, Robert Thornby, Norman Dawn, Emory Johnson and Chester Bennett, who is starring Jane Novak, are working or are about to start working."

Epworth Herald Editor Answers Film Critics

Dr. Dan B. Brummit, of Chicago, editor of the "Epworth Herald," official organ of the 750,000 members of the Epworth League, a Methodist Church organization, has made pointed answer to his critics who found severe fault recently because the "Epworth Herald" advertised motion pictures.

Dr. Brummit bases his reply on the assertion that millions of church people go to the movies every week, and will continue to go, no matter what is said and done or by whom. He also took occasion to declare that the Church, instead of attacking motion pictures, should make use of them for educative, recreative and evangelical purposes.

Dr. Brummit's approval of the photoplay has received editorial recognition from the Ashland (Ohio) "Times-Gazette," which says, in part:

"It is good to note how many educational films are being shown now, and stories that reveal facts of history, pictures like 'Disraeli,' which is now being shown here. It is an inspiration to see pictures of this sort and our picture houses show many of them.'

Gets Letters of Appreciation

Mike Connolly, casting director of International Film Service Co., Inc., is proudly displaying two letters of appreciation for his work in connection with the May drive for the benefit of the Association for the Improvement of the Condition of the Poor. One letter is from Cornelius N. Bliss which enclosed a copy of a special resolution that has been spread on the minutes of the association and which reads in part: "The Board wishes in particular to express its thanks to Mr. Mike Connolly for his generous assistance to the May carnival." The other letter is from Will H. Hays.

Did'ja Ever Hear of

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WALTER HAGEN Charlotte BOYLE

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ASK GOLDWYN

Unusual Tie-Ups for "Nanook"

General Public Interest Aroused in Broadway Showing of Pathe Arctic Picture—Eskimo Lobby Display at Theatre

In connection with the première week of *Nanook of the North* at the Capitol Theatre, beginning on June 11, Pathe and the theatre management united in tie-up displays which thoroughly focussed public interest on the picture. In addition to Mr. Rothafel's attractive lobby and foyer displays of native Eskimo costumes, weapons, implements, utensils of all kinds and a veritable museum of Eskimo curios, he "tied up" the Capitol engagement of *Nanook* with "Eskimo Pie" in seventy-five Liggett windows.

The Winchester arms shop windows on Forty-second Street held attractive Eskimo curios brought down from the North by Explorer Robert J. Flaherty, F.R.G.S., producer of *Nanook*. In the windows of Putnam's book shop at Fifth Avenue and Forty-fifth Street photogravures of characters and scenes were displayed. A set of eighteen of these realistic art representations is issued by Putnam in portfolio form. The interior of the Coffee House Club nearby—favorite meeting place of literary men, authors, critics and publishers—liberally displayed art reproductions of Mr. Flaherty's collection of "stills" from *Nanook*.

On Tuesday Mr. Rothafel and Mr. Flaherty were guests of honor at the Dutch Treat Club, whose membership contains celebrated names in American art and literature. They delighted their hosts with a screening of the high-lights of *Nanook of the North*. In the meantime the Capitol management and Pathe had secured for the *Nanook* première the interest of society leaders and the entire membership of the American Geographical Society, the Explorers' Club, the Canadian Club, and other organizations of wide influence in travel and out-door recreations.

High Praise Given "The Storm"

Langdon McCormick's Great Drama Commended by Author and Stage Producers at Showing in Universal Home Office

Praise of a high type is accorded to Universal's Jewel-Production of *The Storm*, Langdon McCormick's stage drama, by the author and by those who produced and acted in the stage version.

At a preview of the Universal picture, recently held in the Universal home office projection room, Langdon McCormick, the author; George Broadhurst, the producer; Mrs. Lillian Trimble Bradley, director of the stage version; Louis Cline, who managed it, and Miss Helen McKellar, who starred in it, were the guests of Mr. Carl Laemmle.

Without exception, they lauded Universal's screen presentation of their play.

Mr. Broadhurst summed up his views as follows:

"To describe it properly and with due justice, the most flowery superlatives are inadequate. It is a magnificent picture and I want all my friends to see it. I congratulate Mr. Laemmle and likewise congratulate each and every person that had a hand in its production."

Mrs. Lillian Trimble Bradley, the only woman director on Broadway, paid a splendid tribute in a few words when she said:

"As the director of the stage success, I simply want to say to the director of the picture, 'Congratulations.'

"It is the first picture," continued Mrs. Bradley, "made from a stage play with which I had been associated that I can say I thoroughly approve of as a moving picture."

Louis Cline, business manager of the stage production of "The Storm" and general manager for Mr. Broadhurst, said:

"I am in hearty accord with every bit of praise and commendation voiced by Mr. Broadhurst and Mrs. Bradley, and can only add that Universal's version of *The Storm* is more than astounding."

Langdon McCormick, the author, phrased his views as follows:

"There isn't one single flaw or false note in the Universal's version of *The Storm*. As the author, I want to express my thanks for the manner in which you have faithfully followed the script. After doing fire and storm scenes for fifteen years, I find the film contains the finest and most thrilling scenes I have ever gazed upon. It was far beyond my hopes."

Edward Arnold, leading man in the stage version, also was present at the preview and was equally enthusiastic. Mr. Arnold said:

"I was exceptionally well pleased with House Peters' work in the role of Burr. Like Miss MacKellar, I feel no better man could have been selected for the part."

The Storm was adapted from the McCormick-Broadhurst play by H. G. Hawks, scenario writer, and directed by Reginald Barker, who made *The Old Nest*. House Peters is its featured player, supported by Matt Moore, Virginia Vallie and others.

It will be shown to the public at a pre-release booking in the Capitol Theatre beginning June 18, and probably in several other cities at later dates during the summer. It is set for actual release early in September.

Five Consecutive First Runs for American Releasing

William Jenner, Western representative and manager of the American Releasing Corporation, announced five consecutive first run pictures to be released in Los Angeles in the next five weeks. *His Wife's Husband* will play at Tally's for two weeks, *The Lying Truth* will play at Clune's for one week, *The Cradle Buster*, a Glenn Hunter picture, will play at Hillstreet for one week, *My Old Kentucky Home* will play at the Kinema for one week.

Mr. Jenner has been associated with Mr. Warren for many years and has been in the motion picture exchange business for over nine years. He reported business conditions very good throughout the territory and exhibitors looking for a big new season. The admission prices are remaining the same and a great deal of new building going on with business looking better every week. Most of the theatres in this district remain open for the summer.

Baby Peggy Bookings Grow in New York's Large Houses

As an example of the growing popularity of Century Comedies, *Horse Tears*, a comedy featuring Queenie the equine star, has been booked for three weeks' run at the Criterion Theatre in New York City. The same comedy also is booked for the entire Loew circuit, succeeding the Criterion.

Tips, starring Baby Peggy, plays the Rivoli the week of June 18. This is the comedy where Peggy takes the part of a bell boy.

The Strand Theatre in Brooklyn is booking a Baby Comedy for the first time —*The Little Rascal*.

Production of Century Comedies is ahead of schedule, the entire product for August being now shipped to the exchanges.

New Faces in Next D. W. Griffith Production

Announcement is made that new faces will be seen in D. W. Griffith's forthcoming production for release through United Artists. The completed cast includes Carol Dempster, Porter Strong, Henry Hull, the young man who has been so successful in the stage play, "The Cat and the Canary," C. H. Croker-King, the star of "Bull Dog Drummond," Morgan Wallace, Margaret Dale, Frank Wunderlee, Frank Sheridan and Irma Harrison.

The picture will be in seven reels. Mr. Griffith has begun an active filming which is going forward under the working title of *At the Grange*.

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Cast Completed for Paramount's Feature "The Young Rajah"

The task of selecting a cast for *The Young Rajah* is now completed and production activity will soon begin upon this new Paramount picture starring Rodolph Valentino. The photoplay is an adaptation by June Mathis of the book, "Amos Judd," by the late John Ames Mitchell and will be directed by Philip Rosen.

Wanda Hawley will play Molly Cabot, the American girl with whom Amos Judd (the adopted name of the young Hindu) falls in love while attending Harvard.

Bertram Grassby again portrays a colorful Hindu villain—a maharajah who usurps the throne. He is assisted in his villainous designs by J. Farrell Macdonald.

Joshua and Sarah Judd, the kindly old New Englanders who adopt the boy, are played by Charles Ogle and Fanny Midgely. Other Hindu characters are enacted by George Periolat, George Field and Edwin Stevens.

Betty Blythe Begins Work As Star for Whitman Bennett

Betty Blythe, who has been on an extended tour of personal appearances, returned to New York on Saturday, June 10, and on the following Monday began work on *How Women Love* at the Whitman Bennett Studio in Yonkers, under the direction of Kenneth Webb, and the management of B. B. Productions, Inc.

Betty Blythe

Miss Blythe's tour of personal appearances was in connection with first run showings of Rex Beach's *Fair Lady*, produced by Whitman Bennett, and the last of her non-stellar productions. Her appearances were all for full weeks and all at leading theatres in Philadelphia, Toronto, Cleveland and Buffalo.

Bronx Exhibitors Plan Benefit

On June 21 the entire matinee receipts of forty motion picture theatres of the Bronx, in New York City, will be given to the widow and children of Douglas W. Hay, a policeman who, on May 18, was killed in the performance of his duty. A substantial financial return is expected as the result of the active co-operation of every exhibitor in the section. Each house is displaying a big banner setting forth the objects of Douglas W. Hay Day.

Fox Issues Warning to Exhibitors

Against Showing of Old Version of "Monte Cristo" a General Film Co-Release, Following Court Decision

Fox Film Corporation, which is to release soon its modern version of Dumas' "Monte Cristo," has issued warning to all exhibitors in the United States and Canada against exhibition of the old *Monte Cristo* film distributed many years ago by the General Film Company.

The Fox company claims that the General Film Company's *Monte Cristo*, now reissued, it believes, on the strength of the new Fox picture, has been declared by the courts of New York an infringement on the O'Neill-Fechter version. Fox serves notice that its company owns all the motion picture rights to the O'Neill-Fechter version of "Monte Cristo" and will prosecute any persons who exhibit, exploit, license, sell or in any manner deal with the reissued *Monte Cristo* film.

The warning statement follows in full:

"Notice is hereby given to you that the undersigned has received information that several alleged distributors in the United States are soliciting contracts for the exhibition of a motion picture photoplay entitled *Monte Cristo*, which is a reissue of a film distributed many years ago by the General Film Company, starring Hobart Bosworth. That film is based on the so-called O'Neill-Fechter version of 'Monte Cristo' and is an infringement of the rights of the owners of the O'Neill-Fechter version, because the General Film Company had not acquired any rights to picturize the O'Neill-Fechter version. That question was litigated in the courts of the State of New York in litigation entitled 'O'Neill vs. General Film Company,' and the courts of the State of New York held that the General Film Company was guilty of an infringement of the said O'Neill-Fechter version by reason of the exhibition of said picture without the consent of the owners of the O'Neill-Fechter version, and that decision stands unreversed in the State of New York. He will further take action in the Federal or State courts in any State of the United States or any province in the Dominion of Canada where an infringement of our rights occurs.

"This notice is published for the purpose of warning all exhibitors and all persons who attempt to exploit or in any manner make use of that film that the Fox Film Corporation, which owns all of the motion picture rights to the O'Neill-Fechter version, will prosecute any attempt to infringe those rights against any persons who exhibit, exploit, license, sell or in any manner deal with the aforesaid *Monte Cristo* film.

"Fox Film Corporation,
"West Fifty-fifth Street,
"New York City."

Collections Tell Story of Renewed Exhibitor Prosperity, Says Eschmann

Of all barometers which record changing business conditions, none is to be compared for accuracy with the one called "collections." E. A. Eschmann, Pathe general sales manager, makes this observation in connection with a positive statement that recent collections on account of film rentals are very much better than they have been for months past.

"Largely increased collections," says Mr. Eschmann, "are reported from practically all of the Pathe branch exchanges. This means that every section of the country shares in the renewed prosperity of which quicker collections is the best possible evidence. It also means that the picture business is marching along with the trend of business in general. The tendency in picture exhibition is the same as that indicated in recent statements made by Secretary Hoover of improved conditions in other important industries and of commerce generally. Babson's latest reports note the same significant facts. All of these indications are further fortified by those of international character—the advance of sterling exchange, the German loan, etc.

"Mr. Will H. Hays, for the motion picture industry, declares that prosperity is here for those who grasp it. Other expert observers predict full resumption of all business early in the fall. Improved collections on film rentals serve as a highly practical endorsement of all these favorable reports and predictions."

Cast Engaged for Constance Binney Vehicle

The cast which has been engaged to support Constance Binney, the American stage and screen star, who is now filming *A Bill of Divorcement* for the Ideal Film Co. of London, contains the names of some of the most popular British players now appearing before the public.

Fay Compton, a London favorite, plays the part of the wife; Malcolm Keen (by permission of Rean Dean) has his old role of the husband, which he originated in the English production of the stage play; Henry Vibart, a popular screen actor, essays the doctor.

Scene from American Releasing's "The Great Alone," starring Monroe Salisbury. Maria Draga and Lura Anson are in the cast

National Board Praises Lloyd Picture

Lists "Grandma's Boy" As Exceptional Photoplay—Markowitz to Show It in San Francisco

Grandma's Boy, the Harold Lloyd-Associated Exhibitors feature, is the kind of picture producers must make if they are to enjoy the favor of the American public, declared "Exceptional Photoplays," the official publication of the National Board of Review of Motion Pictures. In the current number *Grandma's Boy* is one of three films recommended to exhibitors.

"Everything," says the bulletin, "is there (in *Grandma's Boy*) for those who are weary of life and of business and just want to laugh—and something more besides. That something is another signpost on the way that American producers must travel if they wish to keep the interest of the public, as it is whispered they do, providing they could only find out how.

"Harold Lloyd's latest vehicle, *Grandma's Boy*, carries on what 'The Kid' began as a form of picture, developing its comedy around a trivial but definite plot, utilizing a concept of character, and putting across through a series of buffooneries its cartoon of human nature.

"It is all done with a grin and a chuckle and a fine sense of the incongruous, with a sure technique of building the preposterous on the ridiculous until a clear and well proportioned idea is presented.

"It is a tribute to Mr. Lloyd's acting that one can always find the heart to laugh at him. It is as if he had said, 'I will give you a comedy, if that you must have, but it will all be a very serious matter for my character Harold!'"

Arthur S. Kane, president of Associated Exhibitors, announced this week that M. L. Markowitz, owner of the Strand Theatre, San Francisco, has been successful in obtaining the first engagement in that city of *Grandma's Boy*, now having its premier run in Los Angeles. The picture will open at this well known Market Street house July 23, booked for an indefinite run. The contract is understood to call for the largest rental ever paid for a picture in San Francisco.

Valentino the Favorite For Fan Magazine Cover

Evidence of the drawing power of Paramount stars comes from the test just announced by *Motion Picture Classic*, one of the fan magazines published by Eugene V. Brewster in Brooklyn, with a circulation of nearly two hundred and fifty thousand.

"In the June issue the editor, Miss Susan Elizabeth Brady, announced that the subjects for *Classic* color covers would be chosen by readers interested enough to write a request for their favorite," says a Paramount announcement. "In the month since the publication of the June issue more than five thousand letters were received with one name dominating the requests—that of Rodolph Valentino, star in Paramount pictures, the subject of 1227 letters.

"Thomas Meighan, another Paramount star, was second on the request list for covers. Third place went to Antonio Moreno, while Wallace Reid, also a Paramount star, came fourth."

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The SPORT REVIEW

Edited by GRANTLAND RICE
Produced by JACK EATON
for Weiss Brothers' Artclass Pictures Corp.

ASK GOLDWYN

Officially endorsed by M. P. T. O. of Eastern Penna., So. New Jersey and Delaware

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See article on Reciprocal Insurance in Exhibitors Trade Review, April 29th issue, Page 1537

Antarctic Pictures of Mawson Journey Unusual in Interest

The Rialto Theatre in New York showed during the week of June 11 *Below the Antarctic Circle*, two reels of remarkable pictures. They were selected from six thousand feet photographed by Cameraman Frank Hurley, attached to the scientific expedition to the Antarctic country headed by Sir Douglas Mawson during the years 1911-14. The group of pictures was shown by Sir Douglas in 1915 as illustrations for his lectures, but until the exhibition at the Rialto, as stated, never have been booked theatrically. It is understood Sir Douglas believed their interest was chiefly scientific and that the general public would not be concerned in them. Sir Douglas will experience no difficulty in locating a host of men who will go to the mat with him on that proposition—of men who will insist the pictures have vital public interest and possess unusual entertainment qualities.

One of the aims of the expedition was to obtain data on wind velocity. It may be remarked the object was attained. At the site selected for a camp, the instruments recorded winds that never fell below 50 miles an hour, with a maximum of 216 miles. Pictures were taken during some of the blizzards, pictures which depict most realistically the hardships and the dangers faced by polar explorers.

The group shown at the Rialto opens with views of a heavy sea on the southern ocean—the most realistic thing of its kind the writer has seen on the screen, which is a strong statement. There are pictures of the steamer plowing through ice fields that extend to the horizon. In one bit the camera is placed out in front of the cutwater, so that the breaking of a path is most interestingly and vividly shown.

There are close-ups of giant icebergs, seemingly too close for safety, and disregarding the possibility of projecting, underwater shelves. These are rare subjects for the photographer, and Mr. Hurley rose to his opportunity. Masses of penguins, literally a million of them, crowd before the camera. In one instance the Chaplin comedy-gaited fowl form a guard of honor for a sea lion and escort the big fellow to the water's edge. Other pictures are shown of hundreds of this feathered tribe leaping or flying from deep water to the high bank at the edge of the ocean.

The difficulties of approach to the windswept observation station are clearly shown. The most realistic of all the pictures, however, is that of the blizzard which drives every living thing to what shelter may be found. G. B.

Florence Vidor Begins Work on Fourth Feature

Gus Inglis, general manager for Florence and King Vidor, announces that production work on the fourth of Miss Vidor's features for Associated Exhibitors began Monday, June 12, at Catalina Island, with Mr. Vidor directing. Following the finishing of this picture, which will complete the first series of four Florence Vidor films for Associated Exhibitors, the star will take a short rest, during which time Mr. Vidor will direct Laurette Taylor in *Peg o' My Heart*, for Metro, as announced.

Upon her return in August to the King Vidor studio in Hollywood, Miss Vidor will begin the first of her second series of four for Associated Exhibitors, and King Vidor will again handle the megaphone in her productions.

Would Make Miami Producing Center

John Brunton Appointed General Manager of Studios—To Encourage Independent Producers—May Film Life of Edison

An extensive plan to put Miami, Fla., on the map as a producing center was made public this week with the announcement that John Brunton, brother of Robert Brunton and formerly associated with him in the operation of the famous Brunton Studios in Los Angeles, had been made general manager of a group of Miami concerns.

The parent concern is the Miami Studios Corporation, headed by Glenn Curtiss and several Florida capitalists. A complete and elaborate studio plant, on a tract of 144 acres just outside Miami, was finished some time ago, and it is now planned to make it a real producing center.

John Brunton will take over the operation of this property. In addition, Mr. Curtiss and his associates will form a producing company, in order to insure studio activity, and a financing corporation, which will aid legitimate and reputable independent producers who may come to Miami to make pictures. Mr. Brunton will be general manager of the producing and financing concerns, as well as the studios.

In order to encourage independent production at Miami the financing croporation will arrange to provide funds from local banks to aid producers who themselves may not have sufficient capital. Liens will be taken against negatives by the banks through the financing corporation.

Negotiations are now under way for the making of a motion picture of the life of Thomas A. Edison, in connection with the coming celebration of Edison's discovery of incandescent light. The famous inventor will, it is stated, appear personally in the picture and will supervise its filming. The General Electric Company is said to be interesting itself in the film, and negotiations will probably be closed soon.

The studio buildings erected by Mr. Curtiss and his associates are declared to be among the most elaborate in the world. A canal is now under construction from the city to Lake Okeechobee, and this waterway will run through the studio property. A variety of natural scenery for location work is at hand on the studio tract and the surrounding country.

Mr. Brunton left New York June 14 for Miami to meet Mr. Curtiss, who is already in Florida, and begin active work on the new proposition.

International Seeks Injunction Against "I Am the Law" Film

Before Judge Knox in the Federal Court in New York on June 9 application was made by Nathan Burkan on behalf of International Film Service for a temporary injunction against the photoplay "I Am the Law," produced by Edwin Carewe and being distributed by Affiliated Distributors. The application was opposed by Frederick F. Neuman of Neuman & Newgass.

Mr. Burkan charged an infringement of "The Valley of Silent Men," by James Oliver Curwood, for the motion picture rights to which it was stated Cosmopolitan had paid $15,000 and the production of which had cost $170,000. The lawyer outlined the synopses of the two productions, declaring the main theme to be the same. He said his clients did not seek damages, merely the elimination of the part of the story which they claimed infringed on their purchase.

Mr. Burkan stated that Mr. Curwood also was justified in his action asking for injunctive relief, declaring that the story sold by the author on which "I Am the Law" was based had been printed in 1910 before Curwood had established a reputation, and asserting that "The Poetic Justice of Yuko San" did not contain an incident that is in "I Am the Law."

Mr. Neuman quoted "Macbeth," "Hamlet" and "Julius Caesar," saying that in each there is a murder of a king or of one about to become a king, and in each there is a ghost. "If Shakespeare had sold to these plaintiffs the rights to 'Julius Caesar,'" asserted Mr. Neuman, "they would have attempted to enjoin him from disposing of 'Hamlet' and 'Macbeth.'"

Mr. Neuman declared Curwood knew the defendants did not intend making a picture out of "Yuko San," and that if it had been made it would have been a laughing stock. The lawyer offered to omit the name of Curwood from the film, or to follow any suggestion of the court.

Mr. Burkan asked for a quick trial and Mr. Neuman said that was what his clients wanted. The court said he would give notice later when he would be able to hold the trial and examine the picture and the story which it was charged had been infringed.

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Live News of the West Coast

BY RENEE BEEMAN

J. D. WILLIAMS, general manager of Associated First National, has summed up in a few words, the business conditions in the Southern part of California. He said in part: "Even where business conditions are not of the best, theatre owners report a sure but slow change for the better. I believe from a box-office standpoint September will mark the beginning of one of the best years in the industry.

"The big productions have hitherto been released on a par with the smaller bookings but from now on big specials are to receive the attention which they deserve. They are to get concentrated exploitation so their full value will be obtained in extended runs. The day of the small program picture is on the decline. Real artists who produce film masterpieces are demanding and deserving of more recognition and the exhibitor is learning that such productions are the real thing for the financial betterment of his business."

The studio where D. W. Griffith made his famous masterpieces has come to life again and is humming with activity.

J. P. Hogan is making Muggsy Comedies, starring George Cooper. He is putting across a number of new gags in his new pictures that will prove to be winners. They are not the regular hokum stuff but something new and with a whale of a kick.

Jess Robins is preparing another comedy-drama, while McCarthy-Meehan are working on another Western. Robins is starring Edward Everett Horton.

Lloyd Ingraham is making a picture called *Goblin Point* with an all-star cast.

Pete Hungate is making a specialty. It will be dramatic in nature and is interesting. The actors act behind a screen, the camera shooting only the silhouettes. The work is rather difficult but the pictures when finished prove very interesting.

One of the biggest fairs of the year in the interest of charity will be staged on the Pickford-Fairbanks lot the middle of June and will be called the Robin Hood Tournament. Mr. Fairbanks in Robin Hood costume will be the chief host of the occasion. Mary Pickford will also be present, if it is possible for her to be in the city at that time.

Members of the Fairbanks company will do fancy horseback riding and will engage in many bloodless battles in duels that are being filmed in Douglas Fairbanks' *Robin Hood*, by Douglas Fairbanks.

Jack Coogan Sr., father of Jackie is to enter the producing business on a larger scale. He is to add two producing units to his present Jackie Coogan company. Both units will produce at the United Studios, Hollywood. The first is a Western picture and will be known as Rodeo Productions. George Marshall will direct. The stories are being compiled by W. C. Tuttle and an all-star cast will enact them.

The second unit will be the Fred Hibbard productions, and Coogan will combine with Director Frank Lloyd in this organization. Direction will be in the hands of Fred Hibbard. Twelve two-reel novelty comedies is the production plan of this unit. Distribution will be announced later.

The California Pageant of Progress and Industrial Exposition will be held in Los Angeles this coming July and the motion picture industry is planning to make a big showing. The people that have been named to represent the industry in preparing for the big event are Hal E. Roach, Charles H. Christie, Victor Clark, Irving M. Thalberg and W. J. Reynolds.

While Allen Holubar produces *Broken Chains* for Goldwyn, his wife and star of most of his pictures, Dorothy Phillips, will take a trip to New York and to her old home in Baltimore.

The Talmadge family, including Norma, Constance, Mrs. Talmadge and Joseph Schenck, husband of Norma, will leave for Europe about the first of August. It is not the plan of the party to make any pictures abroad, they are taking the trip purely as a well earned vacation. Paris, London, and the usual route will be visited.

In the meantime Norma will finish *The Mirage* which Frank Lloyd may direct and Constance will complete *East Is West*, the feature which is being filmed at present.

They are planning to be gone for only a few weeks, one reason being given that they cannot be away from the new baby which arrived in the Natalie Talmadge Keaton household a few weeks ago. It is rumored that the baby is already spoiled.

The Goldwyn company filming *The Christian* in England has a distinguished location manager, who is none other than Hall Caine himself, the author of the well-known play. News from Director Maurice Tourneur says that Mr. Caine is showing the company places on the Isle of Man where John Storm and Gloria Quayle, the chief characters in the story, lived. The author is a Manxman and thoroughly familiar with the history and geography of the island. Director Maurice Tourneur, Richard Dix, Mae Busch and other members of the cast are enjoying the novelty of making a picture on foreign soil.

Eric Von Stroheim is still casting for his forthcoming picture. The story was written by Von Stroheim around the star, Mary Philbin. It is the director's belief that Miss Philbin with a year's experience added to her natural talent is proving one of the most promising girls the screen has ever seen.

At the Universal Studios, Universal City, short dramas with Art Acord, Reginald Denny and Tom Santschi are being put into shape, while active progress is being made with the comedies starring Roy Atwell and Neely Edwards.

Thirty reels of *The Kentucky Derby*, the all-star Universal-Jewel special directed by King Baggot, are in the editorial department, though Mr. Baggot is but fairly started on the picture. Reginald Denny, Lillian Rich, Gertrude Astor, Lionel Belmore, Kingsley Benedict and a number of other popular players are in the cast.

J. L. Roop, originator of the "Tom and Jerry" manikins that are appearing in short reel films now being released by the Roy B. Klumb productions, boasts of the fact that there is never any dissension among his stars, never any illness and they are always on the job when needed.

The little fellows are made of a rubber-like composition perfected by Mr. Roop some time ago and when the characters have finished a part, they are simply melted up and in a short time are molded into entirely different forms. He suggests, for instance, the horse in *Throbs and Thrills* may be a farmer in *The Gasoline Trail.*

The Roy B. Klumb Productions are releasing a series of these pictures and they are being exihbited one a month in a local theatre.

One of the most interesting parts of the current Mack Sennett-Mabel Normand release, *Suzanna* is the hacienda of the Spanish rancho, which Sennett has built in Edendale. It is the colorful Camulos rancho revivified for the edification and delight of the artistic-loving motion picture public.

Helen Hunt Jackson, in her beautiful story of *Ramona*, immortalized this California landmark in the Halls of Literature, Mack Sennett will immortalize it on celluloid.

The picture will be ready for release in the early fall.

That Lass O'Lowrie's, the Universal-Jewel special version of Frances Hodgson Burnett's famous novel in which Priscilla Dean starred under the direction of Hobart Henely has been changed to *The Flame of Life* as the release title.

Rupert Hughes, who has become one of the outstanding figures of the motion picture world, has signed a new contract with Goldwyn, under the terms of which he will write, direct, title and edit his own pictures.

The Goldwyn company is to have first call on all the author's literary work, past, present and future. Mr. Hughes is now titling *The Bitterness of Sweets*, which he has just finished. His next production may be the filming of *Souls for Sale*, which has been running serially in a national magazine. The story deals with motion picture studio life.

The most recent pictures completed by Mr. Hughes are *The Old Nest, Dangerous Curve Ahead, Come On Over, Hold Your Horses*, and two yet to be released.

After twelve months of hard and conscientious work, Mabel Normand will take her leave from the home of comedy to absent herself until August 15. She will visit friends in New York City and will sail for Europe with her mother and secretary about the middle of June, on board the *Aquitania* for a two months' trip through the British Isles and the Continent.

Her latest vehicle, *Suzanna*, will be released after her return to this country. Mack Sennett has announced that it will be the biggest feature as yet produced under his direction.

Short Subjects and Serials

Pathe Issuing Johnny Jones Comedies

Contract Signed Calling for Monthly Releases of Series of Six, of Which the First Will Be "Supply and Demand"

Under a contract just signed by Pathe and J. K. McDonald Productions, Inc., the Johnny Jones series of two-reel comedies will have Pathe distribution, releases starting July 30. The first release will be *Supply and Demand*, which already has been shown at the Capitol Theatre. Five others of the first series will be put out at intervals of four weeks. The boy star, Johnny Jones, is well known to picture patrons for his characterizations in the Edgar Series, written by Booth Tarkington. In a new series bearing his name there are promised the same engaging qualities of American boyhood that won Johnny Jones' reputation as foremost among the boy actors, "always natural and lovable," while the stories will present an original and thoughtful boy angle in the logic and romance of business.

The Canadian, English and Australian press have shown Johnny Jones to be a great favorite with film patrons in those countries. Both here and abroad boy clubs bearing his name have been organized. When *Supply and Demand* was presented at the Capitol, published reviews contained such expressions as these:

Evening Mail—"We predict without hesitation that the combination of Johnny Jones and Gertrude Messinger is going to rival some of our most famous grown-up movie duos if the standard they have set in *Supply and Demand* is continued."

Gertrude Messinger has been called the "prettiest and sweetest little ingenue in the entire industry." She is co-starred with Johnny Jones. Each of the stories in the Johnny Jones series depicts some business enterprise formed in the boy hero's mind and carried to a successful issue with the expert aid of his "gang."

Larry Semon Dons Crown and Puts Up Stiff Fight to Hold It

With *A Pair of Kings* Larry Semon turns parodist. Very clearly he had in mind *The Prisoner of Zenda*, insofar as the comedian in his newest production assumes a dual role, the one a weakling king and the other a fearless, happy-go-lucky roustabout. The latter is the Semon we know. It is to him the burden of the characterization falls, as the real king early fades from the picture.

A Pair of Kings depends largely on speedy slapstick for its impulse. The humor that has been so marked in the immediately preceding releases of the comedian is noticeable for its absence. There are throughout the 2030 feet of this Vitagraph comedy some striking exceptions to this remark, notably in the opening scenes, when tangled in the hook at the end of the derrick apparatus he is hoisted from the deck of a vessel and suspended over the pier. A rascally monkey, who had previously destroyed the passport on which the roustabout had figured on getting ashore, sees his victim swaying at the end of the rope, grabs a knife and runs up the boom. A slash of the blade and the pendulumlike human sprawls on the pier—quite hard.

The real king maintains below stairs a crew of strong-arms for the purpose of doling out adequate treatment to especially rebellious subjects. In the strife that ensues upon the donning of the uniform by the substitute the latter finds himself in this den. A bit of search reveals a manhole which covers a sure enough oubliette. In quick order his four chief enemies splash in the "drink" and the immediate troubles of the new monarch are nearly over.

The picture is lavishly staged throughout. G. B.

Educational Keeps Up Efforts for Good Stuff During Summer

Perhaps the most notable feature of Educational's effort to provide exhibitors with the best in short subjects at a time when they need extra quality to overcome the handicap that warmer weather puts on the box office, is the beginning, in June, just as the hot season starts, of distribution of *The Adventures of Sherlock Holmes*.

Two of these pictures, *The Devil's Foot* and *The Dying Detective*, have already been released, and two more will be released each month until the series is concluded, July and August. *A Case of Identity* and *A Scandal in Bohemia* will be the next releases, being made available to exhibitors on July 9 and July 23, respectively.

Eille Norwood portrays the role of Sherlock Holmes in all these pictures, and Hubert Willis is Dr. Watson. They were directed by Maurice Elvey, and were made from the original stories by Sir Arthur Conan Doyle.

But this series is not the exception to the rule in Educational's spring and summer releasing schedule. An extra effort has been made to put into the closing pictures of the Christie Comedy, Mermaid Comedy and other series of Educational Pictures the finest work of the year.

Hollywood's First Studio Undergoing Extensive Changes

A landmark of the moving picture country is coming down out in Hollywood. As an item in the house cleaning and studio building program being carried out at the Christie Studio while Al Christie is away in Europe, the dressing rooms along Gower street, which housed the first actors who ever made pictures in Hollywood, are being razed to make way for scene docks and another covered stage.

The historic buildings were once part of a roadhouse and were transformed into dressing rooms in 1911 for actors of the David Horsley's Nestor Company, which, under Al Christie's direction, filmed the first pictures in the now well-known Hollywood section of Los Angeles.

Taurog Working for Century

Norman Taurog, Larry Semon's former director and co-author, is working on his first comedy for Century. With him as associate director is Gill Pratt, former Star Comedy director and comedy man.

Taurog, after the completion of his present picture for Johnny Fox, will direct Lee Moran. He is the third new director to be signed by Julius Stern in the past month.

White Has "Gone and Done It Again"

"Rapid Fire," a Mermaid Comedy, Lives Up to Its Lively Name and Is Corking Follow-Up on Hamilton's "Poor Boy!"

Jack White has committed the unpardonable sin; he has violated one of the cast-iron canons of production. Twice and in a row he has placed before us a comedy that stands out. The first and permissible instance was Lloyd Hamilton's final effort for the Mermaid calendar prior to cataloging his share of the White-Hamilton activities under his own name—*Poor Boy!*

Continuing his hand, Mr. White now introduces us to *Rapid Fire*, a Mermaid-rural laughmaker of pure slapstick—yes, that goes both ways, for it's pure enough. The players are Lige Conley, Otto Fries, Cliff Rowes, Elinor Lynn, Jack Lloyd and Frank Hayes. The direction was by Mr. White and Bob Kerr, and the former and Archie Kerr were responsible for the story.

The picture starts with a jump and never lets up. There is an instinctive fear at the end of the first reel or first round that the speed can't be maintained—that it just can't be did. But fears are groundless. Furthermore, the tale never gets away from the farm except for a short period at the close, when the action shifts to an automobile and a freight train.

And while we are referring to the machine and the freight train it may be well to set down here that the car runs up on to a station platform as the train is passing through and just easily and naturally transfers right on to a flat car. Of course, the girl is rescued by her new husband and the two jump from the roof of a freight car to an automobile running alongside. The girl lands all right, but owing to the fact that the machine collides with a fence the new husband sprawls in the road—bing!

There's a lot that might be written about *Rapid Fire*, but it won't be here. While the picture will not be released by Educational until July 16, any exhibitor looking for a novelty should make it a point to look it over. It will repay examination or this writer does not know a hawk from a handsaw. G. B.

Review Board Gives Praise to Subjects of the Bruce Series

And Women Must Weep, the first release of the Wilderness Tales by Robert C. Bruce which Educational is distributing, was the first one-reel picture ever discussed as an exceptional picture in the National Board of Review's publication, Exceptional Photoplays. It was reviewed in the first issue of this publication for this year.

In the second issue, for March-April-May, just out, another picture of this series, *The One Man Reunion*, is reviewed.

Four of the Wilderness Tales have been released so far by Educational. *My Country*, the only picture of the series that is a scenic without a story basis, is now showing for the second week at the Capitol Theatre in New York, where it was held over in spite of the fact that the rest of the program was entirely changed. It is being presented with what is said to be the first symphonic musical score for a motion picture, which was written by Mortimer Wilson.

REVIEWS OF CURRENT SHORT SUBJECTS

ALL WRONG—Two-reel comedy released by Arrow.—Bobbie Dunn in the role of a boob seeks any kind of a job where he may be near Vera Pretty, a motion picture player portrayed by Helen Dale. He adopts many ingenious expedients to get into the studio. The regularity with which he is thrown out in no way discourages him. He wins out and secures a job in the end on account of the realistic manner in which he portrays terror when fleeing from a prison posse, mistaking him for an escaped convict. There is plenty of action and a goodly share of amusement in the farce.

SPEED 'EM UP—Two-part Century Comedy, released by Universal.—Harry Sweet adopts with variations a stunt employed a few months ago by one of his competitors—and it's a funny one. The farm boy goes to the pump with a bucket. As he manipulates the handle he is unable to get the range of the receptacle. Johnny Fox is listed as one of the featured players, but aside from his freckles there seems to be nothing about him that is out of the usual or even up to the average of juvenile requirement for screen performance. Fred Spencer is Roscoe, the fat foreman, Jack Henderson the father, and Albert Vaughn the girl. The comedy is lively rural stuff.

WANTED, $5,000—Current Pathe one-reel reissue.—Harold seeks the sum named in order to meet the demands of his prospective father-in-law for a bank account as a condition precedent to assuming that relationship. Bebe is unable to help him; "Snub" tries to insure his life and limbs, but Harold tears up the policy. Then the machine of Bebe's father properly mauls Harold, and the owner of the car without looking at the victim hands over a check for the amount necessary to complete the happiness of the young lover. And the latter keeps the check as well as the girl. O. K.

SHOULD WATCHMEN SLEEP?—Universal single-reel Star Comedy.—There's a bit in this skit which will strike the average viewer as novel—when the burglars have tied in bed Neely Edwards, playing a night watchman. The rascals are almost to the ground floor in a descending elevator when Nervy Ned sticks out his foot and throws the elevator switch, tying up the two between floors. Laura La Plante acceptably fills the role of the daughter of the department store keeper. A pretty good single reel.

PATHE REVIEW NO. 161—The number is introduced with a series of rare photographs of winter scenery. "The Reindeer Round-Up" portrays vividly the growth of the herd in Alaska—pictures that will surprise the man in the street. "The Breaking Point" shows the relative resistance under hydraulic pressure of pine and metals—very interesting. "What Next?" illustrates modes of hair dressing in previous periods. In "Alsace Under the Tricolor" we see the present prosperity of the restored province—and in Pathecolor.

ALL IS FAIR—Two-reel comedy released by Arrow.—Eddie Lyons in the role of a bridegroom tries to escape from his kind friends who, following the marriage ceremony, plan to separate him for a day from his bride. He succeeds, only to fall into the clutches of a band of fraternity initiators. His flight through the streets in abbreviated garb will add to the hilarity contained in the subject. Nor will the excitement measurably be lessened when the bridegroom, finally reaching home, comes in contact with a policeman in search of a burglar. The direction is by Mr. Lyons and Eugene De Rue and the scenario was written by Vincent Bryan.

THE ADVENTURES OF ROBINSON CRUSOE—Episode 12 of Universal serial.—As Crusoe prepares to leave the island for England there is a bit of a romantic scene between the castaway and the Water Witch, who previously has set adrift the small boats so that the mutineers may not steal the ship. The chapter closes with Crusoe and his little band fighting a fire on board. At the close Crusoe and Marion are imprisoned in one of the rooms, with Fridav and his father struggling to assist them.

THAT'S IT—Two-reel comedy distributed by Arrow.—Eddie Lyons here plays a dumbbell, one of the forgetful kind, a role that will endear him to a host of humankind. Of course, Eddie is a bit extended in his eccentricities, such as forgetting to finish shaving, starting for work and failing to remember his destination, and also such minor details as forgetting to lock the safe at night. But he does remember at last that he has been married—and is forgiven. The comedy is lively.

SOME BABY—Hal Roach Comedy, distributed by Pathe.—"Snub" Pollard and Marie Mosquini start off the single reel with a wedding, but when they enter their machine at the conclusion of the ceremony they find some one has left for them a full-fledged baby. Shortly after the two arrive at their home they find the baby and their other wedding presents are missing. Then things happen. A regulation steady-going "Snub" release.

MANY HAPPY RETURNS—Rolin Comedy, released by Pathe.—Eddie Bolana is featured, and helping him out are Sunshine Sammy—a youngster who is gaining in cleverness—Ethel Broadhurst and Mark Jones. Eddie has a narrow escape from being "pinched" when the fly cop surrounds his premises, but the "evidence" is spilled on the way to the station. There are some laughs in the single reel.

SEEING RED—Two-reel Western Universal.—Tom Santschi is featured in this story of Francis Quilan, for which Harvey Gates wrote the scenario. Robert Bradbury directed. The picture will go over, but rather on account of the leading player and his associates than because of any particular merit in the story.

A JAPANESE NIGHTINGALE—Three-part Pathe Playlet.—Fanny Ward is the featured player in a story staged with unusual Japanese backgrounds. The production will interest, too, from its dramatic as well as from its picturesque side.

BETWEEN THE RAILS—Episode 12 of "Go-Get-'Em Hutch," released by Pathe.—The thrill in this chapter is at its close, where Hutch fades from view hanging on to the chains of a wrecking train and being dragged along the ties.

THE CAT AND THE PIG—Fable Cartoon, released by Pathe.—Cartoonist Terry very aptly and humorously illustrates and exemplifies the old saying that "Some folks are never satisfied."

Scene from "Bucking Broadway," Christie-Educational Comedy

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Miss Pearson Signed for "Wild Youth"

Ivan Abramson Adds Popular Player to Notable Cast—Will Portray Leading Emotional Role in State Rights Subject

Ivan Abramson, head of the Graphic Film Corporation, who is producing *Wild Youth* with a strong cast, added to the prestige of his subject when he engaged Virginia Pearson to portray the leading emotional role.

During the past three years this well known star has been appearing with Sheldon Lewis throughout the Keith Vaudeville Circuit, where she increased her popularity. Miss Pearson will be remembered for her interpretations during her work with Famous Players, Pathe, Vitagraph and Fox, for whom she made some thirty-five productions.

Also included in a cast are Mary Anderson, Harry Morey, Julia Swayne Gordon, Thurston Hall, Joseph Striker and Bobby Connelly.

Production has been started at the Talmadge Studios, where some remarkable sets have already been constructed to keep up with the general merit of the story itself. Mr. Abramson will leave no stone unturned to make *Wild Youth* a production that will merit commendation from every possible angle.

Southern Enterprise Makes Big Booking of Eddie Polo Serial

One of the larger bookings recorded by First National Pictures of Charlotte is that just made on *Cap'n Kidd,* Eddie Polo's first Independent serial.

First National has just announced to Star Serial Corporation, which holds world distribution rights, the bookings of the serial to eighteen big houses over the Southern Enterprise circuit, and that exhibitors on the Circuit are planning special big exploitation for these bookings.

The Alpha Theatre in Atlanta started its first run on the serial this week—and reports that the showing was a tremendous success from a boxoffice and patron's point of view and that the majority of the audience stopped at the boxoffice to ask when the next episode would be shown.

Burr Studios Hard at Work on Coming "Torchy's Feud"

The manner in which the C. C. Burr staff at the Glendale Studios has taken hold of its work in *Torchy's Feud* gives promise of a production of merit. The latest Johnny Hines vehicle having for its locale the backwoods district of Kentucky, it was necessary to build entirely new props and settings that would effectively portray the locale desired. Accordingly, fifteen sets have been built for interiors alone, and an entire community set up on the grounds immediately outside the studio. The interior sets used this week consisted of a mountaineer's lodge, a huge barn, including stalls, hay racks and troughs for the horses; the interior of a Pullman car wherein Torchy meets up with a revenue officer and proceeds to win his bankroll; the interiors of a southern estate with its rambling rooms, and a lodge beautifully decorated with trophies of the hunt.

The exteriors show a small village of some ten log cabins, a railroad station, a general store and a cleverly constructed moonshine "still" around which many humorous and hair raising incidents take place, with the unsuspecting Torchy bearing the brunt of all sorts of trouble.

"After Six Days" Opens on June 17 At Atlantic City

Through arrangements made between David Starkman, lessee of Wood's Theatre, Atlantic City, and Louis Weiss of Artclass Pictures Corporation, *After Six Days* will be shown publicly for the first time on June 17. Beginning with this date, the picture will play an extended engagement at the theatre mentioned above and it is planned to keep the picture in Atlantic City through the entire summer.

Extensive arrangements for exploiting this opening have been made by Artclass Pictures, and Messrs. Weiss and Ennis will be at the Jersey resort through the next two weeks for the purpose of directing the exploitation campaign and the presentation. A special musical score has been prepared and a unique prologue will be staged under the direction of Mr. Starkman. A widespread billboard campaign will be instituted, and space for 300 twenty-four sheets has been secured between Philadelphia and Atlantic City.

At the opening performance a gathering of celebrities in all walks of life will attend. As presented at Woods' Theatre the picture will be in twelve reels, with special hand colored effects in many of the scenes. It is planned to follow public opinion as to the future length of this film. One of the features of the premiere will be the distribution of several thousand small balloons together with a special souvenir booklet, descriptive of the film itself.

Plan Bigger Stories for Productions of "Big Boy" Williams

Joe Di Lorenzo, president of Di Lorenzo, Inc., is in receipt of a wire this week from Roy Stone of Frederick Herbst Productions, stating that the latter is coming from the coast to confer with Mr. Di Lorenzo on production plans for future "Big Boy" Williams series.

In view of the reception given to the initial two Williams pictures, Producer Herbst and his staff are strongly considering greater expenditure on the forthcoming pictures for "Big Boy."

Mr. Di Lorenzo has just drawn up an exhaustive report on state rights conditions gained from his coast to coast tour in behalf of the new Williams series. This report will have great bearing on future plans for Herbst Productions, and it is intimated that due to the healthy aspect of its findings Mr. Stone will carry back with him on his return to the Coast a decision to make the future Williams stories bigger than they have been.

"Her Story" Leads Four Releases of Second National

Her Story, second of the four releases so far announced by Second National Pictures, appears to be taking the lead of the series so far in popularity, according to reports received at the New York offices. New York City theatres, twenty-four of which have booked the attraction for the current month, have aided in placing this picture in its present position.

Her Story differs from *David and Jonathan* and *The Night Riders,* first and third releases by Second National, in having been written especially for the screen, and for the featuring of Madge Titheradge in the leading role by Dion Titheradge, brother of the stage and screen actress. The other two pictures are visualizations of popular novels by E. Temple Thurston and Ridgewell Cullum. The fourth release, *Broken Shadows,* from the Irish novel, *Nance,* by Charles Garvice, is showing up well in the early bookings, it is said.

These four pictures, of the series of twelve to be released by Second National in the current season, differ widely in theme and setting.

Federated Announces New Screen Review of Players

A contract was closed last week with Lester Soman and Julius Singer whereby they will produce for the Federated a Screen Review. It is to be a single reel release issued, for the time being, every other week, starting about the last week in June. This reel will contain intimate views of the motion picture stars, their life at home, their fads, hobbies and amusements. A. D. V. Storey will edit the reel, and the first number is already completed.

This release will take the place of the Federated Screen Snapshots previously distributed by Federated.

Important Sale by Arrow

W. E. Shallenberger, president of the Arrow Film Corporation, reports the closing of a contract for the distribution of short subjects in New England with the American Feature Film Co., 37 Piedmont Street, Boston, of which company Harry Ascher is president.

The contract calls for the exclusive distribution in New England of forty-five 2-reel comedies released on the Arrow Comedy Franchise.

Man from Hell's River

Adapted from "The God of Her People," by James Oliver Curwood. Starring Irving Cummings; supported by Eva Novak, Wallace Beery and Rin-Tin, the dog hero. Distributed by Western Pictures Exploitation Co.

Housman Comedies' "Snitching Hour" Is Light and Mirthful

The Clark-Cornelius Corporation is offering the independent market *The Snitching Hour*, a farce comedy in five parts, presented by Herbert L. Steiner and directed by Alan Crosland. The picture was produced by Housman Comedies and features Arthur Housman. The titles are gay in spirit and in keeping with the atmosphere of the story. These are the work of Joseph W. Farnham.

Mr. Housman is supported by a good cast—Gladys Leslie, Mario Carillo, Nita Naldi, Frank Currier and George Lessey. The subject perhaps is more farce than comedy. The featured player enacts the role of a good-natured "souse," one in the dress suited variety, we hasten to add. He enters the story in an "illuminated" condition and goes out of it in the same merry mood.

The tale is of the attempts of a small band of international crooks to get possession of a ruby in the keeping of Richard Dickerson, played by Mr. Currier. Bunny, played by Mr. Housman, in love with the daughter of Dickerson (Miss Leslie), prevents the theft, which is planned to take place at a house party at which the Dickersons are hosts.

The picture is put on and played in a competent manner. The characters and the settings are of the well-to-do, the Dickersons, for instance, being the possessors of a 1922 "cellar." There may be a tendency on the part of the more straitlaced to "choke" on the drinking stuff, but that is a matter for each exhibitor to determine for himself. As a matter of fact, the leading character has very nearly a monopoly of the liquor consumption, and he is duly threatened with discipline, with the breaking of an engagement. Very plainly the production aims to be light and mirthful, and in all probability the reports will indicate that it has succeeded.

Equitable Pictures Buys Equity's "Wandering Boy"

With the announcement this week by Equity Pictures of the sale of *Where Is My Wandering Boy* in Washington, D. C., only one territory in the country remains unsold.

The latest buyer of this state right subject is Equitable Pictures, of 240 Fallsway, Baltimore. This newly organized concern will control the rights for Delaware, Maryland, Virginia and the District of Columbia. The only unsold territory in the country is Southern Illinois and Eastern Missouri.

Equity is now prepared to concentrate on *What's Wrong with the Women*, which will be its fall special.

Notes From the Northwest

Word has been received that Jack Lannon, well known president of Greater Features, Inc., will be back at the home office, 2010 Third Avenue, Seattle, by the first of the week. Mr. Lannon has been in the Montana territory for the past month. While there he visited the company's new Butte office, which is proving popular with Montana exhibitors, who have heretofore been obliged to deal through the Seattle office.

* * *

The Equity Film Co. of Portland has been taken over by the Reliance Distributing Co., Theo. Johnson, manager. Leo Potter will have charge of the Portland office, which will handle a number of other high class releases in addition to the Equity product. A Clara Kimball Young series, *Life's Greatest Question*, with Louise Lovely, and a Harry Revier Production, *Heart of the North* are being booked throughout the Northwest territory at the present time.

Warner Coast Studios Finish "Rags to Riches" with Barry

The Wesley Barry feature, *Rags to Riches*, a Harry Rapf production to be distributed by the Warner Brothers, was completed last week at the Warner coast studios. The story is said to deal with a wealthy adventurous youngster who, imbued with the desire to emulate the hazards of dime novel heroes, becomes embroiled with a gang of crooks. In the supporting cast are Niles Welch, Ruth Renick, Russell Simpson and Mrs. Minna Ferry Redman. Wallace Worsley directed the feature, assisted by Jim Chapin. The story was written by Will Nigh.

Pacific Exchange Opened on Los Angeles' Film Row

With E. H. Silcocks, general sales manager of the Pacific Film Co., Inc., in temporary control, John J. Hayes, president of Pacific, has opened the first of a chain of independent exchanges on film row, Los Angeles, Cal. According to Mr. Hayes, this chain of exchanges, handling Pacific products exclusively, will extend from coast to coast in a year's time.

President Hayes is now in the east, making a survey of film conditions. While in the east Mr. Hayes, who is being accompanied by his family, will visit his parents at Atlanta.

"Innocent Cheat" at Broadway

Announcement is made by W. E. Shallenberger, president of tthe Arrow Film Corporation, that the big Arrow-Ben Wilson special, *The Innocent Cheat*, starring Roy Stewart and Kathleen Kirkham, will have its New York premier at the Broadway Theatre, where it opens for a run on Sunday, June 18.

Manager MacDonald of the Broadway Theatre has planned an elaborate exploitation campaign and many novelties for the showing of this picture, which he considers one of the remarkable subjects of the year.

Foreign Buyers Visit Arrow

D. J. Mountan, manager of the foreign department of the Arrow Film Corporation, reports a number of visitors during the past week. Among them were C. A. Olsen of Christiania, Erik Lundberg of Stockholm, John Wainright, F. M. Hall and F. Kilner of London, J. C. Ramos of Ponce, Porto Rico, and Henry Bredhoff of Honolulu.

Mr. Mountan states that they all report healthy activity abroad and that foreign conditions are rapidly getting back to normal.

Ben Friedman Optimistic

Ben Friedman of the Friedman Film Exchange, Minneapolis, visited Arrow this week and was enthusiastic over the results being obtained by Arrow's *Ten Nights in a Barroom*. Mr. Friedman stated this picture was breaking records in Iowa and Nebraska, for which territory he controls it, and that he expected to gross a record figure in the two states. He reports conditions there greatly improved and looks for the biggest and best business of many years during the coming season.

"Your Best Friend" Goes Over Strong in Providence Run

Despite the hot weather, carnivals and theatrical competition, the Warner Brothers' attraction, *Your Best Friend*, a Harry Rapf production featuring Vera Gordon, was put over in whirlwind fashion during its two weeks' run at the Opera House, Providence.

The showing was executed by Mr. Ekeberg, of the Screenart Pictures Corporation, Boston. More than 1000 street cars carried an announcement of the picture on the dashboard in both Rhode Island and Massachusetts. Fully 25,000 milk bottles were labeled with *Your Best Friend* stickers, and department stores carried attractive window displays by using the oil paintings available with the feature.

Another novel tie-up was made with a number of the larger restaurants in the city by placing the stickers on the bottom of the menus. Thousands of bank book heralds were used by the banks of Providence, and in connection with the showing a bank account was started for every baby born during the run of the feature.

According to Mr. Ekeberg, the success of the feature brought an unusual number of bookings from New England exhibitors. It is said that several second run theatres were so enthusiastic over the campaign that they willingly paid a booking price secured from a first run engagement.

Warners Buy Two More

To the list of a half dozen novels already purchased by the Warner Brothers, have been added the screen rights to two more, according to Harry M. Warner. They are *The Old Folks at Home*, written by Justine Adams, and *Lover's Lane*, from the pen of Clyde Fitch. Both stories are scheduled to be produced by Sam Warner, production manager of the West Coast studios.

Mayhood Prepares Music Score

Louis Weiss, of Artclass Pictures Corporation, has announced that Orville Mayhood is to prepare a special musical score for *After Six Days*. It is understood Mr. Mayhood will interpret this score in person as conductor of the orchestra at the premiere of this picture, which opens at Wood's Theatre, Atlantic City, June 17.

Craver Takes on "Felix"

R. D. Craver, franchise holder for First National in Georgia and North Carolina and who operates his exchange system in North and South Carolina, Georgia, Florida and Alabama, this week acquired the rights to the "Felix" cartoon comics, the series of which is controlled for world-wide distribution by M. J. Winkler.

Hayes Planning to Expand

An option on fifty acres of land in the heart of Culver City, adjacent to the Hal Roach studios, has been signed by John J. Hayes, president of the Pacific Film Co., Inc., who plans to use the property for studio purposes.

Extend Congratulations

Last week Producers Security Corporation announced the acquisition of Dorthy Gish's *The Country Flapper*, and already dozens of messages have been received by the company congratulating it for offering to the states rights field the first of the Dorothy Gish Productions.

Ballyhoos and Billboards

1. George Tooker, Regent, Elmira, N. Y., tied up with the Buick agency on a *Bought and Paid For* parade. 2. Ford sedan used as street stunt by Fred Gerber, Corning, N. Y., for *The Call of the North*. 3. Three ghosts in the street ballyhoo Palace Theatre, Dallas, Tex., showing of *Three Live Ghosts*. 4. Manager Bill Duncan, Plaza, Sioux City, Ia., got publicity with his girl bill posters of *Fool's Paradise* 24 sheets.

Business Is Going to School—I

In Which Edward Hyman Takes You Into Confidence

By EDWARD L. HYMAN
Managing Director Brooklyn Mark Strand Theatre

Edward L. Hyman, managing director of the Brooklyn Mark Strand, declares that industries in great groups are studying their own machinery of operation—are collecting statistics—are planning to meet changing public relations, while the motion picture exhibiting industry is floundering.

Mr. Hyman has collected data and studied reactions within his own theatre so that he will have a detailed survey of his own business situation, which he believes should be studied and compared with the problems of other exhibitors to the end that mistakes of years may be righted. This is the first of a series of informative articles based on Mr. Hyman's survey, the first being introductory and reviewing the situation as he sees it.

How many managers of motion picture theatres are able to see past their own box offices?

How many exhibitors have stopped learning, have shut the door of their brain against radical policies and are skidding to nowhere-in-particular on the momentum gained when the going was easy?

How many motion picture executives are willing to go to school again?

How many managers are content to take a chance on the old threadbare shabby ways of running a house that have been in practise for ten years?

Self contemplation is a mighty disturbing proposition, especially if you are honest with yourself. Only the Lord knows how many motion picture exhibitors have the nerve to admit that they have only learned their own business, say about 15 per cent.

It is true just the same. Surveys of industry made by governmental bodies show that in practically every industry given a thorough once-over there were only a few who were harnessed and equipped so that they were operating on anywhere near the normal basis that they should. There was waste and inefficiency everywhere, due mostly to the application of obsolete worn-out managerial ideas.

* * *

It was proved that industrial heads needed to get together to quickly accumulate and disseminate statistics which would give business at all times an insight into the national and international situation. These engineers showed conditions up so badly in a great number of trades with the result that now business is going to school to unlearn and to re-learn.

> If Mr. Hays does nothing more than to get motion picture business men to go to school he will accomplish all that could be expected of a man of his extensive capabilities.

By going to school I mean just this. When the Chamber of Commerce of the United States met in convention recently hundreds of leaders in commercial life "went to school" to such teachers as President Harding, Secretary of Commerce Herbert Hoover, Secretary of Labor Davis, famous financiers, celebrated economists.

* * *

After studying my own theatre and its relation to the public with extreme care I am of the opinion that I have made mistakes and am repeating these mistakes which are being made throughout the industry, and that if all of us—exhibitors, owners, etc.—went to school for a week or two each year this needless floundering might be eliminated.

The trade paper is the most valuable text book that the exhibitor has. It comes to him every week. The good it does could be increased by surveys and conferences which could be held at stated intervals.

Some radical policies are necessary in our wonderful business. You may say—is your own house in order? I believe it is to the extent that I am able to administrate it without a definite knowledge of what the future will bring forth. Statistics and surveys would give me a better insight into that future.

There is a general complaint today that the only problem we have is—more business.

> Plants that grow wild like Topsy don't produce prize vegetables.

> The exhibiting industry today is sitting back dazed and wondering where in tarnation it is going to land.

All the perseverance and work and novelty and quality in the world won't bring that more business permanently if the fundamentals are shaky, temporary and need strengthening.

I am not going to even predict what is generally wrong. I don't exactly know, although I have my opinions. The industry will find out if it goes to school, if it unlearns and re-learns.

The exhibiting industry cannot be standardized—but it can be operated sanely with a view to the future. The hit-or-miss plan must go—or business will.

I have found:

That a manager is deliberately courting poor business when through failure to properly gage the drawing and amusement value of a picture, coupled with a lack of knowledge of the desires of his clientele, he recklessly presents a thrown-together program and trusts to luck that it will go across.

That a manager is heading for the scrap heap when he substitutes pep, energy and originality for common sense and a knowledge of the entertainment needs of his community.

That a manager is falling down when he holds his taste above those of his community.

That a manager is neglecting an opportunity when he declines to make his theatre as much a civic institution as the public library or the public parks.

That a manager is not on the job who does not watch his audiences to determine the reactions caused by certain types of pictures and musical numbers.

I have found we are making the same old mistakes in the production of pictures, in the writing of scenarios—and that we are just as culpable as the producer when we continue to be a party to his errors.

Summertime Appeal

TOP: Foyer, Liberty, Portland. Advance advertising of *Smilin' Through.* CENTER: Empress, Dallas, Ore., lobby for *One Arabian Night.* LOWER LEFT: Banner at 30th Street and Gillham Road, Kansas City, Mo., estimated to have been read by 120,000 people daily. LOWER RIGHT: Window of *Molly O* kisses arranged by Winter Garden, Jamestown, N. Y.

Hot Stuff—Now You Get It

By Walter F. Eberhardt

ENJOYMENT goes smilin' through hot weather.

It may not break into an open faced guffaw but it usually registers satisfaction in an unmistakable manner. If the question of giving satisfaction were the only thing the exhibitor had to face in summertime his problems would concentrate upon the one question of booking.

It happens that that is far from being the case, however. In the months of July and August the best attraction in the world may be a box-office flivver because it has not been presented to the public in a manner sufficiently convincing to overcome the real and imaginary objections that accompany the hot spell; and the succint lines of salesmanship and exploitation are strained a bit tauter during the summer period than at any other time of the year.

As almost every form of ill has some remedy, so has the summertime box-office jaundice a medicinal tonic. There are recognized forms of advertising and exploitation especially adapted to the warm weather fever.

Among these the institutional form of advertising—copy that establishes in the public mind the coolness and comforts of the interior of the theatre on the hottest day—has implanted itself so firmly that it is being recognized almost as essential as the name of the attraction itself.

There are the summertime matinees. There are the ice cream parties. They were initiated for 1922 by the Barcli Theatre, Schenectady, N. Y., recently during a run of *My Boy* when the management effected a deal whereby every youngster attending the matinee performance was given an ice cream cone.

There are the fans and the ventilators, the tea parlors and the rest room, the palms and the summer drapings, the subdued lights and the restful appointments of the interior.

All of these are direct, tangible selling points awaiting the advertised word that will bring their attractiveness in hot weather before the public.

More subtly the entrance to the theatre can convey, by suggestion, a tempting idea of the coolness of the interior. The blazing asphalt pavements, regarded as the seasonal enemy of good business, is really an asset when the theatre front is arranged to form a pleasing contrast.

A few illustrations come photographically to hand. The Empress Theatre, The Dalles, Ore., has a fetching front of hanging streamers and vines that intimates sunken gardens, a refreshing oasis—in fact anything suggestive of coolness and comfort.

The foyer of the Liberty Theatre, Portland, Ore., for *Smilin' Through* is another indication. The growing plants and hanging vines, the suggestion of a fountain and the sombre hue of the drapings outline a wealth of restful ease inside the theatre that offers a haven of refuge to the sun-baked pedestrian on the streets.

Another typical example is furnished in the permanent trellis front of the Forum Theatre, Hillsboro, Ohio, where Manager George Rea has built up a lobby front that indicates lightness, garden surroundings, a tea party—anything distinctive from the heavy, heat glazed thoroughfares.

Outdoor ballyhoos and exploitation are particularly pertinent at a time of year when nature calls to thousands of nature lovers who have over-digested their annual ration of stuffy boarding houses and monotonous interiors.

Newman's Theatre, Kansas City, Mo., exemplified this recently for their run of *Smilin' Through* when they hung a huge banner across the main thoroughfare where it was visible to the unusually heavy automobile traffic—5000 cars daily—that passed underneath it.

Window displays of seasonal appeal, picnic party equipment, ice cream sodas, etc., are of value at this time of year. The Wintergarden Theatre of Jamestown, N. Y., makes a particular play for this line of co-operation during the hot weather and the results, as instanced by the tie up on *Molly O*, have justified the effort.

There is still another brand of exploitation—that tells its story indirectly. We have the example of the southern manager who advertised that any patron who announced to the management that he felt uncomfortably warm in the house would immediately have two colored attendants at his disposal to fan him.

After the darkies had been on hand and done nothing for five days a robust patron sent the S. O. S. call to the manager's office. Within two minutes there was a darky boy before and another behind him vigorously applying a palm fan; and within five minutes more the ponderous individual called them off again.

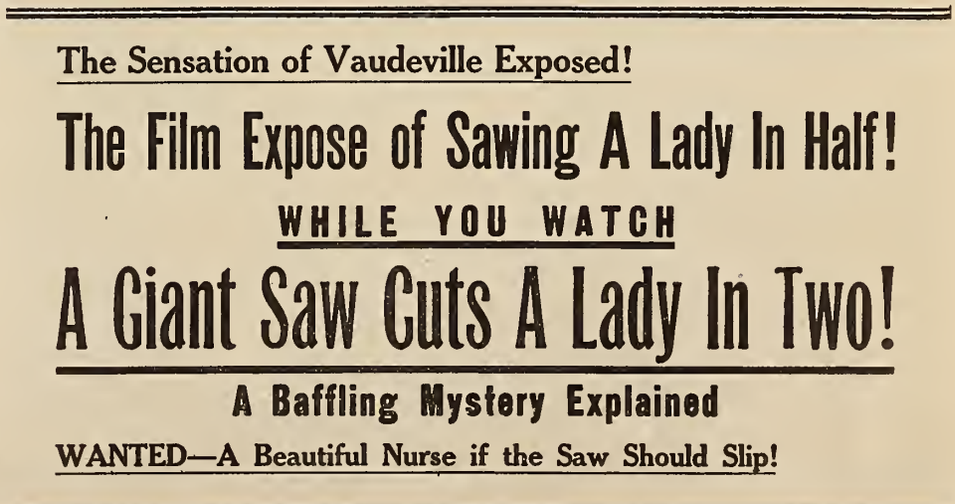
The stunt was not tangibly significant, but as exploitation it guaranteed, in the first place, that the manager's belief in the comfort of his house was supreme and, in the second place, it was such an unusual method of announcing the fact that it attracted widespread interest. The indirect method of approach is often more effective in arousing interest than a direct statement of fact. In this instance the hot weather antidote was played up primarily as an advertising stunt and only secondarily as a direct weapon against hot weather; but it functioned both ways.

Another indirect method of combatting hot weather was used by a theatre on the Jersey coast. Instead of fighting the competition of outdoor sports the manager cooperated with it. When a swimming race was held he advertised it in his theatre. The same with a program of beach races.

But he always arranged that the closing number ended up at his theatre, strangely enough, just as his feature picture was about to start.

One need not be on the sea coast to visualize the possibilities of this line of attack. A band concert, a returning picnic party, a community sing or civic ceremonies and addresses can always be terminated in a manner of similar satisfaction to the theatre.

There is one other suggestion to meet the objections of the precise mathematical people who insist upon accuracy and that is the installation of a huge thermometer at the side of the stage. It has been done. It will be done again—not because the installation of the thermometer will lesson the heat any more than 12 o'clock will bring a meal to a penniless beggar, but because it will bring physical evidence to the exact individual that the coolness of the theatre is all that has been vouchsafed by the management. This assurance, in the display advertising and the physical evidence of it inside the theatre, has a strong psychological effect that will last just as long as visual evidence is of any importance.



This is one of the accessories put out by the Clarion Photoplays for "Sawing a Lady in Half." These cards, measuring seven by eleven inches, are, in a way, teasers that will rouse curiosity, as the average man, woman or boy all want to know how baffling feats of mystery are done.

Children attending Saturday morning matinee, in which the Branford Theatre, Newark, N. J., and the Paramount Exchange co-operated to collect flowers for decoration of graves Memorial Day. Admission was by presentation of potted plants or cut flowers. "Huckleberry Finn" was the feature. The movement was supported by the American Legion and civic organizations.

Manager Charles F. McNamara of the Colonial Theatre, Tacoma, Wash., utilized this tasteful arrangement of display frames in connection with the showing of United Artists' "Orphans of the Storm." The stills and hand-lettered placards were mounted on brown plush.

Manager H. J. Gould, Hippodrome Theatre, Ft. Worth, Tex., used a live baby in his lobby display for "The Cradle" and kept a nurse in constant attendance. By a tie-up he secured the cradle and other baby furniture from a local store at a nominal cost—by using placards announcing through whose courtesy they were displayed.

Stunt Road-Showed

The manager and executives of Loew's Metropolitan Theatre, Brooklyn, N. Y., aided by First National's exploitation man, established what may be a new departure in exploitation when they conceived an effective idea and then road-showed it for the other Loew houses which were to play *Smilin' Through*, the feature attraction.

It is thought possible by some that the campaign that found its origin in Brooklyn may set a precedent for road-showed exploitation.

The prime generator in arousing interest was the marriage surrey of the Victorian era. In this instance the exploitation man secured a girl of unusual loveliness and her charm was an added inspiration for passersby to find the excuse for dallying a few minutes before the carriage. Those who did pause were handed invitations from Mr. and Mrs. Clare to attend the wedding of their daughter Moonyeen to Mr. John Carteret.

For each performance, before the feature picture was run, the surrey drove up to the front of the Metropolitan, and the couple alighted, posed in the lobby a few moments and then entered. Business boosting for Brooklyn also featured the campaign. Easily visible on the roof of a building was the sign: "We Are Telling You to Boost Brooklyn and Go Smilin' Through 1922." Two sailors engaged from the Brooklyn Navy Yard with semaphores signalled the message to thousands of interested pedestrians on the street below.

Abraham and Straus furnished a window reproducing the wedding gown worn by Norma Talmadge. The Victoria carriage and the couple in it were signed up for nineteen days to accompany the showing of the picture at other Loew houses.

Stock Exchange

Ray Deusern, manager of the Terminal Theatre, Newark, used a bit of original exploitation in connection with the recent engagement of Fox's *Shackles of Gold.*

In the front of the lobby a large black board was erected and painted to resemble that of the stock exchange. Large white letters at the top said: "Stock Market Today." Under tabulations of "high," "low," and "closing" were listed the stocks of "Farnum," "Shackles of Gold," "Mexican Oil," "Lounge Lizard," "Loveless Marriage," "Terminal Theatre," 'Opportunity," "Wizard Finance," "Gold," "Great Masterpiece" and "Stevedore."

A young man attired as a stock exchange page and outfitted with a conventional megaphone stood at the entrance and called out the new "listings" on the factors. Large crowds were attracted to the theatre front during all hours of the afternoon and night.

Profitable Discount

Manager Walker of the Barcli Theatre, Schenectady, N. Y., obtained the aid of the "Daughters of Isabella" for his run of *Hail the Woman*, the largest woman's organization in the city. By allowing a discount of ten per cent for their own organization, five hundred tickets were sold at the initial discussion of the plans. The members further agreed to sell enough additional tickets to make up a stated quota.

Getting Them to Go

A go-to-theatre week is O. K. if people will go to the theatre, and this is what Elwood Simons of the Family Theatre, Adrian, Mich., took care of. He got out more than half the town.

He had a new program every evening, and persons attending the first six were admitted free for the last one, *Just Around the Corner.*

The "week" opened on Sunday night with *After the Show,* then followed one each day, *The Lost Romance, Travelin' On, Rent Free* and *Ladies Must Live. Just Around the Corner,* to all intents, was thrown in as the premium.

Mr. Simons advertised liberally in the newspapers and tied up enough merchants for a co-operative page; 10,000 handbills anouncing the plan of the theatre were printed and given a house-to- house distribution.

Mr. Simons reports that nearly 8000 people attended his theatre during the seven days. He can seat 1500 and he had a packed house each time.

Armored truck makes appearance for "Fools First" and "Penrod" in double ballyhoo stunt used by the Hope Theatre, Dallas, Tex. The armament of advertising lines was sufficiently heavy to attract attention and send home its message even when the car attained the speed limit.

Mails Civic Pride Letter

The note of civic pride and direct appeal featured the letter sent out by Manager M. F. Schnibben of the Opera House, Florence, S. C., to his patrons for *Hail the Woman,* and struck a responsive chord.

He told his fellow citizens that he was proud of the picture not as a manager of the theatre but as a citizen of Florence which would see it. He declared that it was a more expensive picture than Florence had seen before, and he was advising them of its appeal not because it was coming to the Opera House, but because it was coming to Florence.

Because of the heavy expense of bringing it there, he told them he had insured it for $500 against bad weather, but in the event of good weather he hoped for their support as a citizen striving to bring finer entertainment to the city.

And he wound up an unusual letter of direct appeal with: "When I saw *Hail the Woman* I forgot I was a manager, forgot everything except the wonder of the drama Thomas H. Ince has created."

This personal indorsement, if rarely given, is the surest builder of box-office business in the world.

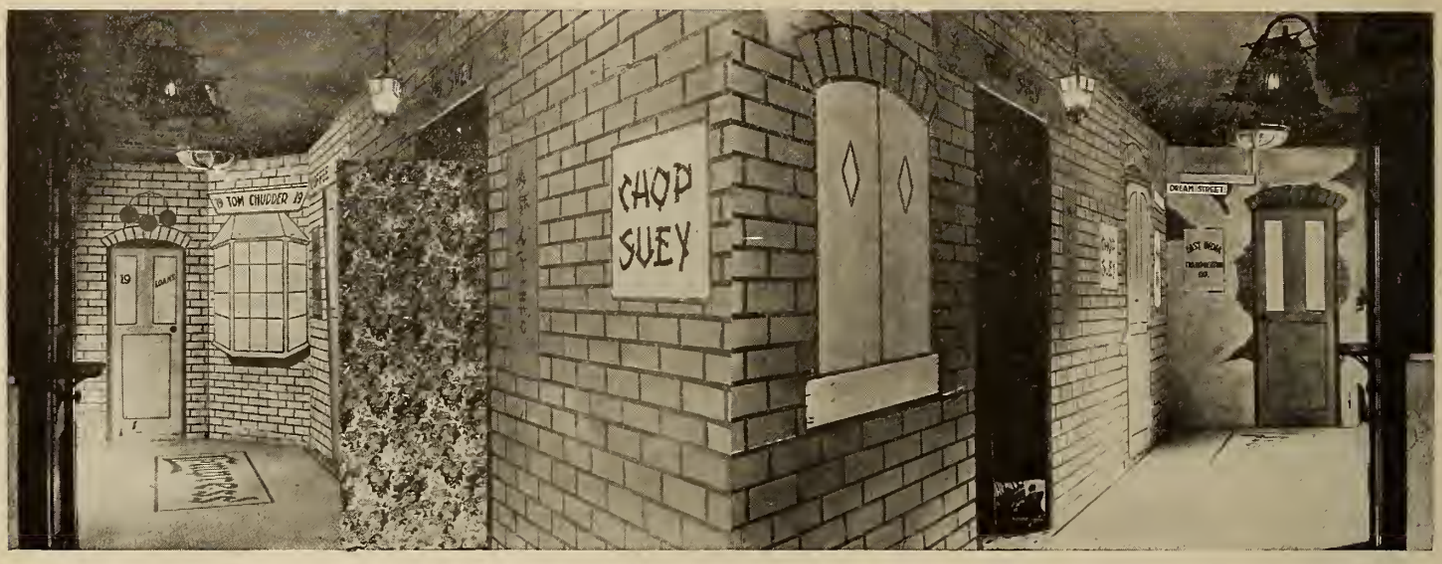
Paramount's "Beyond the Rocks" exploited in a fashion window of the Reich and Lievre store, Fresno, Cal. A replica of one of Gloria Swanson's gowns was featured in this simple but effective display, which was arranged by Wayland Taylor, San Francisco exploiteer for Paramount.

Hostess by Proxy

When it was "discovered" that Norma Talmadge would be obliged to decline the invitation to see herself starred in *Smilin' Through,* at the Avon Theatre, Watertown, N. Y., arrangements were promptly made by a clever theatre manager and his exploitation man to see that the formalities that were to have been connected with the star's visit should not be interrupted. Miss Talmadge was to have had as guests of honor some of Watertown's fans. In her inability to attend, she was still to act as hostess. A copy of the city directory was sent to her, and she herself selected the thirty ladies who were to be her guests at the special performance.

Frank E. Empsall & Co., running the largest department store in the city, tied up with the showing, and as soon as the announcement came of the list of Miss Talmadge's guests the store gave over a window to a co-operative tie-up and used the photographs of the lucky ladies.

Book tie-up in which R. H. Macy co-operated for mutual benefits with the Rivoli Theatre, New York. This window, in the store at 34th Street and Broadway, attracted the notice of blasé Broadway pedestrians by a neat combination of copies of the novel and stills from the photoplay "Beyond the Rocks."



Lobby Stunts

The Empress Theatre, Lansing, Mich., attracted widespread attention with this special lobby for the run of United Artists' *Dream Street*. The locale of the play is vividly suggested by means of painted compo-board

Lobby of the Palace Theatre, Ft. Smith, Ark., made spring-like for the run of Paramount's *Forever*. Trellis built over the box office gave the effect of a summer house, and cut-outs fastened to a trellis made of twine formed an arch in the lobby. As a street stunt a man and girl were dressed in period costumes

Lobby and front display for First National's *Smilin' Through*. Composition board served for the cottage effect given the ticket booth, while potted shrubs and a garden table aided the reproduction. Cut-outs and display frames were used outside. The insert is a signed personal message used for a three-column ad

Movie Day Celebration

Bloomington, Ill., recently dealt a blow to the reformers in a highly popular Movie Day Celebration, staged by Guy Martin, manager of the Martin Theatre, and the Consistory Club of the city, composed of members of the Masonic fraternity affiliated with the Consistory and representing strong local influence.

The Consistory Club holds a luncheon twice a month in its temple, which is one of the show places of the town. On this occasion, the guest of honor is invited to give an address on any given subject. When Mr. Martin thought of the "Movie Day Celebration" his idea was received enthusiastically by the club, and Dan Roche, Paramount exploiteer of Chicago, was drafted to handle the details.

The two daily papers, the *Pantagraph* and the *Bulletin*, immediately took hold and arranged to decorate the city, and invite theatre men from the adjoining towns to make Bloomington Movie Day Celebration one of the biggest affairs in the history of the city.

Martin and Roche made the entrance of the Consistory Temple look like a theatre lobby with posters, stills and cards advertising the following pictures on the Irving Theatre bill: *The Green Temptation, The Lane That Had No Turning, Is Matrimony a Failure?, Beyond the Rocks, The Cradle*, and *The Ordeal.*

Inside there was a speakers' stand decorated with photos of Paramount stars, directors and authors. The music was furnished by the Irvin Theatre orchestra, and the address of the day, on "The Motion Picture Industry," was told by C. C. Wallace, branch manager of the Paramount Exchange in Chicago. There were more than 500 men in attendance.

"It was a great day for Bloomington and a great day for the motion picture industry," Mr. Martin said. "When a representative body of influential citizens take it upon themselves to recognize the motion pictures by holding a celebration, that form of entertainment receives the highest kind of indorsement."

License Admits Two

People applying for marriage licenses at the Court House in Pittsburgh were startled by a sign announcing that all applicants for marriage during the week commencing May 22 were cordially invited to be the guests of the Olympic Theatre to see *Is Matrimony a Failure?*

They were invited to come and have a good laugh and told to show their licenses to the doorman and it would serve as an admission ticket.

Lobby Decorations

Pretentiousness was lent to the lobby of the Bleich Theatre, Owensboro, Ky., during a recent engagement of Fox's *Queen of Sheba* by the super-imposition of cleverly designed compo board colonnades.

The colonnades permitted four entrance and exit arches and were painted to resemble white stone. Above the arches were painted tapestries of the "Sheba" period. Atop these was a foot-high banner reading "Queen of Sheba." Two smaller signs spoke of the run. One-sheets and stills were used to decorate the empty spots in the front.

Conrad's Auditorium Dialogues

Gets Up a Neat Throwaway and Talks Personally to His Townspeople

Gordon Conrad, manager of the Auditorium, Melbourne, Australia, isn't letting his show go dead on him.

Recently, when he played *Midsummer Madness*, he engaged the "jazzbo band," which blared forth not from the inside, but from a balcony just above the box-office. The old Barnum sideshow ballyhoo worked there, too.

Conrad also specializes in teaser throwaways, which he calls "Auditorium Dialogues." Sometimes he runs a series for one picture. He got four out of *Midsummer Madness.*

Double Display

Manager R. P. Whitfield ran a Harold Lloyd comedy on the same bill with Will Rogers in *A Poor Relation* and was thus able to rig up a clever and inexpensive lobby on the two together. On one side he used a cutout of Rogers doing the family washing for the little waifs he was caring for. On the other side was a cut-out of Harold Lloyd laughing and placed in such a position that he seemed to be laughing at Rogers. In the center was an electric washing machine lent by the local power company and manipulated by a demonstrator from the power company's office.

The total cost was $4 and besides gaining the goodwill of the power company which is not to be sniffed at with the amount of current a show has to use, business showed a good increase.

Toy Balloons Win

Taking advantage of the timely interest in the national balloon flying contest from Milwaukee, Manager R. B. Thomas of the Empress Theatre, Fremont, Neb., aided by First National's exploitation man, staged a balloon contest all his own.

The Empress was playing *Hail, the Woman*, at the time; and on the same day the papers announced the start from Milwaukee of 15 entrants, Manager Thomas announced the start of his own 15 entrants on Main Street. Each balloon was given the name of a famous First National star and a color to signalize it and was supplied with a pass to the Empress. Where the spectators at Milwaukee applauded the length of time each balloon stayed up, those at Fremont greeted each heavenward flurry with a profound objection which increased interest in the race.

By-Laws of New Dealers' Association

Formation of New Organization Is Under Way and Arousing Interest All Over Country

THE interest aroused by the news that an association of motion picture equipment and supply dealers was being formed, which was printed exclusively in this publication three weeks ago, is widespread. Inquiries have come to us from manufacturers and dealers with a request that more information be published.

In this issue we publish the proposed by-laws. Further information may be obtained from, and suggestions sent to, the Temporary Committee, P. O. Box 426, Cleveland, Ohio. The association will organize at the Hotel Claypool, Indianapolis, Ind., July 13. 14 and 15.

The proposed by-laws follow:

CONSTITUTION

ARTICLE I

NAME

This corporation shall be called The Moving Picture Equipment and Supply Dealers' Association of America.

ARTICLE II

OBJECTS

The objects for which the association is formed, as stated in its articles of incorporation, are: to foster trade and commerce among its members and the business interests of such members; to create a closer relationship between manufacturers of machines and equipment and the supply dealers; to reform trade abuses on behalf of its members; to procure uniformity and certainty in the customs and usages of the trade and commerce, particularly in the business and trade as carried on by its members; to promote and cherish a feeling of fellowship and goodwill among its members and to provide a dignified, authoritative voice for their unit of the theatre industry qualified to represent and speak for it nationally.

For the accomplishment of these objects the association seeks to insure united action wherever the interests of its members are concerned.

ARTICLE III

LOCATION

The principal office of the association shall be located in Cuyahoga County, Cleveland, Ohio.

ARTICLE IV

OFFICERS, EXECUTIVE COMMITTEE AND TRUSTEES

Section 1—The officers of the association shall consist of a president, four vice-presidents, elected without regard to rank or priority, a secretary and a treasurer. There shall be a board of (blank) trustees. The president, vice-presidents and treasurer shall be elected from the board of trustees. All other officers, including the secretary, shall be elected by the board of trustees. The trustees shall elect the officers immediately following the annual meeting of the association. The secretary need not be a member of the association.

Section 2—In the interim of the meeting of the board of trustees the duties of the board shall be performed by an executive committee to consist of five (5) trustees to be appointed by the president; however, to serve on the executive committee a member must be the representative, in his business, of a manufacturer of a professional moving picture machine with a national reputation and for every one of said manufacturers of a moving picture machine who has alloted representation to five (5) or more members of this association there shall be appointed to the executive committee at least one member who is one of the said manufacturer's representatives. The president shall be an ex-officio member of the executive committee. Five (5) members of the executive committee shall constitute a quorum.

BY-LAWS

ARTICLE I

MEMBERSHIP

Section 1—Any person, firm or corporation engaged in the moving picture machine and theatre supply and equipment business, in good standing, may become a member of the association in conformity with the by-laws.

Section 2—Persons, firms or corporations in good standing not eligible to membership under the foregoing section may in conformity with the by-laws become associate members of the association, and shall pay such dues as the board of trustees shall fix.

Associate members shall have no right to vote, shall not be eligible to be trustees or officers, and shall acquire no interest in the property of the association, but shall be entitled to make use of all the facilities of the association as hereinafter provided for members.

Employees of a member of the association may become associate members of the association.

Associate members shall be subject to all the rules and liable to all penalties which are provided for by these by-laws governing members, where same are applicable.

Section 3—Application for membership shall be made in writing to and upon the form to be provided by the secretary and shall be referred by the secretary to the membership committee for its consideration. Upon approval of said committee such applications shall then be referred to the board of trustees for final action, who alone shall have power to elect. Members of the board of trustees may cast their vote by mail or telegraph, as hereinafter provided.

Section 4—The election of members and associated members shall be by ballot by mail or telegraph or may take place at any regular meeting of the board of trustees. It shall be necessary for election that the candidate shall receive the votes of two-thirds of the trustees constituting the quorum, whether present or voting by mail or telegraph.

Section 5—Each person, firm or corporation so elected, upon receiving notice of such election from the association and remitting one-quarter of the annual dues in advance, shall be entitled to all the privileges of membership or associate membership, as the case may be. Every member and associate member, upon election, shall become and be obligated to pay the annual dues for at least one year from the first day of January next following the date of admission to membership.

Section 6—The sale or transfer of a member's business to any person or persons not members of this association shall not include the right of membership or associate membership therein.

In the event any member of the association or associate member makes a change from one established business to another established business, or to a new business, said member or associate member loses his, their or its membership in the association within thirty days thereafter unless said member or associate member submits the facts of the change to the secretary, treasurer or president. who shall refer same to the board of trustees and upon an affirmative vote of two-thirds of that body, said member or associate member may be reinstated to membership or associate membership and status in the association as said board of trustees direct.

Section 7—Resignations must be submitted in writing to the secretary and a member or associate member cannot resign except as of the first day of July and the first day of January of any year. The resignation of any member or associate member must be accompanied by payment of all indebtedness to the association to the first day of July or the first day of January, respectively following the date of such resignation, but the association may accept such resignation and extend the time for payment as above defined in its discretion.

ARTICLE II

DUTIES AND PENALTIES

Section 1—Every member or associate member shall pay to the treasurer such quarterly dues, in advance, as may be determined by the board of trustees.

Section 2—The board of trustees may assess members from time to time for the general purposes of the association, but such assessments shall not aggregate over $25 in any one fiscal year. No associate member shall be assessed.

Section 3—Each and every assessment shall be submitted to the entire membership, excepting associate members, with a statement of the purpose for which such assessment is required, and unless a majority shall object within fifteen days after the mailing of the notice of the assessment and referendum, such assessment shall be binding on all the members and pavable according to its terms.

Section 4—Any member neglecting to pay the prescribed dues or assessments within sixty days after having been notified to

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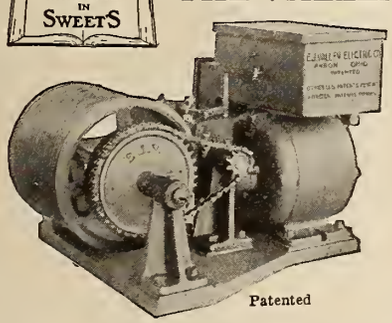

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do so shall be suspended by the board of trustees from all the privileges of membership until all arrears of dues and assessments are paid, or shall upon the vote of two-thirds of the trustees present at any regular or special meeting, be expelled, provided said member has had an opportunity to be heard before a committee appointed by the trustees.

ARTICLE III
RIGHTS AND PRIVILEGES

Section 1—Every individual member of the association and each partner of a firm and officer of a corporation which is a member, and any person authorized by such firm or corporation to act as its representative on the board, shall be eligible to serve on the board of trustees. Every member is eligible to any of the offices of the association and is entitled to cast one vote only, either in person or by proxy or by mail or telegraph, except as qualified by Section 2 of Article III of these by-laws, at the annual election for trustees, and on all questions upon which members may vote. Such vote, however, in the case of a firm or corporation, may be cast by any partner or officer of such firm or corporation, or any person thereunto duly authorized in writing by such firm or corporation.

Section 2—A member who is acting as a branch manager for a firm or corporation shall be entitled to vote and hold office and become a member of the board of trustees of the association; however, no single firm or corporation shall be entitled to cast more than one vote at the annual election for trustees and on all questions upon which members may vote.

ARTICLE IV
GOVERNMENT

Section 1—The government of the association is vested in a board of (blank) ( ) trustees, who shall be elected from such locations as to fairly represent all sections of the United States, but not over one-third of said trustees shall be representatives in their business of the same manufacturer of moving picture machines. The said trustees shall hereafter be elected by ballot by a plurality vote of the members of the association present and voting at the annual meeting or casting their vote by mail or telegraph.

No member of the association shall serve two consecutive terms as a trustee. At the annual meeting there shall also, by ballot, and by a plurality vote, be elected from the board of trustees so elected, the following officers: a president and four vice-presidents and a treasurer. However, there shall not be more than two officers elected who are representatives in their business of the same manufacturer of moving picture machines.

Vacancies occurring or existing in the officers or board of trustees during the interval between annual meetings shall be filled by the board of trustees.

The board of trustees may also elect a secretary, who shall perform such duties as may be designated by the board of trustees or the president. The secretary need not be a member of this association.

All the detail work in connection with the various official positions in the association may be performed by the secretary and his assistants.

Section 2—The standing committees of the board of trustees shall consist of a finance committee of five, an auditing committee of three and a membership committee of five, who shall be appointed by the president from the board of trustees subject to the approval of said board and who shall serve until their successors are appointed. All other committees appointed by the president shall be subject to the approval of the board of trustees.

There shall also be a standing committee known as the good and welfare committee, consisting of three members of the board of trustees and seven members of the association who are not trustees, who shall be appointed by the president and who shall serve for one year or until their successors are duly appointed. The president shall be a member ex-officio of all committees.

The treasurer shall be a member ex-officio of the finance committee.

The finance and auditing committees shall hold at least two meetings each year, and special meetings at the call of the chairman of said committees or of the president.

Section 3—The term of office of all these officers shall be for one year. No officer shall receive compensation, except the secretary elected by the board. Said compensation shall be fixed by the board of trustees.

Section 4—The board of trustees shall appoint an attorney at law as counsel to the association and arrange with him for his compensation.

THE FINANCE COMMITTEE

Section 5—The finance committee or its chairman shall examine and approve all bills rendered and all charges made against the association, and the treasurer shall not authorize the payment of any such bills or charges until they have been certified as correct by the finance committee or its chairman.

Section 6—The finance committee or the president shall have power to employ a certified or bonded public accountant for the purpose of making a complete examination and audit of the books of the association at such times as they or he may deem proper.

THE MEMBERSHIP COMMITTEE

Section 7—The membership committee shall investigate the standing and character of all applicants for membership or associate membership in the association and report thereon to the board of trustees.

AUDITING COMMITTEE

Section 8—It shall be the duty of the auditing committee from time to time to audit the report of the treasurer.

THE GOOD AND WELFARE COMMITTEE

Secion 9—This committee may take cognizance of the objects for which this association is formed as are not under the care and supervision of the other standing committees. This committee shall not bind the association for any expenses or disbursements except upon express authorization from the board of trustees or the finance committee. But this committee when authorized by the board of trustees or the finance committee may collect and disburse funds for any specified purpose.

This committee shall be subject to the control of the board of trustees and shall report from time to time as required by the board.

Section 10—No committee of three members or less shall have more than one member on it who represents the same manufacturer of moving picture machines.

All committees shall have serving on them members who in their businesses represent different manufacturers of moving picture machines, but where committees are larger in number than the number of manufacturers of moving picture machines who have allotted representation to five (5) or more members of this association, then the excess number on any one of said committees up to six (6) members shall in no case exceed two members who represent the same manufacturer of moving picture machines. This ratio of representation shall apply to all larger committees.

(*Concluded next week*)

Projection Problems

I am having a lot of trouble with condensers breaking, so am taking the liberty of writing your projection department for help.

The following are the various distances I think you will need know in order to give me the required information:

We have a throw of 135 ft.; picture, 16 ft. x 13 ft. 6 in.; simplex projectors type S lamphouses; working distance of projection lens, 6 in.; free diameter of projection lens, 1⅝ in.; plano convex condensers, 6½ collector and 7½ converging; distance face of converging lens to aperture, 15 in.; use 100 amperes at arc; ⅞ core positive and 7/16 silver tip negative. My projection lens are marked 7¾ inches.

Could you tell me what size condensers to use and if we are using the right size lens; also distance between condensers and distance from condensers to aperture.

Thanking you in advance and hoping to hear from you soon, I remain yours,

J. H. Keener,
14 Elizabeth Street,
Charleston, S. C.

First see that none of the vent holes in the lamp housing are clogged up. Then examine the condenser mounts and see whether or not they are binding the lenses. The proper combination to use is two 7½ condensers spaced not more than 1/16th of an inch apart in the holder. The proper working distance from the face of the converging lens to the aperture plate is 22 inches, but this distance cannot always be obtained. Anyhow, pull your lamp house back just as far as you can from the aperture plate and your trouble will probably vanish.

Brevities

Eugene H. Gordon of Columbus, Ohio, has been engaged as organist at the Imperial Theatre, Charlotte, N. C.

The Peerless organ, manufactured by the American Photoplayer Co., is attracting attention among exhibitors and organists as an ideal instrument for theatres.

Hock Brothers have installed a Wurlitzer organ in the Rialto Theatre, Buffalo, N. Y.

One of the features of the new Apollo Theatre in Indianapolis is a $25,000 pipe organ.

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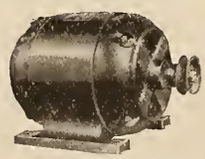

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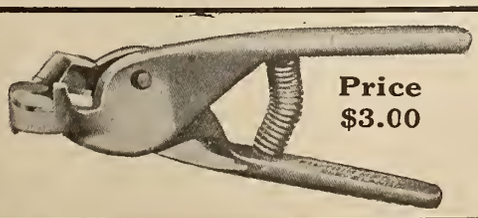

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CONSTRUCTION NEWS

New Theatres—Changes in Ownership—Theatres for Sale — Theatres Wanted

Live Opportunities

New Theatres

CHICAGO, ILL.—Masonic Temple Building Ass'n, owners, will make $1,000,000 alteration on their property at northeast corner State and Randolph streets, for which operation Architect Walter Ahlschlager, 63 East Huron Street, is now engaged drawing plans.

Architects Lowe & Bollenbacher, 108 South La Salle Street, are open for bids up to and including June 5 on the new $150,000 Y. M. C. A. building to be placed at Fifty-third Street and Dorchester Avenue; owner, Hyde Park Y. M. C. A., 1400 East Fifty-third Street.

Architect Arthur Howell Knox, 7 West Madison Street, has awarded contracts on new $200,000 theatre building to be erected on Elston and Keystone avenues: Robert A. Pottinger, owner, 4056 Kedvale Avenue.

NEW YORK, N. Y.—Isaac J. Hopper's Sons, 15 East Fortieth Street, given the contracts for the new theatre building operation and the stores to be altered at 2341-51 Fifth Avenue, and 148 West 138th Street, respectively, for which Architect Harry C. Ingall, 347 Madison Avenue, drew plans. Caroline Bird, 205 West Eighty-ninth Street, owner.

GREAT NECK, L. I.—Architect Wm. L. Bloodgood, 17 East Forty-ninth Street, New York City, has drawn plans for the new theatre and apartment house building with stores to be erected on Middle Neck Road and Maple Street, by owner Norab Realty, also of Great Neck.

MT. VERNON, N. Y.—Architect M. M. Polansky, 208 South Nineteenth Street, is drawing plans for the new $150,000 theatre to be placed by The Little Playhouse Corp., 45 South Fourth Avenue.

TUCKAHOE, N. Y.—Architect E. F. Hayner, Crestwood, Tuckahoe, has awarded contracts on the new Masonic Hall to be erected on Lake Avenue and Elm Street, Tuckahoe, by owners, Masonic Lodge of Tuckahoe.

JAMESTOWN, N. Y.—On the new $200,000 vaudeville and motion picture theatre building to be erected on Third and Spring streets, Architect Edwin A. Philips, Warren Trust Building, Warren, Pa., has given out contracts. Owner, Mozart Amusement Co.

UPPER SARANAC LAKE, N. Y.—Architect Wm. G. Distin, Main Street, is drawing plans for, and will be open for bids on new club house building on Upper Saranac Lake by Harrington Mills Hotel.

ANGOLA, N. Y.—Architect Harvey S. Horton, Prudential Building, Buffalo, N. Y., will take bids up to June 1 on general contract work for the new Masonic Temple to be erected at Angola by the Angola Masonic Association, owners.

NEWARK, N. J.—Architect Frank Grad, 245 Springfield Avenue, has completed plans for the new Y. M. C. A. building to be placed on High and West Kinney streets by owners, Y. M. C. A. and Y. W. C. A.

HADDONFIELD, N. J.—Architects Lackey & Huttle, 5 Hudson Street, have drawn plans for the new motion picture theatre to be erected at Haddonfield.

PHILADELPHIA, PA.—Architect Robeson Lea Perot, 137 Harvey Street, is now engaged in drawing plans and will be ready to receive bids shortly for work on the new hall building, which is to be added to and remodeled. Owner, Germantown Academy.

LUZERNE, PA.—New plans are being drawn by Architect James A. McGlyn, Simon Long Building, Wilkes-Barre, Pa., for the motion picture theatre at Luzerne; owner, Louis Marles, 27 Main Street.

BANGOR, ME.—Plans are now being drawn for the new theatre and club house building to be erected on Broadway by owner, Slate Belt Republican Club.

MINERSVILLE, PA.—Wm. H. Lee, 32 South Seventeenth Street, Philadelphia, Pa., is now drawing plans for the addition and alteration on theatre building at Minersville, Pa.; owner being W. G. Shugar, also of Minersville.

QUAKERTOWN, PA.—Architect Jerome S. Landes, 200 West Broad Street, Souderton, Pa., has completed plans for the new theatre building to be placed on Broad Street by the owner, Louis L. Keller, Quakertown.

New Firms

NEW YORK.—Schubert Pictures Corporation, $500,000, G. C. Simpkins, Pierre Ellena, R. O. Weiss, New York City; Rialto Producing Company, $40,000, William S. Phillips, David Rafael, New York City; Thomas Robinson, Brooklyn; The Rockaway Aeroplane Swing Co., $10,000, T. F. Murphy, William Nunley, Nathan Marks, Brooklyn; Feaster Manufacturing Company, manufacturing machines for winding motion picture film, $750,000; C. B. Santee, R. F. Beech, M. M. Manning, New York; Ethical Film Service Co., Inc., $10,000, Max Schier, M. B. A. Schier, George J. Tapper, Brooklyn; The Community Theatre Company, Brasher Falls, $3,500, Neil Murphy, W. H. McCarthy, Herbert Eagles, Brasher Falls; Winmark Producing Company, $50,000, Montagu Marks, Roger Prosser, D. K. Kennard, New York City; New Strand Theatre Corporation, $5,000; Elias Mayer, Louis Schneider, Jacob Elpern, New York; Silverton Amusement Corporation, $18,000, Abraham Silver, A. R. Bloomgarden, Margaret Ahern, Brooklyn; Central New York Amusement Co., Herkimer, $100,000, Charles H. Moyer, Charles T. Gloo, Robert Earl, Herkimer; Summer Gardens, Inc., $1,500, Kinderhook, F. C. Fowler, E. H. Nietsche, G. B. Wilkins, Kinderhook; Plays and Pictures, Inc., $50,000, Everett Moses, Charles B. Jones, H. W. Wack, New York City; Richton Corporation, $100,000, L. D. Wharton, Leo R. Wharton, Joseph A. McKenna, New York; Suffern Amusement Company, Suffern, $500, R. J. Davidson, Jr., H. F. Imwolde, Suffern; A. J. Miller, Ramapo; Lincoln Theatre Corporation, Dunkirk, $500, J. J. Walsh, Henry B. Boone, Marian Rocklin, Buffalo; The Arman Producing Company, $500, Arman Kaliz, Mildred Singer, Evelyn Greenfield, New York.

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Made Especially for PROJECTORS

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TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

Building Notes

J. A. McGlynn, of Wilkes-Barre, Pa., well known architect, is drawing plans for a theatre, store and apartment building on Main Street, Shickshinny. The playhouse will be 50 x 140 ft.

Arvid Kantor, of New York, president of the Peoples' Theatre Co., announced that work will be started within a week on the new Peoples' Theatre at Bethlehem, Pa. Kantor states the theatre will run pictures at 10 and 15 cents.

The Rialto, Plymouth, Pa., has suspended for the summer and during the layoff extensive repairs and innovations will be essayed. The Palace Theatre in the same town is under the Roberts management and the Rialto books will be run at the Palace, in conjunction with the cream of the dates the Palace holds, until the Rialto opens again in the fall.

The Leland, one of the largest and oldest houses in Albany, N. Y., was sold by the F. F. Proctor interests to C. H. Buckley, a real estate operator of that city. The deal involved $300,000.

The new theatre A. K. Smith is building at Quakertown, Pa., should be ready by Labor Day. The site has been cleared and work has been started upon the foundations.

The Gem Theatre, Seattle, has installed two new projectors.

Whiteside Bros., Corvallis, Wash., who have a new house under construction have purchased a Wurlitzer organ.

Port Angeles is to have a new $60,000 house, seating 1040. Mack J. Davis is owner of the house which will be named the Mack Theatre. It will have a fall opening. The Theatre Equipment Co., distributors of Powers machines have entire charge of projection and equipment.

A. S. Kolstad, of the Rialto Theatre, Hood River, Ore., has sold it.

As the result of an agreement between the Stanley Company of America, and the Nixon-Nirdlinger interests in Philadelphia, the gross receipts of the Cross Keyes and the Nixon will be pooled, and a distribution made on a 50-50 basis. One theatre which has been operated as a motion picture and vaudeville house will be devoted to stock for the summer, while the other will retain its policy of vaudeville and pictures.

The Olympia, Philadelphia, which was closed on account of the orders of the fire marshal has re-opened. Only part of the house can be occupied during the exposition of pictures until certain structural changes are made.

Harry Marsey, general manager of the General Theatres Corporation of Buffalo, has resigned. He has been succeeded by James Wallingford, who has been connected with the organization as manager of various houses.

A new theatre will soon be built in Cortland, N. Y., by Meyer Shine, it is rumored. The Capitol in Oswego was recently taken over by Shine.

The Jefferson, Auburn, N. Y., has been closed for redecoration and renovation.

All the theatres in Dunkirk, N. Y., have been taken under one operating head, the Lincoln Theatre Corporation, which has been capitalized at $500,000 with the following officers: Henry P. Lally, president; Mark F. Lally, vice-president; John J. Walsh, secretary. This new company will control the Regent, Drohen Avenue and Empire theatres.

The Miles Theatre at Scranton, Pa., has closed for the summer. The Miles will have its new entrance through the Arcade Building, installed while the place is closed.

The Lyric Theatre at Allentown, Pa., burned down in 1916, had a close call from another blaze when a cigar lighter in a pool room set the place ablaze. No damage.

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Help Wanted, 6 cents per word.
Situations Wanted, 4 cents per word.
Special rates on long time contracts.

HOUSE MANAGER

Successful advance agent desires to locate as House Manager. Fifteen years with the best. Address Box 489, South Norwalk, Conn.

PROJECTION

Maltese Cross Going?

New Swedish Invention Claims to Facilitate Projection

Great attention has lately been paid by Swedish experts to a young Swedish engineer, Axel Larsson of Älvdalen. Mr. Larsson recently exhibited in America a cinematographic machine of a new type, invented by him, which it is supposed will create an immense sensation. It goes directly against the principle which has hitherto always been the sole way used ever since the very beginning of the film business, viz.: the Maltese Cross. This has been substituted by a far larger feeding-wheel, which seizes the film with a great number of cogs at the same time, thereby insuring a perfectly quiet run.

The advantages claimed for the new machine are:

The quiet and sure feeding, which is effectuated without any knocks whatsoever, the perforation is not injured and the film cannot be broken, for which reason the risks of fires are eliminated.

The duration of the film will on this account be very much longer than it now is—a contemporaneous German invention of a method to wash away scratches in the film makes the invention still more valuable.

Thanks to this machine, damaged films may again be used.

At trials made with this machine it has proved possible to drive with films which had up to twenty perforation holes torn away, and this circumstance has not in the least effected the steady motion of the machine.

Regarding his work with the invention Larsson says:

"My idea was that the retina must have the greatest possible time to grasp the picture; further that the moving of the pictures must begin and end softly, but otherwise move quick as the lightning. While the pictures in the machines now mostly used, are standing relatively still about half the time (perhaps a little longer) and the other half part of the time is being used for the movement, my machine needs only one-tenth part of the time for the movement, while it is standing motionless nine-tenths of the time for each picture! I can increase the time for the picture still more and decrease the movement to a corresponding degree if such a procedure should prove advantageous.

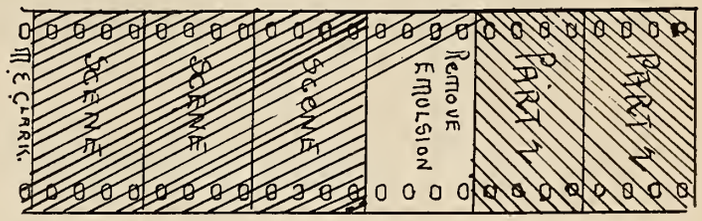
It is easy to understand that in this manner the exposition of the pictures has been entirely revolutionized. When the operator of my machine is carrying the pictures forward with about twenty cogs instead of five at the most which was previously the case that unreliableness, which before has been so common, has been entirely eliminated.

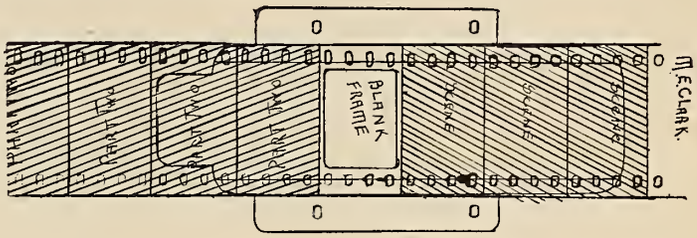
At trials made in the presence of film experts films with about twenty perforation holes torn away have been driven through the machine without the least trouble and still the picture was perfectly steady. When thirty parallel holes were missing the picture slipped up about one-third part of the height of the picture, but the film went through the feeder without any trouble whatsoever on the rollers and, not counting the insignificant sliding, the picture this time also went perfectly steady through the machine. When one knows that if only four parallel holes are missing in machines now used, it is next to impossible to use the film, which is sure to be a failure, one understands what it means that my invention can use any film rags at all and still give steady pictures.

BRIGHT IDEAS

This Department offers $2 for each practical idea submitted. It may concern any part of the theatre.

To make framing a simple and accurate task for the projectionist, without his having to bother with devising or handling framing lights, the producers of pictures could do all of this without going one step out of their way to accomplish the stupendous simply by photographing all leaders in the same manner that they would photograph inserts, black against a white background.





Through this system of leader titling, the projectionist can quickly and easily determine the frame lines and in threading the machine would place them so the aperture would come between them. By using such a method of photographing the leaders, the producers would do much to reduce lost motion and time in the booth.

Since this is not being done at the present writing, I am going to pass something on to the brethren that will do for the time being.

Moisten the frame next to the image of each reel, subject matter pertaining to the action of the picture. Hold this part of the film up to the light and carefully remove the emulsion between the frame lines; this can be done with the aid of a sharp scissors blade and the thumb, by drawing the blade across the full length of the frame.

This done when the time comes to frame the picture, threading the machine, place the blank frame directly over the aperture opening, which can be done without the aid of any light whatever except that stray light which is within the booth at all times.

Simple and easy, eh? Glad you think so, and hope the producers will help us think it all the time by giving the projectionist SERVICE in this respect.

Fraternally yours,
MAURICE E. CLARK,
Projectionist, Grenada Opera House.
P. O. Box 455, Member I. A. T. S. E., No. 590.

PROJECTIONISTS

By sending in $1 now you will get

Exhibitors Trade Review

for a year including the 1922 THEATRE EQUIPMENT DIRECTORY which will be the greatest boon and companion projectionists have ever had.

A $1 Bill Now Does The Trick

Music for the Photoplay

Conducted by NORMAN STUCKEY

Organ Music by the Ton

Very few people realize how much muscular force is expended in playing an organ composition, even when the action is electric and lighter than the action of a grand piano. One will use a muscular force of between two and four ounces in pressing every manual key, and about four pounds in pressing the pedal keys. Almost every organist uses more force than is really necessary. Accenting and the tendency to play firmly, while absolutely necessary, are apt to be overdone, and muscles of the arms and shoulders are thus made to exert an unnecessary force in addition to the force of the fingers, which is really all that is necessary.

When an organist plays the greater G minor fugue of Bach, if he plays without any over-exertion, he will use a muscular force of about 6,300 pounds, which is equivalent to lifting over three tons of coal a distance of half an inch. If he goes through various exaggerated contortions of the body in playing he will use possibly three times as much muscular force as the organist who sits still.

In playing the piano much more muscular force is necessary than in playing the manual part of organ music, as a loud chord requires more muscular force on the piano than a soft chord, while there is no difference on the organ (if the instrument has tubular or electric action). On the organ four ounces are necessary for the softest note, and only four ounces are necessary for full organ. Of course, in old organs which have tracker action, the addition of a coupler doubles the muscular force necessary, but this is not the case in modern organs. A German composer has figured that an hour's playing of Chopin's music requires a force varying from twelve to eighty-four tons.

Organists' Societies

In Los Angeles and Long Beach, Cal., the theatre organists, following the example set by the theatre organists of New York, have organized societies to promote their mutual interests.

With the increasing popularity of organs and the demand for organists to play them, a society composed exclusively of organists is necessary in cities where organists and their interests are ignored by musical unions.

In some cities it is true that the officers of unions have considered the organist and have regulated the price scale accordingly, but in many cities we find unions opposed to organs and organists, and the organists' interests are neglected.

Managers are known to be opposed to such organizations, and unions may regard a separate and distinct society, composed of organists alone, as disloyalty to the organization to which the organists may belong.

But aside from regulating hours, price-scales, the greatest object of a society of theatre organists, which cannot be ignored or belittled either by managers or unions, is the fact that such a society will improve the standard of organ playing in theatres, which, as many know, is too low at present.

In organizing such a society this fact must be made known, and, incidentally, the question of wage adjustments, better hours and other problems can be solved in an intelligent manner and without any friction or strife, which is likely to occur when a society is organized primarily for "less work and more money."

The Editor of this department will be glad to receive suggestions regarding the progress made by organists' societies, especially in cities where there are but a few theatres and where organists are confronted by unfair conditions.

Over 1,000 musicians are looking for work in Los Angeles, according to a report issued by the secretary of the Los Angeles Musicians' Union.

Creetie Ivor Van Etten has accepted a position as organist with the Atlas Amusement Co. of Milwaukee.

Under a bill which has been introduced in the House of Representatives called the Lampert Bill, music publishers and composers of music who have objected to the use of their music in motion picture theatres will have their rights clearly defined. If this bill passes, exhibitors look to a much needed relief from the present music tax.

The Society for the Publication of American Music will receive applications for the publication of original compositions for the fourth season, 1922-23, not later than Oct. 15, 1922.

About twenty-five rare autograph letters and manuscripts of Rossini, Verdi, Wagner, Gounod, Massenet and others were exhibited recently at the music show for the Caruso American Memorial Foundation, held in New York. The development of the musical arts was depicted; old musical instruments were on exhibition, including a spinet dating back to 1690, a clavichord and a harpsichord, rare Burmese and Indian instruments, and a number of old harps and violins.

An orchestra and large pipe organ are the features at the new Park Theatre, Asheville, N. C.

For the Bruce scenic, "My Country," which was shown at the Capitol Theatre, New York, S. L. Rothafel prepared a special score descriptive of waterfalls, mountain-tops from "My Country, 'Tis of Thee."

At the Stillman Theatre, Cleveland, the orchestra, under the direction of Homer Walters, featured an overture entitled "Neviniana,' which included the following numbers by Nevin: Tournament, Venetian Love Song, Gondoleria, Mighty Lak a Rose, Narcissus and the Rosary.

A new edition of the "Musical Blue Book of America" is in press, comprising a directory of 10,000 musicians in this country and Canada.

The first musical notice of Verdi has been found in the Gazzetta di Parmi of Aug. 20, 1837, as follows. "In the Parish of Croce, in San Spirito, near Busseto, there was, on the second Sunday of last month, a solemn function in honor of the B. V., under the title of the Rosario. The Philharmonicians of Busseto performed the music of the mass and vespers written by the youthful but capable composer, G. Verdi of Busseto." Verdi was, in fact, then 24 years old. His first opera, "Oberto," was written a year later.

You Can Convert Your Piano Into A Real Organ With the New

Coburn Gem Picture Player

Can be attached to your piano. Will produce perfect organ effects. Easy to play. Inexpensive. Ideal for Small Houses.

IDEAL FOR THE THEATRE WHICH WANTS BETTER MUSIC WITHOUT HEAVY EXPENSE

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For Better Music
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The Constant Appeal of Appropriate Music

The musical demands of lovers of the silent drama have become positive. The house where superior, varied music is found is the house of popularity.

For various reasons your features may not always be a success, but add the unfailing musical "atmosphere" of the Cremona Orchestra-Organ and the line at the box office becomes dependable.

No theatre organ orchestra has been developed to better meet the requirements. It is unsurpassed as a hand-played organ. It renders, besides, orchestrations selected or set to the film offering.

A double roll system permits playing by either solo roll or any standard player roll. It may be played with or without an operator. But best of all, the Cremona is not prohibitive in price to the smaller house.

Write for the whole Cremona story.

The Marquette Piano Company,
Chicago, U.S.A.

The Cremona
Theatre Orchestra-Organ

Cameraman's Department

Using the Blue Glass

Glen MacWilliams, Coogan Cameraman, Explains Proper Use of Important Device

(Continued from Last Week)

"The blue glass has been the source of much amusement to one which really understands its purpose. For instance, I receive a tremendous amount of entertainment when, as I start 'lighting up' my set, the assistant director will walk out, whip out his blue glass and very seriously gaze about the set and walk away. A few moments later a technical expert will do the same thing. Then the property man will come along and peer through the little glass—each carrying his own, mind you. And last, but far from least, some of the extras will jauntily appear beside me, carefully extract their blue glass and gaze through it for several minutes, place it back in their vest pockets and saunter off with the blue glass 'blues.' If I were not fully aware of my knowledge with the blue glass, at times, I confess, I would not know whether I were coming or going.

"The blue glass has become so vividly identified with the silent drama that many people now carry them in place of the old-time puttees and knickers. One man I know carries a blue

The camera and MacWilliams squat to glimpse Jackie

glass set in a beautiful ivory frame to which is attached a neat black silk cord. He wears this around his neck and is constantly snatching it from his pocket and peering into it, reminding me of the ubiquitous lorgnettes at the opera.

"However, if it makes them happy, I am for giving everybody a blue glass with the condition that they use it as much as they desire, but leave the final effects to one who really knows what they are used for and uses them for that purpose and that alone."

MacWilliams has been identified with the Jackie Coogan Company for some time, having photographed most of Jackie's film offerings. He has that happy combination of being both artistic and commercial—a hard thing to find in one person these days. When he started with the Coogan organization he was told that Jackie's features were to be more or less story value and that his artistic ability must be cast to one side. This he did—until announcement was made that Jackie would film "Oliver Twist." Going to Jack Coogan, Sr., he easily "sold" the starlet's father the idea that artistic photography was now necessary. Director Frank Lloyd, making the "Oliver Twist" production, likewise agreed to this.

With the Men Behind

A Series of Close-Ups of Prominent Studio Cameramen You Hear About Every Day

While Fred Niblo rehearses Anita Stewart for a close-up in "The Woman He Married," released by First National, Cameraman Dal Clawson studies the star to line-up his lighting effects

Among the productions at which MacWilliams presided with his camera, *Kismet*, starring Otis Skinner; nine features for the William Fox Corporation, five features with Alan Dwan, as many for Selznick, spent three years with Douglas Fairbanks, and is now filming the fourth Jackie Coogan production.

MacWilliams is about half-past twenty—a scholar—a student. He spends his spare time working out new ideas for the screen—new theories for camera art.

Publications of Interest to Cameramen

BASS BOOK OF CINEMA APPARATUS.—The 1922 Edition of Charles Bass's catalogue is an ever improving publication; more than a catalogue and doubly interesting. This year he devotes considerable space to the De Franne camera in its various types and his principles of cinematography, written by Bass, are as interesting as ever. He also announces that very shortly the new Bass-Diemer printer will be placed on the market. The catalogue is well worth having. Typographically it is very neat and—full of meat.

CAMERA EXCHANGE

WANTED

Portable lamps, cameras, short and long focus lenses, tripods, dissolves, printers. Barker camera for sale, Fifty Dollars. W. E. Wood, Box 15, Druid P. O., Baltimore, Md.

We buy, rent and sell motion picture and still cameras, lighting equipment, home projectors, etc. Quick turnovers. Small profits. Write—Seiden. 935 Eighth Ave., New York City.

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A reputation earned through actual achievement, to which we point and on which we ask for your consideration.

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17

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

ALBANY

MARK STRAND

"BEAUTY'S WORTH," Marion Davies (Paramount).—Picture drew only fairly well probably due to extremely hot weather.

"THE SEVENTH DAY," Richard Barthelmess (First National).—Running for the last three days of the week, drew fairly good houses. Program was braced somewhat with Charlie Chaplin in "Pay Day."

CLINTON SQUARE

"SHAME." All Star (Fox).—Ran for three days with extra exploitation. Nothing wonderful as a business getter.

"A VIRGIN PARADISE," Pearl White (Fox).—Last three days, did better.

LELAND

"WATCH YOUR STEP," All Star (Goldwyn) and "BE MY WIFE," Max Linder (Goldwyn) first three days, did capacity business. Double features are again the vogue at this house.

"THE BACHELOR DADDY," Thomas Meighan (Paramount) last three days. Good business. No extra exploitation.

ALLENTOWN, PA.

RIALTO

"BEYOND PRICE," Pearl White (Fox). Popular prices, reduction recently inaugurated, good factor in bringing in fair business.

COLONIAL

"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT," Harry C. Myers (Fox). Mark Twain authorship of story made big appeal. Spectacular end of drama played up for general run of patrons and had its own drawing power.

STRAND

"POVERTY OF RICHES," Leatrice Joy (Goldwyn). Le Roy Scott was featured as the author in the exploitation and the advertising and this pulled well among those who keep up with modern fiction. Married life drama also was used in booming picture which went across for fair results.

BETHLEHEM, PA.

LORENZ

"TILLIE," Mary Miles Minter (Realart-Paramount). This is the Moravian country and picture had points of appeal which made it go over big. Pennsylvania Dutch interested, although most of them in hostile attitude; attendance was good.

PALACE

"MY LADY'S LATCHKEY," Katherine McDonald (First National). Theatre has suffered from summer slump but is taking on pictures of good type without recent date release issue being considered. Policy O.K. as attendance is not so bad and pictures seem to take, even though not very new.

LEHIGH ORPHEUM

"TRAILIN'," Tom Mix (Fox). Good run of business for whole showing and the film was one that was heartily enjoyed by the Mix devotees.

BUFFALO

SHEA'S HIPPODROME

"THE BACHELOR DADDY," Thomas Meighan (Paramount). Audiences always flock to see Tom Meighan. He's a great favorite in this town. In spite of warm weather the box office figures were very satisfactory.

Exploitation.—Attractive newspaper ads, featuring scenes from the play. Fine lobby and electric display on front of house. Window cards. Billboards.

Short Subjects.—Larry Semon in "A Pair of Kings," A Prizma subject and Hippodrome Review.

LAFAYETTE SQUARE

"FAIR LADY," Betty Blythe (United Artists). House jammed during the showing of this picture. Betty appeared in person. The picture was well received by the audience.

Exploitation.—Management played up Betty's "Queen of Sheba" stardom in all advertising. Her name was all over the big electric signs on the front of the house. Enlarged newspaper advertising, used billboards and window cards. Betty got a lot of publicity in the papers in the way of interviews.

Short Subjects.—"Snub" Pollard comedy, Fox News and scenic.

LOEW'S STATE

"THE GREEN TEMPTATION," Betty Compson (Paramount). Following a big advertising campaign this one brought in good houses, Betty can always be relied upon to do well at the box office.

Exploitation.—Fine black and white advertising, hand drawn, lobby display, window cards, big electric display.

Short Subjects.—Hallroom comedy, Mutt & Jeff cartoon, Pathe News and scenic subject.

MARK-STRAND

"BURN 'EM UP BARNES," Johnny Hines (Affiliated Distributors). This picture, showed in connection with an Irving Cummings western and Chaplin's newest "Pay Day," helped keep business up to average during a week of warm weather.

Exploitation.—Newspaper advertising, lobby display and window cards.

Short Subjects.—Charlie Chaplin in "Pay Day," Kinograms and "Corporal Jim's Ward," an Irving Cummings western.

SHEA'S NORTH PARK

"THE BACHELOR DADDY," Thomas Meighan (Paramount). Business was fair on this one.

PALACE

"SCANDAL," Constance Talmadge revival. Business was fair.

CHICAGO

RANDOLPH

"THE LOVES OF PHARAOH," Dagny Servaes (Paramount). Despite a return of unseasonably hot weather business held up very well.

CHICAGO

"ACROSS THE CONTINENT," Wallace Reid (Paramount). Very good attendance at every performance.

ROOSEVELT

"MY OLD KENTUCKY HOME," Sigrid Holmquist (Pyramid). Business was very satisfactory.

STATE-LAKE

"GAY AND DEVILISH," Doris May (R-C). Business held up very well all week.

ROSE

"THEY LIKE 'EM ROUGH," Viola Dana (Metro). Business was good.

KANSAS CITY

LIBERTY

"GAS, OIL AND WATER," Charles Ray (First National). Ray is popular idol here and the picture did a good business for a week's run.

Short Subjects.—"Step Forward," Ben Turpin comedy, and Pathe News. Current events.

Exploitation.—Large cut of Ray used in Sunday newspaper space, along with scene of motor cars passing filling station, containing lettering at top, "Gas, Oil and Water." Also billboard and lobby display.

DORIC

"OUR MUTUAL FRIEND," Special cast (Wid Gunning). The title of this one alone attracted good crowds for a week's run.

Short Subjects.—"The Little Rascal," comedy, and International News, current events.

Exploitation.—The picture was widely advertised as "the perfect movie" and the fact that Dickens wrote for the masses was greatly played up in billboard, lobby display and newspaper space.

NEWMAN

"ACROSS THE CONTINENT," Wallace Reid (Paramount). This one was shown during the Newman's "Third An-

niversary Week" program and played to capacity houses for a week.

Current Events.—Newman News and Views.

Special Number.—"Third Anniversary Week" program, including chorus of twenty-six and elaborate stage settings.

Exploitation.—Wallace Reid and the anniversary program given equal space in newspaper, lobby display and billboard advertising.

ROYAL

"THE FOUR HORSEMEN OF THE APOCALYPSE," Rodolph Valentino (Metro). Now on its second week at popular prices and still going good.

Current Events.—Royal Screen Magazine.

Exploitation.—The production drew so well the first week that the second week of advertising consisted mostly of playing up the fact that it was the "last chance" to see the picture.

TWELFTH STREET

"THE MAN WITHOUT A COUNTRY," Special cast (American Legion Production). Did a big week's business.

Exploitation.—Campaign ticket sale made by Legion men and special appeal made to all former service men. Newspaper, billboard and lobby display space.

LOS ANGELES

CALIFORNIA

"OUT OF THE DUST" (Supreme). Only did fair business. Usual weekly advertising used without exploitation. Picture received good reviews.

SYMPHONY

"GRANDMA'S BOY," Harold Lloyd (Pathe). In the third week and still lining them up. The management reported surprise that any picture should hold up the way this has.

MISSION

"MONTE CRISTO," All star (Fox). In the third week and doing better than the second. The advertising has been reduced to normal weekly space and the boards are showing 50-24 sheets.

LOEW STATE

"GLASS HOUSES," Viola Dana (Metro). Running very good. Received good write-up in news stories and the critics gave it good reviews.

HIPPODROME

"THE HELLHOUND OF THE WEST," Dick Hatton. Good entertaining picture with vaudeville. The title a drawing card. Usual advertising.

KINEMA

"TROUBLE," Jackie Coogan (First National). In the second week and doing very good business. Buster Keaton in "The Pale Face" was the added attraction and drew good business for the two weeks run.

PANTAGES

"THE FIRE BRIDE." Fair audience picture. Extraordinary scenery was played up in newspaper review. Hallroom Boys in "The Dentist" was the added attraction with the vaudeville bill.

RIALTO

"THE GOOD PROVIDER," Vera Gordon (Paramount). In the second week and doing good business. Regular advertising used without bill boards, and no exploitation.

GRAUMAN'S

"OVER THE BORDER," Betty Compson (Paramount). Doing regular weekly business, nothing extra. Usual weekly advertising without exploitation.

ALHAMBRA

"WATCH HIM STEP," Richard Talmadge. With Charlie Chaplin in "Pay Day" as an added feature, the bill went over good.

SUPERBA

"STEP ON IT," Edward Gibson (Universal). Picture went over good. The average amount of advertising was used and the only exploitation was a worn-out flivver painted up with "See Edward Gibson at the Superba in 'Step On It.'" Mary Pickford and King Baggott in "Going Straight" was an added feature on the bill and played up in the advertising.

CLUNE'S BROADWAY

"THROUGH A GLASS WINDOW," May McAvoy (Realart). Business fair. The usual amount of advertising.

PHILADELPHIA

ALDINE

"BEYOND THE RAINBOW," All star cast (Robertson-Cole). Drew well all week in spite of adverse weather conditions. Title was well exploited, and seemed to have plenty of box office value.

Short Subjects.—Snub Pollard in "Punching the Time Clock," Prizma, "Where the Caravan Jumps Off," "Travelaughs," Aesop's Fables, and Universal News.

STANLEY

"THE BACHELOR DADDY," Thomas Meighan (Paramount). Fairly good business, with improvement the last three days. City was well covered with twenty-four sheets, playing up the star, rather than the picture.

Short Subjects.—Out of the Inkwell cartoon. "The Mosquito" scenic, "White Magic." Fox and Pathe news reels, and Topics of the Day.

ARCADIA

"SIGN OF THE JACK O' LANTERN" (Hodkinson). While the patrons seemed to feel that the picture was "nothing to rave about" it drew very satisfactory business throughout its week's run.

Short Subjects.—Buster Keaton in "My Wife's Relations," Screen Snapshots and Pathe News.

KARLTON

"THE BEAUTY SHOP," Raymond Hitchcock (Paramount). The fact that it was adapted from the stage play was largely played up in the advertising, and as a result it did very good business, although patrons were not particularly impressed with the star.

Short Subjects.—Adventures of Sherlock Holmes, "The Man with the Twisted Lip" and Pathe News.

REGENT

"THE RED PEACOCK," Pola Negri (Paramount). Picture got some little publicity on the score that it was rather risque, and had been severely cut by the censors, and the result was obvious—big business.

Short Subjects.—Special re-issue of Harold Lloyd in "Ask Father."

VICTORIA

"REPORTED MISSING," Owen Moore (Selznick). Preceded by a lot of expensive publicity, it did exceptionally fine business, and was well liked.

Short Subjects.—"My Wife's Relations," Buster Keaton, Pathe News, and Urban Movie Chats.

CAPITAL

"THE FACE BETWEEN," Bert Lytell (Metro). Star is a favorite here and picture had good drawing power throughout the week.

Short Subjects.—"Cold Feet," Christie Comedy, "Snow Birds," scenic, Kinograms, and Topics of the Day.

SEATTLE, WASH.

COLISEUM

"THE SIGN OF THE ROSE," George Beban. Took audiences by storm. Dramatic appeal of thirty minute act with setting of flower shop scene with original company, tremendous.

Exploitation.—Extra newspaper space, billboards, window cards, lobby display.

Short Subjects.—Pathe News, Kinograms, Mermaid Comedy.

STRAND

"BACK PAY," Seena Owen (Paramount). Average audiences.

Exploitation.—Regular newspaper, lobby and window cards, billboards.

Short Subjects.—"The One Man Reunion," Tony Sarg Almanac, Kinograms, Wilderness Tale, scenic with Albert Nightingale in trumpet solo, "Bonnie Sweet Bessie."

LIBERTY

"NORTH OF THE RIO GRANDE," Jack Holt (Paramount). Stars popular here. Business good.

Exploitation.—Billboards, lobby, window cards and newspaper advertising.

Short Subjects.—"Step Forward," Ben Turpin comedy, Sunset-Burrud scenic, "The Desert's Spring Song," Liberty News.

BLUE MOUSE

"REPORTED MISSING," Owen Moore (Selznick). Excellent business. All Seattle laughing at it.

Exploitation.—Newspaper advertising, Billboards and lobby display with illuminated frames.

Short Subjects.—"The Boy Scouts of America," Aesop's Fable, news.

COLUMBIA

First Half.

"KISSED," Marie Prevost (Universal). Fair business. "Going Straight," old-timer with King Baggot and Mary Pickford, "Horse Tears," starring Queenie horse, International News.

Last Half.

"THE MAN WHO MARRIED HIS OWN WIFE," Frank Mayo (Universal). Average audiences.

Exploitation.—Usual newspaper space, lobby display.

Short Subjects.—"Live Wires," with Brownie dog, International News.

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

Tracks

A Noble Johnson Production, Released Through Pathe. Story and Scenario by L. V. Jefferson. Cameraman Not Credited. Directed by Joseph J. Franz. Length, Six Reels.

CAST AND SYNOPSIS

Norman Draper, Bill Patton; Elicia Valverde, Beatrice Burnham; Leon Serrano, Noble Johnson; Marcos Valverde, Francois Dumas; Jack Bess, J. Farrold McDonald.

A reward is offered for the capture of horse thieves who have puzzled the community of cow tracks in every trail of horses stolen. Leon Serrano, newly sworn in deputy is loud in his assertions that he will catch the thieves. Time passes and he realizes that the people will soon demand a victim. He arrests an old man who has innocently bought one of the stolen horses from the thieves. The cowboys are about to lynch him when he is recognized and rescued by Draper, a ranger, who has also been sent to round up the thieves and who is a rival to Leon for the hand of Elicia, the daughter of a wealthy ranchman. From the old man Draper learns in which direction the thieves have gone and they are captured. They confess that Leon is their leader, and has used cloven hoofs on his horse. Draper takes Leon as his prisoner and gives the reward to the old man, while he himself is sufficiently rewarded in winning the hand of the girl.

Tracks is a Western story that has been made by combining various episodes of sentimentality, treachery and bits of comedy. It is well done and creates some good thrills. After the first few feet of sob stuff that is more or less given in a semi-prologue fashion, the story develops a good mystery strain and introduces in spots some fairly essential comedy. The plot has to do with the capture of horse thieves, who have been operating in that particular section, and although cattle rustlers and their ensuing stories have occupied a good many reels of the present day films, this one should not fall short of turning out to be a well received attraction.

Points of Appeal. — The first scenes, taken in the storm, are effectively done. The very human treatment that has been given the story is good. There are some nice ranch scenes and some of the unusual shots of the barren Western country. The mystery of the cloven hoof tracks keeps the interest alive and is a means of getting in the necessary thrills.

Cast.—A very good and natural cast has been chosen here to handle the story. Bill Patton is a pleasing hero for this type of picture. Edith Roberts, as Elicia, is rather good in her role, and Noble Johnson makes a convincing villain. J. Farrold McDonald, who takes the role of the old man, is appealing and readily wins the sympathy of his audience.

Photography, Lighting, Direction.—Good, clear sets, with ample lighting. The rainstorm has been admirably photographed in the early part of the first reel. Continuity is sometimes slightly confusing, but generally the picture is easily followed. Direction good.

The Son of the Wolf

Released Through R-C Pictures Corp. Story by Jack London. Scenario by W. Heywood. Cameraman Not Credited. Directed by Norman Dawn. Length, 4,970 Feet.

CAST AND SYNOPSIS

Scruff Mackenzie, Wheeler Oakman; Chook-Ra, Edith Roberts; Father Roubeau, Sam Allen; Harrington, Ashley Cooper; Malemute Kid, Fred Kohler; Chief Thling Tinner, Thomas Jefferson; The Bear, Fred Stanton, The Fox, Arthur Jasmine; Shaman, William Eagle Eye.

When Scruff Mackenzie arrives at his quarters he announces his intentions of seeking out a wife. A few days later he meets Father Roubeau, the priest, and his Indian ward, Chook-Ra. Scruff's treacherous partner seeks to put him out of the way, and releases a snow slide that comes very near sending these three, who had just met, to their death. But Scruff succeeds in getting them out of the path in time. He falls in love with the girl, but the priest refuses to marry them until her father consents. Scruff leaves for the nearest town to purchase some gifts for Chook-Ra. While there he becomes infatuated with a dancer. Chook-Ra learns of this and goes to win him back. Her father, the chief of the tribe, arrives and forces her to go back with him to her own people. Scruff follows, and after a battle with knives against one of her warrior suitors wins her for himself.

This story of Jack London's has been interestingly told in the screen version, *The Son of the Wolf*. It is done amidst picturesque surroundings and the film has a variety of splendid shots of mountains, waterfalls and snow-covered trails. The picture possesses that certain appeal that the author has always tucked into his stories and in a likeable manner attains a pleasant and somewhat thrilling climax.

Points of Appeal.—This type of story usually goes over best with the scout members of the family, although it has enough of the satisfactory love element and a sufficiently big theme to hold the attention of the elders. The male members of the Indian tribe, whose warpaint resembles a first-aid bandage for a broken nose, are of a species that is rather unfamiliar, though very probably authentic, and give some of their characteristic dances.

Cast. — Wheeler Oakman, as Scruff Mackenzie, the frontiersman, is of a good, rugged type, and gives a regular "he-man" performance. Edith Roberts, as Chook-Ra, the Indian maiden, is pleasing. Other members of the cast contribute good support.

Photography, Lighting, Direction.—The photography throughout the picture is of the best. There are occasionally some shots that show true genius and artistry. Lighting good. Continuity of the story is evenly done and well directed.

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
Cardigan (Messmore Kendall)	7,000*
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	5,000*
Daring Dangers (Cliff Smith)	5,000*
Jan of the Big Snows (J. Oliver Curwood)	5,000*
The Cradle Buster (Tuttle Walter)	6,000*
Bluebeard, Jr. (Jas Livingston)	5,000*
The Lying Truth (Marion Fairfax)	6,000*
Sisters (International Film)	7,000*
The Hidden Woman (Nanuet Am. Corp.)	5,000*
My Old Kentucky Home (Pyramid Pictures)	6,000*
Man's Law and God's (Finis Fox)	5,000*
The Three Buckaroos (Fred Balshofer)	5,000*
The Pillagers (Louis Wm. Chaudet)	6,000*
Destiny's Isle (Wm. P. S. Earle)	6,000*
False Fronts (Herold Bros.)	6,000*
The Mohican's Daughter (S. E. V. Taylor)	6,000*
His Wife's Husband (Pyramid)	6,000*
The Great Alone (West Coast Films)	6,000*
Me and My Gal (Welsh-Pearson)	5,000*
Queen of the Moulin Rouge (Pyramid Pictures)	6,000
Moongold (Will Bradley)	2,000

ASSOCIATED PHOTOPLAYS, INC.

SPENCER PRODUCTIONS

The Wolverine (Helen Gibson)	4,921

CLIFF SMITH PRODUCTIONS

Western Hearts (Art Station and Josie Sedgwick)	4,711
Crossing Trails (Pete Morrison)	4,539

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES

The Rider of the King Log (Special)	5,000*
The Road to London (Bryant Washburn)	5,000*
Sin of Martha Queed, The (Alan Dwan Prod.)	6,000*
Marry the Poor Girl (Mr. and Mrs. Carter De Haven)	6,000*
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*

HAROLD LLOYD COMEDIES

Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*

PLAYGOERS PICTURES, INC.

Across the Divide (J. P. McGowan)	5,200*
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Annee of Little Smoky (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES

Her Own Money (Ethel Clayton)	4,981
Midnight (Constance Binny-Realart Prod)	4,653
The Red Peacock (Pola Negri)	6,735
A Game Chicken (Bebe Daniels-Realart Prod.)	4,748
Travelin' On (William S. Hart)	6,267
Forever (George Fitzmaurince Prod.)	7,236
The Mistress of the World (Chapter 1) (Spec. Prod.)	5,647
The World's Champion (Wallace Reid)	5,030
The Mistress of the World (Chapter 2) (Spec. Prod.)	5,275
Her Husband's Trademark (Gloria Swanson)	5,101
Bobbed Hair (Wanda Hawley) (Realart)	4,395
Fool's Paradise (Cecil B. DeMille Prod.)	8,681
The Mistress of the World (Chapter 3) (Spec. Prod.)	5,061
The Heart Specialist (Mary Miles Minter-Realart)	4,768
Beauty's Worth (Marion Davies-Cosmopolitan)	6,751
The Mistress of the World (Chapter 4) (Spec. Prod.)	3,825
The Green Temptation (Betty Compson)	6,165
Through a Glass Window (May McAvoy-Realart)	4,490
Find the Woman (Cosmopolitan)	5,144
The Cradle (Ethel Clayton)	4,698
The Sleep Walker (Constance Binney-Realart)	4,530
Bought and Paid For (Wm. de Mille-Ayres-Holt)	5,601
The Devil's Pawn (Pola Negri)	4,712
The Crimson Challenge (Dorothy Dalton)	4,942
The Truthful Liar (Wanda Hawley-Realart)	5,243
The Spanish Jade (John S. Robertson Prod.)	5,111
Is Matrimony a Failure? (J. Cruze-All Star Prod.)	5,612
The Good Provider (Cosmopolitan)	7,753
Beyond the Rocks (Gloria Swanson-Sam Wood Prod.)	6,740
The Wife Trap (UFA Prod)	5,207

*Approximately

	Footage
The Beauty Shop (Cosmopolitan Prod.)	6,536
North of the Rio Grande (Jack Holt-Bebe Daniels)	4,770
The Man From Home (George Fitzmaurice Prod.)	6,895
The Ordeal (Agnes Ayres)	4,592
The Bachelor Daddy (Thomas Meighan)	6,229
Across the Continent (Wallace Reid)	5,502
Over the Border (Penrhyn Stanlaws-Compson-Moore	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	????
The Eyes of the Mummy (Pola Negri)	3,805

REALART PICTURES
(Through Famous Players-Lasky)

STAR PRODUCTIONS

Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FIRST NATIONAL

Molly O (Mack Sennet-Mabel Normand)	7,558
The Silent Call (Trimble-Murphin Prod.)	6,784
Hail the Woman (Ince Prod.)	7,222
The Sea Lion (Bosworth Prod.)	4,367
Her Mad Bargain (Anita Stewart)	5,491
Woman's Side (Katherine MacDonald)	????
Love's Redemption (Norma Talmadge)	5,889
The Beautiful Liar (Katherine MacDonald)	5,030
My Boy (Jackie Coogan)	4,967
Shattered Idols (Frothingham Production)	5,850
The Cave Girl (Special)	4,405
The Seventh Day (Richard Barthelmess)	5,335
The Song of Life (John Stahl)	6,920
Red Hot Romance (Emerson-Loos Prod.)	6,055
The Barnstormer (Charles Ray)	5,300
Penrod (Wesley Barry) (Neilan Prod.)	8,037
The Rosary (Selig-Rorke Production)	7,045
The Woman's Side (Katherine MacDonald)	5,366
Polly of the Follies (Constance Talmadge)	6,467
A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine MacDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422

ASSOCIATED PRODUCERS
(Through First National)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055*
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicans (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000

FOX FILM CORPORATION

SPECIAL

Over the Hill	10,500
A Virgin Paradise	7,781
A Connecticut Yankee in King Arthur's Court	8,000*
Thunderclap	6,724
Shame	8,231
Perjury	8,373
Footfalls	8,068
The Last Trial	6,355
Queen of Sheba	9,599

WILLIAM FARNUM SERIES

His Great Sacrifice	6,282
Stage Romance, A	6,416
Shackles of Gold	????

PEARL WHITE SERIES

Beyond Price	6,237
Any Wife	4,597
Broadway Peacock, The	4,380
Without Fear	4,406

TOM MIX SERIES

A Ridin' Romeo	4,747
The Big Town Round-Up	4,250
After Your Own Heart	4,244
The Night Horsemen	4,993
The Rough Diamond	4,458
Trailin'	4,355
Sky-High	4,546
Chasing the Moon	5,092
Up and Going	4,525
The Fighting Streak	????

CHARLES JONES SERIES

	Footage
To a Finish	4,000*
Bar Nothin'	4,311
Ridin' With Death	4,175
Pardon My Nerve	4,484
Western Speed	????

DUSTIN FARNUM SERIES

The Primal Law	4,320
The Devil Within	5,997
Iron to Gold	4,515

WILLIAM RUSSELL SERIES

Desert Blossoms	4,175
The Roof Tree	4,409
Strength of the Pines	4,382
Money to Burn	????

SHIRLEY MASON SERIES

Ever Since Eve	4,531
Queenie	5,147
Jackie	4,943
Little Miss Smiles	4,834
The Ragged Heiress	4,888

JOHN GILBERT SERIES

Gleam O' Dawn	4,178
Arabian Love	????

TWENTIETH CENTURY PICTURES

Bucking the Line (Maurice Flynn)	4,544
The Jolt (Murphy-Walker)	4,835
Winning With Wits (Barbara Belford)	4,435
Whatever She Wants (Eileen Percy)	4,616
Smiles Are Trump (Maurice Flynn)	4,049
Extra! Extra! (Walker-Murphy)	4,160
Elope If You Must (Eileen Percy)	4,995

WID GUNNING, INC.

What Do Men Want? (Claire Windsor)	6,141
Our Mutual Friend (All Star)	7,698
White Hands (Hobart Bosworth)	5,654
The Blot (Claire Windsor)	7,121
Quo Vadis (All Star)	5,884
Girl From God's Country (Nell Shipman)	6,957
Old Oaken Bucket (All Star)	5,098
Good to Evil (Lucy Doraine)	4,951

ENTERTAINMENT SERIES

The Fire Bride	5,000*
The Madness of Love	5,000*
Alias Phil Kennedy	5,000*
The Blonde Vampire	5,000*
Foolish Monte Carlo	5,000*
The Bootleggers	5,000*
The Love Nest	5,000*
Don't Blame Your Children	5,000*
Mrs. Dane's Confession	5,000*
The Blue Mountain Mystery	5,000*

GOLDWYN PICTURES

For Those We Love	5,752
The Invisible Power	6,613
Dangerous Curve Ahead	5,503
The Old Nest (Mary Alden)	7,250
Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON

The Sagebrusher (All Star)	6,000*
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*

ZANE GREY PICTURES

The Riders of the Dawn (All Star)	6,180
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500

J. PARKER READ

The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208

DIETRICH BECK, INC.

The Harvest Moon (Doris Kenyon)	5,480

ART CO. PRODUCTIONS

Cynthia-of-the-Minute (Leah Baird)	5,634

ROBERT BRUNTON

The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph J. Dowling)	5,965

JOSEPH LEVERING

His Temporary Wife (Rubye De Remer)	5,329

DIAL FILM

The Tiger's Coat (Myrtle Stedman)	4,430

A Woman of No Importance

Select Photoplay in Five Parts. Adapted from the Play by Oscar Wilde. Director, Dennison Clift. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

George Harford, Milton Rosmer; Sir Thomas Harford, M. Gray Murray; Lady Cecelia, Hetta Bartlett; Elise Farquhar, Gwen Carton; Mrs. Arbuthnot, Fay Compton; Her Father, Henry Vibart; Gerald Arbuthnot, Ward McAllister; Lady Hunstanton, Daisy Campbell; Hester Worsley, Lillian Walker; Lady Rufford, Julie Hartley-Milburn.

Twenty years before the play opens Mrs. Arbuthnot was betrayed by John Harford, who cast her aside, despite her trust in him, as a "woman of no importance." During those twenty years she had struggled valiantly to bring up her son in ignorance of the cloud on his name. Gerald, the son, has been equipped with a fine education and has prepared for diplomatic service. He receives an offer of the post of secretary to a Lord Illington, who proves to be the former John Harford. Mrs. Arbuthnot pleads with Illington to leave her her son, but he reminds her that she has brought him up in a manner to make him a severe judge of her past. She then tells Gerald her case as though the chief figure was another woman and learns that he is indeed harsh and stern toward women who have received the treatment Mrs. Arbuthnot suffered at the hands of Harford, now Lord Illington. While she is discussing this with Gerald, the latter's sweetheart, an American heiress, rushes into the room and denounces Lord Illington for having attempted to kiss her. Gerald is furious and threatens to kill Illington, so that Mrs. Arbuthnot is forced to tell him that Illington is his father. Gerald is floored at this revelation, but he becomes determined to make Lord Illington marry his mother and recognize him. But Mrs. Arbuthnot refuses and as the facts offset her own rather Puritan ideas, the American heiress agrees with the mother and is satisfied to become Gerald's wife despite his lack of a name, and so Mrs. Arbuthnot triumphs in the end.

Oscar Wilde's more sinned against than sinning Mrs. Arbuthnot becomes a sympathetic and rather effective screen character as she is portrayed in the five-part photoplay version of *A Woman of No Importance*. To be sure, the prototypes of this victim of the now well-worn "double standard" have graced the picture screens in great profusion and variety since the dawn of the photoplay, but for all that there is still some appeal and dramatic effectiveness in the personage, and a good portion of it is achieved in this filmed-in-England Selznick production. It was not to be expected that the flashing wit of Wilde would be present in a screen presentation of his work and, while *A Woman of No Importance* in this guise is merely a drama of plot and plot only, the characters are portrayed with a semblance of reality and the play makes interesting fare. It is worked rather effectively to its one really strong dramatic scene, in which Mrs. Arbuthnot is forced to reveal her past to her son.

Points of Appeal.—The wronged heroine is a sympathetic figure despite the conventional character of the play and with the maternal-affection element added to her side should have no difficulty in enlisting the interest of the average audience. Thus it is a play capable of getting on on its own without the introduction of anything spectacular in the way of scenic effect or stirring melodrama.

Cast.—Fay Compton as Mrs. Arbuthnot is a person of no little personal charm and beauty and in a restrained sort of way realizes the better portion of her opportunities. The other members of the cast do good work in support of the leading figure and as a whole the company imparts life to the people of the story. They are all too talkative in their foreground scenes and so seem to rely more upon the technique of the stage than the studio. This, however, is a fault they overcome in holding consistently to their portrayals and attaining ultimate success.

Photography, Lighting, Direction.—The settings and locations go a bit beyond being merely adequate and there are some examples of fine interiors and pleasant garden scenes. The photography is clear and has tone. The director permitted too slow a pace to the work of the early portions of the play but his work generally must be classed as good. Some few fragments of the original lines are found in the titles and they are a delight in contrast to those in which the inclination to rant is too strongly evident.

Lights of the Desert

Released by Fox. Story by Gladys E. Johnson. Scenario by Paul Schofield. Cameraman, John Arnold. Directed by Harry Beaumont.

CAST AND SYNOPSIS

Yvonne Laraby, Shirley Mason; Clay Truxall, Allan Forrest; Andrew Reed, Edward Burns; Slim Saunders, James Mason; Marie Curtis, Andree Tourneur; Ma Curtis, Josephine Crowell; Susan Gallant, Lillian Langdon.

A cheap theatrical company stranded in a little Nevada town makes up a purse among themselves to get back to Frisco. Reed, a young native, contributes, but takes Yvonne Laraby, the ingenue, aside and asks her to marry him. She says she will give him her answer in the morning. In the hotel lobby she repulses the advances of the village masher, Slim Saunders. On the way to her room she is recognized by Clay Truxall, owner of the local oil well. The young man goes up to her room and is seen entering by Saunders. Yvonne tells him that she wants to marry Reed, his foreman, and Truxall, himself in love with her, offers her a position pending her marriage. A few days later at a community ball Saunders forces her to admit that she had entertained Truxall in her room. Reed leaves her flat. The gossips triumph and Truxall takes her home. Two trouble makers head a gang to run the oil man out of town. They persuade Reed to join them, but when he learns that they intend to tar and feather him he refuses. Yvonne learning of the intentions of the gang rushes ahead to warn Truxall. He bravely faces the mob, but is about to be overcome when Yvonne's landlady, a Western Amazon, arrives with the sheriff and disperses them. Yvonne, won by Truxall's courage and chivalry, accepts his love and persuades Reed to go back to his faithful village sweetheart, whom he had deserted for her.

The latest Fox release, *Lights of the Desert*, is the type of picture that will have a rather wide appeal. The story has no special novelty (unless the characterization of the Western Amazon might be termed as such), and is without subtlety of any kind, but it is direct and human, and builds steadily to its climaxes. The characters are well drawn and contrasted. The motivations and their reactions on each other are natural and one feels that it is real life, breezy and fairly stimulating. There is good suspense and the interest is never allowed to lag. This type of story is frequently seen, but the splendid manner in which this particular one has been handled makes it a worth-while attraction.

Points of Appeal. — The emotional episodes are genuine and are not overdone. They are happily broken by contrasting comedy. The race of the girl to reach Truxall and warn him before the arrival of the gang is thrilling. The portrayal of the mannish landlady is one that will amuse.

Cast. — Admirers of Shirley Mason will be delighted with her acting in this role. She has numerous occasions in which to show her ability and charming mannerisms in the various situations. Allan Forrest, as Clay Truxall, acts the thoroughbred in every move and expression. All other members of the cast do splendidly and are entitled to their well-earned commendation.

Photography, Lighting, Direction.—The photography is generally clear. The outdoor scenes are expansive and interesting Western country. Interiors suitable. Lighting at most times good. Direction unforced and true to type.

GUIDE TO FEATURE RELEASES—Cont'd

	Footage
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
LEWIS TRACY	
The Silent Barrier (Sheldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Down Home (All Star)	6,335
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800
HUGO BALLIN PROD.	
Pagan Love (Rockliffe Fellows and Mabel Ballin)	6,000*
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
The Luxury Tax (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
ROCKET FILM CORP.	
The Truant Husband (All Star)	5,000*
Keeping Up With Lizzie (Enid Bennett)	6,000*
RENCO FILM CORP.	
Lavender and Old Lace (Marguerite Snow)	5,770
At the Sign of the Jack O'Lantern (All Star)	5,193
WARD LASCELLE PRODUCTIONS	
Rip Van Winkle (All Star)	6,700
WINNIPEG PRODUCTIONS, LTD.	
God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*
HOLTRE PRODUCTIONS	
French Heels (Irene Castle)	5,500

METRO PICTURES CORP.

NAZIMOVA	
The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600
METRO CLASSICS, Inc. (Special)	
Life's Darn Funny (Viola Dana)	5,741
Big Game (May Allison)	5,333
A Trip to Paradise (Bert Lytell)	5,510
The Match Breaker (Viola Dana)	6,000*
Hole in the Wall, The (Alice Lake)	6,000*
Idle Rich, The (Bert Lytell)	6,000*
Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villains (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Believing (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000*
Sherlock Brown (Bert Lytell)	6,000*
MAURICE TOURNEUR PROD.	
The Great Redeemer (All Star Cast)	5,005
TAYLOR HOLMES PROD.	
Nothing But the Truth	5,639
The Very Idea	5,212
Nothing But Lies	4,882
C. E. SHURTLEFF PROD.	
The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670
S. L. PRODUCTIONS	
Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*
ROLAND WEST PROD.	
The Silver Lining (Jewel Carmen)	5,846
HOPE HAMPTON PROD.	
A Modern Salome (Hope Hampton)	5,280
WILLIAM DESMOND PROD.	
Fightin' Mad (Special Cast)	6,000*
REX INGRAM PROD.	
Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497
TIFFANY PROD.	
Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

NATIONAL EXCHANGES, INC.

Welcome Children (Elsie Albert)	5 reels
Shadows of the West (Hedda Nova)	5 reels
The Lotus Blossom (Tully Marshall)	6 reels

PATHE EXCHANGES, INC.

Dice of Destiny (H. B. Warner)	6,000*
Her Unwilling Husband (Blanche Sweet)	5,000*

*Approximately

	Footage
The Empire of Diamonds	6,000*
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*

PIONEER FILM CORP.

Indiscretion (Florence Reed, Lionel Atwill, Gareth Hughes)	6,000*
Oh Mary Be Careful (Madge Kennedy)	6,000*
The Crimson Cross (Vandyke Brooks)	5,000*
The Forgotten Woman (Pauline Starke)	6,000*
A Millionaire for a Day (Arthur Guy Empey)	5,000*
Beyond the Crossroad (Ora Carew)	6,000*
In Society (Edith Roberts)	5,000*
Wise Husbands (Gail Kane, J. Herbert Frank)	6,000*
The Leech (Claire Whitney)	6,000*
His Brother's Keeper (Martha Mansfield, Rogers Lytton, Gladden James)	6,000*
The Barbarian (Monroe Salisbury)	6,000*
A Man There Was (Victor Seastrom)	6,000*
Idle Hands (Gail Kane)	6,000*
Out of the Depths (Violet Mersereau)	6,000*
Finder's Keepers (Violet Mersereau)	6,000*

R-C PICTURES

Where Lights Are Low (Sessue Hayakawa)	5,810
Live and Let Live (Wm. Christy Cabanne)	5,900
Salvage (Pauline Frederick)	6,450
The Foolish Age (Doris May)	4,500
The Barricade (Cabanne Prod.)	6,170
The Swamp (Sessue Hayakawa)	5,600
Lure of the Jade (Pauline Frederick)	5,935
Possession (Mercaton Prod.)	6,550
The Duke of Chimney Butte (Fred Stone)	4,600
Silent Years (J. L. Gasnier)	6,056
At the Stage Door (Cabanne)	6,300
Eden and Return (Doris May)	4,831
Five Days to Live (Sessue Hayakawa)	5,356
Two Kinds of Women (Pauline Frederick)	????
Billy Jim (Fred Stone)	5,032
Why Men Forget (Special Cast)	5,299
The Call of Home (J. L. Gasnier)	5,220
Beyond the Rainbow (Cabanne Prod)	6,500
Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	????
Gay and Devilish (Doris May)	????

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES	
Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????
EUGENE O'BRIEN STAR SERIES	
Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????
CONWAY TEARLE SERIES	
Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????
OWEN MOORE STAR SERIES	
The Chickens in the Case	5,261
A Divorce of Convenience	5,000*
SPECIAL PRODUCTIONS	
The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????
SELECT PICTURES	
Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*
REPUBLIC FEATURES	
The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????
REVIVALS	
The Lone Wolf (Hazel Dawn and Bert Lytell)	5,158

	Footage
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000*
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge)	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Talmadge)	5,000*

UNITED ARTISTS CORP.

The Mark of Zorro (Douglas Fairbanks)	7,800
The Love Flower (D. W. Griffith Prod.)	6,800
The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES	
Outside the Law (Priscilla Dean)	6,000*
Reputation (Priscilla Dean)	6,500
No Woman Knows	7,000*
The Fox (Harry Carey)	6,941
Conflict (Priscilla Dean)	6,205
Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	6,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
UNIVERSAL FEATURES	
Dr. Jim (Frank Mayo)	4,474
A Parisian Scandal (Marie Prevost)	4,739
The Fire Eater (Hoot Gibson)	4,880
Cheated Hearts (Herbert Rawlinson)	4,415
Shattered Dreams (Miss Dupont)	4,878
Cupid Incog (Marie Prevost)	5,000*
The Guttersnipe (Gladys Walton)	4,225
Across the Dead Line (Frank Mayo)	4,886
The Scrapper (Herbert Rawlinson)	????
Headin' West (Hoot Gibson)	????
The Golden Gallows (Miss Dupont)	5,000*
Tracked to Earth (Frank Mayo)	5,000*
The Wise Kid (Gladys Walton)	5,000*
Wild Honey (Priscilla Dean)	7,000*
The Dangerous Little Demon (Marie Prevost)	5,000*
The Bear Cat (Hoot Gibson)	5,000*
The Man Under Cover (Herbert Rawlinson)	5,000*
A Wonderful Wife (Miss Dupont)	5,000*
The Man Who Married His Own Wife (Frank Mayo)	5,000*
Second Hand Rose (Gladys Walton)	5,000*
Kissed (Marie Prevost)	5,000*
Step On It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
The Trouper (Gladys Walton)	5,000*
Her Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*
MAE MURRAY SPECIAL PRODUCTION	
The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES	
The Son of Wallingford	7,851
Flower of the North	7,236
The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
ALICE JOYCE PROD.	
The Scarab Ring	5,598
The Inner Chamber	5,951
CORINNE GRIFFITH PROD.	
The Single Track	5,000*
Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
EARLE WILLIAMS PROD.	
Three Sevens	5,000*
The Man From Downing Street	5,000*
Restless Souls	5,000*
ANTONIO MORENO PROD.	
The Secret of the Hills	4,900
A Guilty Conscience	5,000*
ALICE CALHOUN PROD.	
The Matrimonial Web	4,970
Rainbow	5,000*
The Little Minister	6,000*
The Angels of Crooked Street	5,000*
WILLIAM DUNCAN PROD.	
Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

Nanook of the North

A Pathe Picture. Produced by Robert J. Flaherty, F. R. G. S. Footage, 5,757 Feet.

THE CAST

By Themselves—Nanook the Bear, Nyla the Smiling One, Alice, Cunayou and Comock. Huskies, walruses, seals, white foxes and salmon.

In the ordinary acceptance *Nanook* is not a photoplay, but it has high claims to rank as a photodrama; for surely it is a series of actions that, considered collectively, possesses dramatic unity. *Nanook* is not fiction. It is life in its most primitive environment; life that is sustained by flesh alone, minus vegetables; life as it is found on the eastern shores of Hudson Bay and a couple of hundred miles south of Hudson's Strait.

Mr. Flaherty has taken for the centers of interest in his remarkable tale the members of a family, the head of which is Nanook, a mighty hunter, a man not without honor in his own country. And it is safe to say long before this epic of the North has completed its appointed rounds he will be not without honor in any country, in any country at least where there is a projection machine and where there is respect for men and women who victoriously combat nature in its most savage forms.

Five thousand persons in the Capitol Monday night sat in deep silence through the unfolding of the story of Nanook, except on those occasions when they were moved to mirth or to applause. Let us cite just one instance of the latter manifestation. Nanook and his family, with their dogs and belongings, find it necessary while on a trek to erect a shelter.

The head of the family with his knife of walrus ivory carves out blocks of snow about two feet by four, and perhaps a half foot thick, and constructs an igloo—in shape resembling the half of an egg—with a perfectly curved top. Nyla, the Smiling One, his wife, with the unclothed infant snuggled Indian fashion in the "parka" at her shoulders, follows the artisan as he builds and with snow closes the chinks.

The final block in place, Nanook cuts his way out, creating a door. Then, with his harpoon, he chops a piece of crystal-like ice perhaps eighteen inches square and three inches thick. In the side of the igloo he removes a section of snow of equivalent size, inserts the ice, and gazing into the sky to get a slant at the angle of the sun places the bit of removed snow so that it may serve as a reflector for the window he has put in his house.

The structure has been built within an hour. Twice in succession the house applauded this incident. And this writer knows, because he sat through a second showing.

The picture opens with a laugh. Nanook, in his frail kyak, comes ashore. He slowly extracts his bulky figure from the only part of the craft that is unhooded, picks up a youngster that is stretched across the forward "deck" and puts him ashore. Then from the "hold" he extracts Nyla, followed by several others, and finally by a tiny husky. It resembles legerdemain.

Among the incidents that stand out are the capture of the walrus, in spite of the aid given the two-ton brute by his mate; the battle of strength between Nanook and the great seal, speared through the ice; the trapping of the white fox under the snow; the fight between the master dog and one of his companions who disputes his leadership—an animated leaf out of *The Call of the Wild;* spearing salmon through the open ice; trekking over piled up ice and snow where two miles may be a day's journey; the scenes in the gathering dusk of the swirling, blinding snow—with no aeroplane motor to accelerate it.

Nanook, chief of the three hundred Itivimuits who inhabit a territory nearly as large as England, is a real screen hero, and apparently a very happy one. May his tribe increase.

Entertainment? Rare. Photography? Superb.

Out of the Silent North

Released by Universal. Story by Harry Sinclair Drago and Joseph Noel. Scenario by Wallace Clifton. Cameraman, Arch Reeves. Directed by William Worthington. Length, 4,211 Feet.

CAST AND SYNOPSIS

Pierre Baptiste, Frank Mayo; Marcette Vallois, Barbara Bedford; Andre Vallois, Lionel Belmore; Ashleigh Nefferton, Frank Leigh; Reginald Stannard, Harris Gordon; Pete Bellew, Christian J. Frank; Jean Cour, Frank Lanning; Mattigami, Louis Rivera; "Lazy" Lester, Dick Lareno.

Pierre Baptiste, a young French Canadian, lived in a distant outpost of civilization, loving Marcette, daughter of old Andre Vallois, the only store keeper. Reginald Stannard, a polished young Englishman, comes to that country seeking a gold claim left by his father. The girl is charmed by the genteel stranger and asks Pierre to guard Stannard on his prospecting trip. The two strike a rich vein of gold and are working feverishly against the coming of winter, when Stannard is accidentally injured. Pierre brings him back to the trading post and returns to safeguard their mine. Nefferton, a renegade white, secretly files on their claim and comes to dispossess Pierre, who sees from their map that they have the location wrong. He slips away to the land office to file on it properly for Stannard and himself. Nefferton and his friends give chase, but after a fight on the trail, Pierre wins out. Returning to Marcette and Stannard, Pierre learns the temporary infatuation has passed and that she really loves him. He has shown his bigness in befriending and protecting the man he thought had thwarted his fondest desires.

Out of the Silent North is a regulation photoplay with a plot that is built up around a self-sacrificing half-breed, a girl and a villain. Most of the action is centered about a gold mine in the far North. The scenes, most of them blanketed in heavy snow, are both beautiful and cooling and should prove to be a welcome summer attraction. The picture does not contain any particularly big thrills but progresses through several anti-climaxes to a fairly speedy closing. Although offering no strikingly original situations, the story gives good and satisfactory entertainment.

Points of Appeal.—The principal appeal in the picture will be its many charming settings. The shots of the snow-clad country will please. The hero of the story wins over his audience with his big-heartedness and to the satisfaction of all finally wins the girl for whom he has risked so much. It is sort of semi-pathetic and touched up in parts with bits of comedy.

Cast.—Frank Mayo is a good type for the half-breed hero. His acting is natural and a role of this kind seems to suit him better than some of the society parts he has been doing. Barbara Bedford is appealing as the French-Canadian girl. Frank Leigh, as Nefferton, the villain, is satisfactory although he is not as much in evidence as the usual villain. Support is good.

Photography, Lighting, Direction.—Pleasing effects have been obtained through all of the picture. The interiors are well supplied with light. The outdoor scenes are attractively done. Direction O. K.

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES
Made in the Kitchen ..... 2 reels
She Sighed by the Seaside ..... 2 reels
Call a Cop ..... 2 reels

BEN TURPIN COMEDIES
Love's Outcast ..... 2 reels

EDUCATIONAL FILM CORP. OF AMERICA

CAMPBELL COMEDIES
Monkey Shines ..... 2 reels
A Rag Doll Romance ..... 2 reels
How to Grow Thin (Special) ..... 1 reel

CHESTER COMEDIES
Snooky's Fresh Heir ..... 2 reels
Snooky's Blue Monday ..... 2 reels
Snooky's Wild Oats ..... 2 reels

CHESTER OUTINGS
No More Gasoline ..... 1 reel
Save Your Carfare ..... 1 reel
The Last Hop ..... 1 reel
Music in the Air ..... 1 reel
Jogging Across Sawtooth ..... 1 reel

CHESTER SCENICS
Old Moose Trails ..... 1 reel
New Wine in Old Bottles ..... 1 reel

CHRISTIE COMEDIES
A Barnyard Cavalier ..... 2 reels
No Parking ..... 2 reels
One Stormy Knight ..... 2 reels
A Rambling Romeo ..... 2 reels
Hokus Pokus ..... 2 reels
'Twas Ever Thus ..... 2 reels
Oh! Promise Me! ..... 2 reels
'Tis the Bull ..... 2 reels
Fair Enough ..... 2 reels

CINAL FILMS—SLOW SPEED
The Manly Art of Self-Defense ..... 1 reel
Annette Kellerman in High Diving ..... 1 reel
Golf ..... 1 reel

GAYETY COMEDIES
Say Uncle ..... 1 reel
Afraid of His Wife ..... 1 reel
Oh, Brother ..... 1 reel
Wild and Willie ..... 1 reel
Assault and Flattery ..... 1 reel
Standing Pat ..... 1 reel

KINOGRAMS
News Reel—Sunday and Thursday ..... 1 reel

MERMAID COMEDIES
Free and Easy ..... 2 reels
Rolling Stones ..... 2 reels
Step This Way ..... 2 reels
The Rainmaker ..... 2 reels
Spooks ..... 2 reels

MISCELLANEOUS
Could Columbus Discover an America? ..... 1 reel
The Crater of Mt. Katami ..... 1 reel
Dixie ..... 2 reels

PUNCH COMEDIES
A Rural Cinderella ..... 2 reels
Country Chickens ..... 2 reels
The Love Egg ..... 2 reels

ROBERT C. BRUCE SCENICS BEAUTIFUL
By the Side of the Road ..... 1 reel
In the Bonnie Brier Country ..... 1 reel
As Old as the Hills ..... 1 reel
Unknown Switzerland ..... 1 reel

ROBERT C. BRUCE "WILDERNESS TALES"
"And Women Must Weep" ..... 1 reel
Missing Men ..... 1 reel
Nights of Many Shadows ..... 1 reel

SELIG-RORK PHOTOPLAYS
The White Mouse ..... 2 reels
The Ne'er to Return Road ..... 2 reels
The Policeman and the Baby ..... 2 reels
The Northern Trail ..... 2 reels

SKETCHOGRAFS
Just for Fun ..... 1 reel
Play Ball! ..... 1 reel
What's the Limit? ..... 1 reel
The Family Album ..... 1 reel

TOONERVILLE COMEDIES
The Skipper's Last Resort ..... 2 reels
The Skipper's Policy ..... 2 reels

TORCHY COMEDIES
Torchy Takes a Chance ..... 2 reels
Battling Torchy ..... 2 reels
Torchy and Orange Blossoms ..... 2 reels
Torchy's Ghost ..... 2 reels

VANITY COMEDIES
Paying Patients ..... 1 reel
Eat and Be Happy ..... 1 reel
Chicken Hearted ..... 1 reel
Spiking the Spooks ..... 1 reel
It's Your Move ..... 1 reel
Ninety Days or Life ..... 1 reel

WORLD WANDERINGS
Dawn to Dusk in Egypt ..... 1 reel
The Silver Harvest ..... 1 reel
The People of Old Bruges ..... 1 reel

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES
Mexican Oil Fields ..... 1 reel
In Batik Land ..... 1 reel
Across the Grand Canyon ..... 1 reel
Seville in Fair Time ..... 1 reel
At the Wailing Wall ..... 1 reel
Rural Java ..... 1 reel
Santa Fe—the City Different ..... 1 reel
Seeing San Marino ..... 1 reel
Watching the Waylands ..... 1 reel
In old Granada ..... 1 reel
A Fairy Foreland ..... 1 reel
Stamboul ..... 1 reel
Along the Rio Grande ..... 1 reel
At the Damascus Gate ..... 1 reel
Lake Maggiore ..... 1 reel
First Families of America ..... 1 reel

PARAMOUNT-BURLINGAME ADVENTURE SCENICS
Winter Sports in St. Moritz ..... 1 reel
Kilawea Volcano in Eruption ..... 1 reel
The Jungfrau Railroad ..... 1 reel
Wildest Wales ..... 1 reel

PARAMOUNT-DE HAVEN COMEDIES
Kids Is Kids ..... 2 reels
Spirits ..... 2 reels

PARAMOUNT-MACK SENNETT COMEDIES
A Fireside Brewer ..... 2 reels
Dabbling in Art ..... 2 reels
Bungalow Troubles ..... 2 reels
On a Summer's Day ..... 2 reels
The Unhappy Finish ..... 2 reels
Officer Cupid ..... 2 reels
Astray from the Steerage ..... 2 reels
Are Waitresses Safe? ..... 2 reels
An International Sneak ..... 2 reels
Watch Your Neighbor ..... 2 reels
It Pays to Exercise ..... 2 reels

PARAMOUNT MAGAZINE
Pictionary and Cartoons (Weekly) ..... 1 reel

PARAMOUNT-POST NATURE PICTURES
From a Piscatorial Angle ..... 1 reel
The Cloud ..... 1 reel
A Setting of Ages ..... 1 reel
Indian Summer ..... 1 reel
Victory Mountain ..... 1 reel

PARAMOUNT-VANDENBURGH SERIES
Wild Men of Africa ..... 2 reels
Jungle Dancers ..... 2 reels
The Lion Killers ..... 2 reels
Slaying the Hippopotamus ..... 2 reels
The Land of the Pygmies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN
A Dog's Life ..... 3 reels
A Day's Pleasure ..... 2 reels
Shoulder Arms ..... 2 reels
Sunnyside ..... 2 reels
The Idle Class ..... 2 reels
Pay Day ..... 2 reels

TOONERVILLE TROLLEY
The Skipper's Narrow Escape ..... 2 reels
The Skipper's Treasure Garden ..... 2 reels
Meeting All Trains ..... 2 reels
Toonerville Fire Brigade ..... 2 reels
Skipper's Scheme ..... 2 reels
Toonerville Follies ..... 2 reels
Skipper's Flirtation ..... 2 reels
Skipper's Boozem Friend ..... 2 reels
Skipper Has His Fling ..... 2 reels
Toonerville Tactics ..... 2 reels
Skipper Strikes It Rich ..... 2 reels
Toonerville Tangle ..... 2 reels

HARRY LEHMAN COMEDIES
The Punch of the Irish ..... 2 reels
Twilight Baby ..... 3 reels
The Kick in High Life ..... 2 reels
Wet and Warmer ..... 2 reels
The Game Lady ..... 2 reels

BUSTER KEATON COMEDIES
The Blacksmith ..... 2 reels
The Playhouse ..... 2 reels
The Boat ..... 2 reels
Cops ..... 2 reels

SENNETT
Hard Knocks and Love Taps ..... 2 reels
Be Reasonable ..... 2 reels
By Heck ..... 2 reels
The Duck Hunter ..... 2 reels
On Patrol ..... 2 reels

TURPIN
Love and Doughnuts ..... 2 reels
Bright Eyes ..... 2 reels
Step Forward ..... 2 reels

FOX FILM CORPORATION

SUNSHINE COMEDIES
Chase Me ..... 2 reels
Farmyard Follies ..... 2 reels
Say It With Flowers ..... 2 reels
The Book Agent ..... 2 reels
Singer Midget's Side Show ..... 2 reels
One Moment Please ..... 2 reels
A Perfect Villain ..... 2 reels
Love and War ..... 2 reels
Pardon Me ..... 2 reels
Try and Get It ..... 2 reels
False Alarm ..... 2 reels
Hold the Line ..... 2 reels
Please Be Careful ..... 2 reels

CLYDE COOK COMEDIES
All Wrong ..... 2 reels
Don't Tickle ..... 2 reels
The Guide ..... 2 reels
The Sailor ..... 2 reels
The Toreador ..... 2 reels
The Chauffeur ..... 2 reels
Hot Dog ..... 2 reels

AL. ST. JOHN SERIES
The Happy Pest ..... 2 reels
Fool Days ..... 2 reels
Straight for the Farm ..... 2 reels
The Studio Rube ..... 2 reels

MUTT AND JEFF ANIMATED CARTOONS
The Tong Sandwich ..... 1 reel
Shadowed ..... 1 reel
Turkish Bath ..... 1 reel
The Big Mystery ..... 1 reel
Long Live the King ..... 1 reel
The Village Cut-Ups ..... 1 reel
A Messy Christmas ..... 1 reel
Fast Freight ..... 1 reel
The Stolen Snooze ..... 1 reel
Getting Ahead ..... 1 reel
Bony Parts ..... 1 reel
A Ghostly Wallop ..... 1 reel
Beside Her Cider ..... 1 reel
The Last Laugh ..... 1 reel
The Hole Cheese ..... 1 reel
The Phony Focus ..... 1 reel
The Crystal Gazer ..... 1 reel
Stuck in the Mud ..... 1 reel
Too Much Sap ..... 1 reel

LUPINO LANE SERIES
The Broker ..... 2 reels

FOX NEWS (Twice a Week)

SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes

GOLDWYN PICTURES

CAPITOL COMEDIES
Fingers and Pockets ..... 2 reels
Love and Rollers ..... 2 reels
Hearts and Hammers ..... 2 reels
At It Again ..... 2 reels
Professional Ethics ..... 2 reels
When Martin Gits Here ..... 2 reels
Ged, Ap, Napoleon ..... 2 reels
You'd Better Get It ..... 2 reels
Indigo Sunday ..... 2 reels
Why Worry? ..... 2 reels
Nothing to Think About ..... 2 reels
Take It Easy ..... 2 reels

EDGAR COMEDIES
Edgar Camps Out ..... 2 reels
Edgar the Explorer ..... 2 reels
Edgar's Country Cousin ..... 2 reels
Edgar's Feast Day ..... 2 reels
Get-Rich-Quick Edgar ..... 2 reels
Edgar's Little Saw ..... 2 reels

GOLDWYN-BRAY COMICS—LAMPOONS
Happy Hooligan in "Apollo" ..... 1 reel
Happy Hooligan in "Cupid's Advice" ..... 1 reel
Happy Holligan in "Happy Hoolidini" ..... 1 reel
Judge Rummy in "The Prize Dance" ..... 1 reel
Judge Rummy in "The Snappy Judgment" 1 reel
Happy Hooligan in "The Blacksmith" ..... 1 reel
Happy Hooligan in "A Romance of '76" .. 1 reel
Judge Rummy in "Why Change Your Husband?" ..... 1 reel
Happy Hooligan in "Doctor Jekyll and Mr. Zipp" ..... 1 reel
Judge Rummy in "Bear Facts" ..... 1 reel
Happy Hooligan in "Roll Your Own" ..... 1 reel
Judge Rummy in "Yes, Dear" ..... 1 reel
Happy Hooligan in "Oil" ..... 1 reel
Judge Rummy in "Too Much Pep" ..... 1 reel

GOLDWYN-BRAY PICTOGRAPHS
Tree-Top Concert Singers ..... 1 reel
The Island of the Mist ..... 1 reel
Through the Earth ..... 1 reel
What Is Your Body Worth? ..... 1 reel
A Paradise for Birds ..... 1 reel
Venice of the Orient ..... 1 reel
Action of the Human Heart ..... 1 reel
The Riveter ..... 1 reel
The Human Voice ..... 1 reel
Seein' Things on the Orinoco ..... 1 reel
Unshod Soldiers of the King ..... 1 reel
No Reg'lar Bird ..... 1 reel
Chemical Inspiration ..... 1 reel
Safe Combination ..... 1 reel
The City That Never Sleeps ..... 1 reel

Our Leading Citizen

Paramount Photoplay in Five Parts. Author, George Ade. Scenario by Waldemar Young. Director, Alfred Green. Cameramen, L. G. Wilky and William Marshall. Running Time, Fifty-Two Minutes.

CAST AND SYNOPSIS

Daniel Bentley, Thomas Meighan; Katherine Fendle, Lois Wilson; Ogleshy Fendle, William Carleton; Colonel Sam de Mott, Theodore Roberts; Cale Higginson, Guy Oliver; J. Sylvester Duhley, Laurance Wheat; Honorable Cyrus Blagdon; James Neill; The Editor, Lucien Littlefield; The Judge, Charles Ogle; Boots Mnoego, Thomas Kennedy; Mrs. Brazey, Sylvia Ashton; Eudora Mawdle, Ethel Wales.

Dan Bentley, lawyer, in the town of Wingfield, is more celebrated for his talent as a fisherman than his legal lore. War breaks out and he enlists and goes to France. There he meets Katherine Fendle, engaged in Red Cross work, and sister of Wingfield's wealthiest citizen, Oglesby Fendle. Dan distinguishes himself abroad and is given a great reception when he returns home, but slips back into his lazy groove and goes fishing again. Katherine persuades him to run for Congress against old Blagdon, the regular nominee and machine man of Wingfield. Dan has no money to pay campaign expenses. Ogleshy Fendle and Colonel de Mott offer to provide him with cash if he agrees to protect their interests. He refuses and supposes that Katherine has used him as a tool for her brother's sake. But Blagdon signs an agreement with the schemers, who swing their support to him. Katherine gets hold of Dan in time to fight the election. Dan proves victor, finds that Katherine paid his expenses after all, but goes to Congress with clean hands and happy in the fact that he is going to marry her.

George Ade's first original story for the screen has been shaped into a very pleasing comedy-drama by Director Alfred Green. It provides excellent entertainment for the heated term, bubbling over as it does with delicious humor, tinged here and there with the subtle irony so characteristic of the author. The action takes place in a small Hoosier town and deals with a series of political complications, while an unbroken thread of love interest prevails to the finish. The principal character, lazy Dan Bentley, a youthful lawyer, who prefers fishing excursions to wrangles in the courts, is an original creation that catches an audience's fancy at once and as played by Thomas Meighan, delightfully convincing. The feature was given a hearty welcome when shown recently at the Rivoli Theatre, New York, and ought to prove a lucrative box-office attraction.

Points of Appeal. — Not the least of the picture's good qualities is the sub-titling, which carries the genuine George Ade mark. These sterling flashes of wit are tersely put, brilliant, and of great help in developing the action, which never drags from the first to the final reel. The gradual awakening of hero Bentley, through the energetic efforts of his resourceful sweetheart, to the fact that there is something in life better worth doing than playing with hook and line is smoothly outlined, and a big "punch" registered when he suddenly reappears in time to contest the election and defeat his opponents, incidentally winning a wife as well as a seat in Congress.

Cast.—Thomas Meighan fits the role of Bentley like the proverbial glove. His portrayal of the erstwhile unambitious young lawyer is one of the best contributions he has yet made to the silent drama. Lois Wilson plays the part of heroine Katherine Fendle with infinite charm and a keen sense of its quiet comedy possibilities. Lucien Littlefield as a rustic editor, and Theodore Roberts as a wily politician, give excellent performances and capable support is rendered the principals by others in the company.

Photography, Lighting, Direction.—The small town atmosphere is well developed and maintained, there are many pretty long shots and the lighting is adequate. Smooth continuity and fast action distinguish the entire five reels.

The Great Alone

Produced by West Coast Film Corp. Released Through American Releasing Corp. Story and Direction by Jacques Jaccard. Cameraman, Frank B. Good. Length, 5,912 Feet.

CAST AND SYNOPSIS

"Silent" Duval, Monroe Salisbury; Nadine Picard, Lura Anson; Winston Sassoon, Walter Law; Mary MacDonald, Maria Draga; Bradley Carstairs, George Waggoner; MacDonald, the Factor, Richard Cummings.

It is on New Year's Eve in a dance hall in Lac Du Bois that "Silent" Duval learns that Mary MacDonald, daughter of the fur company's factor, is marooned in a distant cabin with a stranger, both unable to fight the terrific blizzard that is raging. He goes to her aid and is trailed by two henchmen of Sassoon, his enemy. Their orders are to waylay Duval and bring the girl back in. At the cabin Duval finds the girl delirious, and her lover, who was a former college mate of his, in a critical condition. He leaves the Indian who had accompanied him to take care of the man and starts back with the girl. On the return trip he is attacked by two men, but succeeds in making an escape and takes Mary back to her father. Sassoon has been blackmailing MacDonald, and when Duval learns of this he forces him to leave the post. The Indian returns with Bradley Carstairs, who had recovered and is engaged to marry Mary. Duval leaves them and goes to Nadine Picard, a girl of his own people, with whom he is in love.

Another offering of particular summer appeal because of its winter scenes that psychologically have a refreshing effect. The story is one of the best of its kind, inasmuch as it has some originality and also contains reminiscences of other days when football pictures were considered to be the best thrillers of the times. There is, of course, the inevitable villain, who needs must bear a secret hatred against the hero in order that the popular melodramatic touches might be supplied. *The Great Alone* has a tenseness and a generally satisfying element that predominate.

Points of Appeal. — It is a real out-of-doors picture and contains many interesting shots. The flash-backs of the Stanford University football game are well brought in and serve to bring this production out of the ordinary class of the familiar Far North stories. The characterization of "Silent" Duval, the collegian half-breed and football star, is well drawn and will make a sympathetic appeal. The subtitles are done frequently with excerpts of Robert Service's famed poems.

Cast.—Monroe Salisbury handles his role excellently. Lura Anson and Maria Draga are the two female leads. The rest of the characters are capably done by other members of the cast.

Photography, Lighting, Direction.—There are some fine exteriors. The panoramic views that are shown in the beginning of the first reel furnish an effective example of the "great alone." Lighting good throughout, continuity even and well directed.

GUIDE TO SHORT SUBJECTS—Cont'd

WID GUNNING, INC.

Moongold 3,175
Bear, Boy and Dog..... 2,053
Puppy Days 959
Robinson Crusoe Hours..... 966

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor)..... 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500

INDEPENDENT FILMS ASSN.

MAX ROBERTS COMEDIES
Why Change Your Mother-in-Law?..... ????
Shimmy Isle ..... ????
Absence Without Leave..... ????

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four seasons (Nature Classic)..... 4 reels
THE GREAT AUTHORS (Series of 12)
John Greenleaf Whittier..... 1 reel
Washington Irving ..... 1 reel
Edgar Allen Poe ..... 1 reel
James Russell Lowell ..... 1 reel
Nathaniel Hawthorne ..... 1 reel
Oliver Wendell Holmes ..... 1 reel
William Cullen Bryant..... 1 reel
James Fenimore Cooper ..... 1 reel
Mark Twain ..... 1 reel
Walt Whitman ..... 1 reel
Ralph Waldo Emerson ..... 1 reel
Henry Wadsworth Longfellow..... 1 reel
Official Urban Movie Chats of M. P. T. O. A. (Weekly)..... 1 reel

METRO PICTURES CORP.

BUSTER KEATON COMEDIES
Convict 13 ..... 2 reels
One Week ..... 2 reels
The Scare Crow ..... 2 reels.
Neighbors ..... 2 reels
The Haunted House ..... 2 reels
Hard Luck ..... 2 reels
The High Sign ..... 2 reels
The Goat ..... 2 reels

NATIONAL EXCHANGES, INC.

CHARLES RAY SERIES (20 Dramas).. 2 reels
Kineto Review Series (52 Releases)
KINETO REVIEWS—*The Living Book of Nature*
(See Issue of May 28, 1921, for First Series)
(See Issue of Oct. 29, 1921, for Second Series)
THIRD SERIES
Garden of the Gods—Colorado..... 1 reel
The Science of the Soap Bubble..... 1 reel
Rio de Janeiro ..... 1 reel
Kentucky Thoroughbreds ..... 1 reel
Hiking the Alps with the Boy Scouts..... 1 reel
Manhattan Life ..... 1 reel
Eccentricities of the Wasp and the Bee.... 1 reel
Fur and Feathers ..... 1 reel
My Adirondacks Outing ..... 1 reel
The Chemistry of Combustion..... 1 reel
The Victory Pageants ..... 1 reel
The Delta of the Nile..... 1 reel
A Glimpse Into the Animal Kingdom..... 1 reel
KING COLE COMEDIES
Moonshiners ..... 2 reels
Strikes to Spare ..... 2 reels
Bars and Stripes ..... 2 reels
Jazz Babies ..... 2 reels
A Fresh Start ..... 2 reels
Shimmy Jim ..... 2 reels
General Nuisance ..... 2 reels
NATIONAL COMEDIES
Wanted—A Girl ..... 2 reels
A Million—More or Less..... 2 reels
SERIAL
The Great Reward (Francis Ford and Ella Hall) ..... 15 Episodes

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of May 7
Shot Into Space (Go Get 'Em Hutch No. 5) 2 reels
Days of Old (Snub Pollard)..... 1 reel
The Eternal Triangle (Aesop Fable)..... ⅔ reel
Follow the Crowd (Lloyd reissue)..... 1 reel
Vengeance Is Mine (Irene Castle reissue).. 3 reels
Week of May 14
Under the Avalanche (Go Get 'Em Hutch No. 6) ..... 2 reels
Light Showers (Snub Pollard)..... 1 reel
The Model Dairy (Aesop Fable)..... ⅔ reel
Swing Your Partners (Lloyd reissue)..... 1 reel
Ruler of the World (reissue)..... 3 reels
Week of May 21
On Danger's Highway (Go Get 'Em Hutch No. 7) ..... 2 reels
Do Me a Favor (Snub Pollard)..... 1 reel
Love at First Sight (Aesop Fable)..... ⅔ reel
Why Pick on Me? (Lloyd reissue)..... 1 reel
The Cry of the Weak (reissue)..... 3 reels
Week of May 28
The Broken Life Line (Go Get 'Em Hutch No. 8) ..... 2 reels
The Movies (Snub Pollard)..... 1 reel
The Hunter and His Dorg (Aesop Fable).. ⅔ reel
Ask Father (Lloyd reissue)..... 1 reel
A Daughter of the West (Marie Osborne reissue) ..... 3 reels
Week of June 4
Under the Cauldron (Go Get 'Em Hutch No. 9) ..... 2 reels
Punch the Clock (Snub Pollard)..... 1 reel
The Dog and the Wolves (Aesop Fable).... ⅔ reel
Nothing But Trouble (Lloyd reissue)..... 1 reel
Kidder & Ko (Bryant Washburn reissue).. 3 reels
Screen Snap Shots No. 1..... 1 reel
Week of June 11
Nanook of the North ..... 6 reels
The Edge of the Roof (Go Get 'Em Hutch No. 10) ..... 2 reels
Strictly Modern (Pollard Comedy)..... 1 reel
The Maid and the Millionaire (Aesop Fable) ⅔ reel
Week of June 18
The Air Line Route (Go Get 'Em Hutch No. 11) ..... 2 reels
Hale and Hearty (Pollard Comedy)..... 1 reel
The Farmer and His Cat (Aesop Fable).... ⅔ reel
The Silver Girl (Frank Keenan reissue).... 3 reels
Screen Snapshots No. 2..... 1 reel

PIONEER FILM CORP.

THE FACTS AND FOLLIES SERIES
Babies in Bearskin ..... 1 reel
Call Me Daddy ..... 1 reel
Down Beside the Seaside ..... 1 reel
Knockout Maggie ..... 1 reel
Professor Was Right ..... 1 reel
Running Romeos ..... 1 reel
Two's Company ..... 1 reel
Young Ideas ..... 1 reel
Luke McLuke's Film-osophy, each..... ½ reel
PEEP INTO THE FUTURE (series of 6) 2 reels
THE SONNY SERIES, each ..... 2 reels
SERIALS
The Hope Diamond Mystery ..... 15 Episodes
The Mystery Mind ..... 15 Episodes

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

TRIART PICTURES, INC.

(Released through Hodkinson)
The Beggar Maid..... 2 reels

UNIVERSAL FILM MFG. CO.

CENTURY COMEDIES
The Rubberneck (Lee Moran)..... 2 reels
A Dark Horse (Sally, the Human Horse, and Charles Dorety) ..... 2 reels
No Brains ..... 2 reels
Cheerful Credit (Brownie, the Wonder Dog) 2 reels
Red Hot Rivals (Lee Moran)..... 2 reels
Sic 'Em Brownie (Brownie the Wonder Dog) ..... 2 reels
Off His Beat (Harry Sweet)..... 2 reels
The Little Rascal (Baby Peggy)..... 2 reels
Speed 'Em Up (Harry Sweet)..... 2 reels
Ten Seconds (Lee Moran)..... 2 reels
Horse Tears (Queenie, the Human Horse).. 2 reels
Live Wires (Queenie, The Human Horse).. 2 reels
Apartment Wanted (Lee Moran)..... 2 reels
JEWEL COMEDIES
"P. D. Q." (Lee Moran)..... 2 reels
Roman Romeos (Lyons-Moran)..... 2 reels
A Monkey Movie Star ..... 2 reels
Robinson's Trousseau (Lee Moran)..... 2 reels
A Monkey Bell-Hop ..... 2 reels
Three Weeks Off (Lee Moran)..... 2 reels
JEWEL (COLLIER SERIES)
The Leather Pushers No. 1..... 2 reels
The Leather Pushers No. 2..... 2 reels
The Leather Pushers No. 3..... 2 reels
The Leather Pushers No. 4..... 2 reels
The Leather Pushers No. 5..... 2 reels
The Leather Pushers No. 6..... 2 reels
TED RIDER SERIES (Leonard Chapman)
The Girl and the Law (No. 2)..... 2 reels
Big Stakes (No. 3)..... 2 reels
When the Devil Laughed (No. 4)..... 2 reels
The Forest Runners (No. 5)..... 2 reels
The Timber Wolf (No. 6)..... 2 reels
SERIALS
The Dragon's Net ..... 15 Episodes
King of the Circus (Eddie Polo)..... 18 Episodes
The Diamond Queen (Eileen Sedgwick) 18 Episodes
The White Horseman ..... 18 Episodes
D or Die (Eddie Polo)..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord)..... 18 Episodes
The Secret Four (Eddie Polo)..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 2 reels
The Adventures of Robinson Crusoe (Harry Myers) ..... 2 reels
Perils of the Yukon (Wm. Desmond) 18 Episodes
STAR COMEDIES
A Panicky Pullman ..... 1 reel
Beware! ..... 1 reel
A Movie Mix Up ..... 1 reel
The Minute Man ..... 1 reel
A Golf Insect ..... 1 reel
Society Sailors ..... 1 reel
Taking Things Easy ..... 1 reel
Loose Nuts ..... 1 reel
The Gay Deceiver ..... 1 reel
A Shaky Family Tree ..... 1 reel
His Prehistoric Blunder (Roy Atwell)..... 1 reel
Easy to Cop (Neely Edwards)..... 1 reel
Should Watchmen Sleep (Neely Edwards).. 1 reel
Cured by Radio (Roy Atwell)..... 1 reel
High Fliers (Neely Edwards)..... 1 reel
All Balled Up (Roy Atwell)..... 1 reel
Society Hoboes (Neely Edwards)..... 1 reel
UNIVERSAL SERIES
A Battle Against Odds (Eddie Polo)..... 2 reels
Cyclone Smith's Vow (Eddie Polo)..... 2 reels
Square Deal Cyclone (Eddie Polo)..... 2 reels
The Yellow Streak (Eddie Polo)..... 2 reels
The Heritage of Hate (Eddie Polo)..... 2 reels
A Ride for a Rancho (Eddie Polo)..... 2 reels
WESTERN RAILROAD DRAMAS
The White Messenger (Eddie Polo)..... 2 reels
Treacherous Rival (Laura LaPlante and Percy Pembroke) ..... 2 reels
The Verdict (Eddie Polo)..... 2 reels
The Big Ranger (Laura La Plante and Elmo Lincoln) ..... 2 reels
Squarin' It (Neal Hart)..... 2 reels
The Getaway ..... 2 reels
A Guilty Cause (Tom Santschi)..... 2 reels
Never Let Go (Reginald Denny) Northwest Mounted Drama ..... 2 reels
It Is the Law (Tom Santschi)..... 2 reels
Seeing Red (Tom Santschi)..... 2 reels
Plain Grit (Reginald Denny)..... 2 reels
Daring Dangers (Tom Santschi)..... 2 reels
Go Get 'Em Gates (Art Acord)..... 2 reels
Two Men (Tom Santschi)..... 2 reels
INTERNATIONAL NEWS
(Issued Every Monday and Thursday)

VITAGRAPH

BIG V SPECIAL COMEDIES
A Parcel Post Husband ..... 2 reels
Fists and Fodder ..... 2 reels
Footprints ..... 2 reels
He Laughs Last ..... 2 reels
Springtime ..... 2 reels
The Laundry ..... 2 reels
LARRY SEMON COMEDIES
The Bell Hop ..... 2 reels
The Sawmill ..... 2 reels
The Show ..... 2 reels
JIM AUBREY SERIES
The Riot ..... 2 reels
The Applicant ..... 2 reels
The Messenger ..... 2 reels
The Charmed Life ..... 2 reels
SERIALS
Hidden Dangers (Joe Ryan, Jean Page) 15 Episodes
The Veiled Mystery (Antonio Moreno) 15 Episodes
The Silent Avenger (William Duncan) 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson) ..... 15 Episodes
Breaking Through ..... 15 Episodes

The Devil's Pawn

Paramount Photoplay in Five Parts. Adapted from "The Yellow Ticket," Stage Drama by John Brennert and John Kraly. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Lea, Poli Negri; Professor Stanlaws, Adolph Edgar Licho; Demetri, Harry Liedtke; Astanow, Werner Bernhardi; Ossip Storki, Viktor Jansen; Dance Hall Owner, Margarette Kupfer; Vera, Marga Lind.

Sholem Raab, Russian Jew, when dying gives his friend, Ossip Storki, important papers concerning his adopted daughter, Lea. The latter goes to Petrograd to study medicine in the university. Because she is a Jewess the law refuses her admission. As she cannot even remain in the city without taking out a "yellow ticket," the identification of the prostitute, she does so. Professor Stanlaws admits her to the university under the name of a dead sitser of Ossip Storki. She becomes Stanlaw's favorite pupil. Dimitri, a young student, falls in love with her, and she returns his affection. Lea's landlady decoys her to a disreputable house, where Dimitri finds her and believes her to be a woman of the streets. Ossip learns that some one is using his dead sister's name, and finds out that Lea is Professor Stanlaw's natural daughter. Lea, denounced by her lover, throws herself from her window. She is taken to the university hospital. Professor Stanlaw's aid is sought in the operation which has to be performed. He recognizes his daughter and saves her by superhuman efforts. She recovers and Dimitri is reconciled to her.

This latest of Continental films to reach the American screen registers as a decidedly third-rate production. Were it not for the fine acting of Poli Negri in the star role, it would prove totally uninteresting, and even the praiseworthy exertions of the leading lady fail to cover up its faults of poor construction and twisted technique. Obviously, it is either an old picture made when Miss Negri was first experimenting in movie material, or else a hurry-up affair hastily thrown together in order to take advantage of the hit scored in this country by the actress in question when she made her initial appearance on the American screen. The theme is unpleasant, the continuity badly broken and the direction distinctly amateurish. The market value of the feature lies altogether in the drawing power of the star's name, founded on past successes, but it is crude entertainment of a type not likely to win favor with critical patrons.

Points of Appeal.—The heroine wins sympathy because of the desperate up-hill fight she is obliged to make against race prejudice and the unjust law which compels her to register as a woman of the streets in order to remain in the Russian city, where she takes up her abode. There are many emotional crises and melodramatic thrills, most of which lack conviction and the somber trend of events is brightened somewhat by a happy ending of conventional mould.

Cast.—The work of Poli Negri as Lea is effective, due largely to the magnetic personality of the star, Harry Liedtke gives a capable performance as the lover, Demetri, and the support is adequate.

Photography, Lighting, Direction. — The interiors are well filmed for the most part, but some of the studio sets present a remarkably "shoddy" appearance, and the lighting is uneven in spots. The continuity is ragged and the direction generally poor.

Silas Marner

Associated Exhibitors Photoplay in Seven Parts. Released by Pathe. Adapted from George Eliot's Novel of Same Title. Scenario and Direction by Frank P. Donovan. Cameraman, Alexander Penrod. Running Time, Eighty Minutes.

CAST AND SYNOPSIS

Silas Marner, Craufurd Kent; Sarah, Marguerite Courtot; William Dane, Robert Kenyon; Sally Oates, Nona Marden; Elina Tampscum, Ricca Allan; Jem Rodney, Austin Huhn; Squire Cass, Anders Randolph; Godfrey Cass, Bradley Barker; Dunsey Cass, Charles Coghlan; Nancy Lammeter, Marie Edith Wells; Dolly Winthrop, Alice Fleming; Dr. Kimble, George Fawcett; Eppie, Helen Rowland and Jean Girardin; Aaron, John Randall.

After his best friend betrays and his sweetheart jilts him Silas Marner leaves Lantern Yard, an English hamlet peopled by a narrow religious sect, and goes to Raveloe. There he leads a solitary life, saving up money he earns at weaving. Fifteen years later his hoard of gold is stolen from his home. An unknown woman dies in the snow on his threshold. Her baby is alive, and Silas adopts the child, whom he names Eppie. She brings him good luck and happiness. Eppie reaches womanhood and is sought in marriage by Aaron Winthrop, whose affection she returns. When the stone pits in the neighborhood are drained a skeleton of a man and Silas's gold are found at the bottom of one of them. The remains are those of Squire Cass's son, Dunstan, who disappeared mysteriously. Godfrey Cass confesses that Eppie is his daughter by a secret marriage to a girl of humble station. He offers to take Eppie to his luxurious home, but the girl refuses, preferring to stay with her adopted father, Silas, and wed Aaron Winthrop.

Skilful direction and clever acting by an accomplished cast of players combine to make *Silas Marner* a feature of distinctive merit. George Eliot's story of the fortunes of the humble folks of an obscure English hamlet is replete with human interest and has lost none of its deep emotional urge by its transfer to the screen. In fact, the plot as set forth in the film will probably fascinate many patrons who would hardly take the trouble to follow the slower movement of events as portrayed in the novel. As it stands the picture affords excellent entertainment. Artistically, it is a delight to the eye, the costumes of the age in which the action takes place are reproduced in accurate detail, the village scenes are beautifully filmed and better local color could not be desired. An unusual attraction and a credit to all concerned in its production, this photoplay ought to prove a valuable box-office asset.

Points of Appeal.—The mystery surrounding the disappearance of Silas Marner's treasure is a strong factor in keeping the element of suspense alive all through the picture, the coming of the little child through whose gentle influence the old weaver regains his faith in humanity is a wonderfully effective episode, her growth to womanhood, and the development of her love idyl follow in smooth sequence and a satisfying climax is attained when Eppie, remaining faithful to her lover and the home of her adopted father, refuses to desert either for the wealthy parent who at last acknowledges his daughter.

Cast.—Craufurd Kent gives a masterly performance in the role of Silas Marner, a character sketch remarkable for its natural ease and artistic polish. The various village types are portrayed with realistic power and fidelity to life and every member of the talented supporting cast may be said to contribute heavily to the film's success.

Photography, Lighting, Direction.—There are many fine exteriors, with pleasing shots of the English countryside, the lighting is perfect, the continuity unbroken and the action moves

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
High-Gear Jeffrey (William Russell)	5,000*
Youth's Melting Pot (Mary Miles Minter)	5,000*
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

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They're Off (Peggy O'Day)	5,000*
Thundering Hoofs (Peggy O'Day)	5,000*
Threads of Destiny (Bessie May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
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The Girl of My Dreams	5,000*

ARROW FILM CORP.

Chain Lightning (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerber)	4,505

ARTCLASS PICTURES CORPORATION

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Rounding Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kidd (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTION, INC.

AMALGAMATED SERIES

Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizma)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL. GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????

RICHARD TALMADGE SERIES

The Unknown	5,000*
Taking Chances	5,000*
The Cub Reporter	5,000*
Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*

FRANKLIN FARNUM SERIES

When East Comes West	5,000*
Smiling Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700

*Approximately

JANS PICTURES, INC.

	Footage
Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	5,000*
Annabel Lee (All Star Cast)	5,000

J. W. FILM CORPORATION

The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
Bear Hunt on Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Belle Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powers)	7,000*
Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr. Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytell)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*

JOSEPH MOORE AND EILEEN SEDGEWICK SERIES

Problem Eternal	5,000*
False Brands	5,000*
The Wolf Pack	5,000*

CLARA KIMBALL YOUNG SERIES

The Rise of Susan	5,000*
Marriage à la Carte	5,000*
Yellow Passport	5,000*
Feast of Life	5,000*

SECOND NAT'L PICTURES CORP.

David and Johnathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES

So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlingham Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Curtains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTERN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*

NEW SERIES

Partners of the Sunset (Alene Ray)	5,000*
Lady Luck (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novelty)	2 reels

ARROW FILM CORP.

SERIALS

Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes

CRUELYWED COMEDIES

Husband & Strife	2 reels

EDDIE LYONS COMEDIES

Why Not Now?	2 reels
Follow Me	2 reels

REGGIE MORRIS COMEDIES

The Janitor's Wife	2 reels

BROADWAY COMEDIES—MORRIS SCHLANK PROD.

But a Butler	2 reels

MIRTHQUAKE COMEDIES (Prod. by Eddie Lyons)

Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORPORATION

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM—12 Westerns	2 reels
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Exposé of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels

EXPORT AND IMPORT

SERIAL

The Jungle Goddess (Elinore Field and Turman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM BOYS COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)

SERIALS

Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

Wonders of the World	(2 series)
First Series from No. 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kineto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS

Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*

COMEDIES

Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a Week	500*

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel

NEWSPAPER STORIES

Featuring Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES

Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

My Wild Irish Rose

Vitagraph Photoplay in Six Parts. Adapted from Dion Boucicault's Drama, "The Shaughraun." Scenario by C. Graham Baker and Harry Dittmar. Director, David Smith. Running Time, Seventy-Five Minutes.

CAST AND SYNOPSIS

Conn, the Shaughraun, Pat O'Malley; Rose O'Neale, Helen Howard; Claire Ffolliott, Maude Emery; Moya, Pauline Starke; Robert Ffolliott, Edward Cecil; Captain Molineaux, Henery Herbert; Corry Kinchella, James Farley; Harvey Duff; Bobbie Mack; Father Dolan, Frank Clark; Barry, Frank Daniels.

The action takes place in the early Victorian Age, just before the English Queen extended pardon to the leaders of the Fenian movement in Ireland. Robert Ffolliott, living with his sister Claire and Rose O'Neale, his fiancee, is arrested through evidence given by informer Harvey Duff, tried and sentenced to penal servitude in Australia. Duff is the willing tool of Magistrate Kinchella. The latter poses as Robert's friend, but holds a mortgage on the Ffolliott home. Conn O'Kelly, the Shaughraun, in love with Moya, niece to Father Dolan, ships as sailor on the ship taking Robert to Australia, files his chains apart and rescues him. Conn and Robert return secretly to Ireland. Harvey Duff again betrays Robert. The soldiers, headed by Captain Molineaux, come to his home. Robert takes refuge in a big grandfather's clock. Father Dolan is present. Captain Molineaux, who is in love with Claire, offers to withdraw his men if the priest will give his word that Robert is not in the house. At this point Robert emerges and surrenders himself. Duff carries the news of Robert's rearrest to his patron, Magistrate Kinchella. The latter has just received official notice of clemency to be extended to all Fenians surrendering themselves. As Robert does not know of the pardon, Kinchella visits him and persudase him to break out of jail. Kinchella intends to have Duff shoot the escaping prisoner, but Conn intervenes and chokes Duff into silence. Conn and Robert take to the cliffs by the sea. They are followed by Kinchella and Duff, and the soldiers also pursue them. Kinchella attacks Rose on the cliff. Robert arrives and hurls him to his death over the precipice. Captain Molineaux and his soldiers appear. Harvey Duff turns evidence against his dead patron. Captain Molineaux releases Robert, and later the British captain is rewarded by Claire's hand. Conn wins Moya and Robert finds happiness with Rose.

Dion Boucicault's celebrated melodrama, "The Shaughraun," a great stage success of a past decade, takes on a new lease of life in the film version—*My Wild Irish Rose*, which gives every indication of scoring as decisive a hit on the screen as the original did before the footlights. It goes without saying that the picture will draw the Celtic element in this country as surely as honey draws flies. But its patronage range is liable to extend still further, for, setting aside the racial appeal, the story fairly vibrates with dynamic action, thrills and exciting situations, strikes the sentimental chords with unfailing accuracy and winds up with villany defeated and true love triumphant. All of which is set forth on the silver sheet in a wealth of beautiful photography, enhanced by excellent direction and presented by a splendid cast. It is the sort of feature which should win widespread popularity without any reference to national taste, although its intensely Irish atmosphere will naturally add to its box-office value in certain localities.

Points of Appeal. — There are no less than three distinct love romances threading through the plot, all of which reach a very satisfactory conclusion, pathos abounds, lightened by judicious touches of comedy, the subtitles punching the humor button effectively on occasions; there is plenty of suspense and the fight between the villanous Kinchella and Robert Ffolliott on the edge of the cliff, which terminates in the hurling of the base conspirator to death in the waves beneath, registers as a fine bit of nerve-straining realism.

Cast.—Pat O'Malley fills the role of Conn, "The Shaughraun," effectively. He both looks and acts the part to the very life and the same may be said of Edward Cecil's portrayal of Robert Ffolliott. A more sinister and unprepossessing ruffian than James Farley in the part of Kinchella could scarcely be imagined, and Bobbie Madk is equally repulsive as the informer, Harvey Duff. Little Richard Daniels does excellent work in the juvenile role of Barry, Frank Clark shines as a most lovable olr priest, and the three feminine principals—Helen Howard, Maude Emery and Pauline Starke are wonderfully enticing and pretty colleens. Nor must Henry Hebert be forgotten in his artistic character sketch of the British Captain Molineaux, a very fine performance, while the Celtic types of the peasantry are pleasingly true to life.

Photography, Lighting, Direction.—There are many beautiful rustic and marine views in evidence, with charming tinting and light and shadow effects. The lighting throughout is clear and distinct, the action fast and the continuity smooth.

Evidence

Released by Selznick Pictures Corp. Story and Scenario by Edward J. Montague. Cameramen, Jack Brown and J. Cronjager. Directed by Geo. Archainbaud. Length, 4642.

CAST AND SYNOPSIS

Florette, Elaine Hammerstein; Phillip Rowland, Niles Welch; Judge Rowland, Holmes Herbert; Edith, Constance Bennett; Mrs. Bascom, Marie Burke; Louise, Matilda Metevier; Walter Stanley, Ernest Hillard.

Florette, a popular actress, and her chum Editb were rivals for the love of Walter Stanley, the leading man. Florette set aside her own desires and left the other girl to win his affection. Three years later Phillip Rowland, an aristocratic youth, fell in love with her. Edith, also allowed her fickle heart to turn toward the new suitor. Florette confessed her love to Rowland, but told him their widely different social positions of life would only make it all end unhappily. However, when she learns that Edith has intruded again in her affair she decides to marry him anyway. As she had expected, his family snubbed her but her husband stood manfully by her. One day Stanley returned home with Florette. He was now a pawn in the hands of the scheming Edith and by trickery placed the young bride in a compromising situation. Rowland's brother sought to rid the family of this actress forever and prated about divorce. Florette, by a clever ruse soon put her brother-in-law on the defensive and he was quick to make amends and bend his efforts to re-instate her in the family's good graces.

An entertaining drama wherein the social difference existing between stage and blue bloods is the basis for this pleasingly enacted picture, *Evidence*. It is quite probable that themes having to do with actress-brides and artists' models come under the same category and might appear to be somewhat trite. However *Evidence* is comparatively free from melodramatic climaxes and the story is interestingly done. It progresses in a natural way, satisfying as it goes along and finally creates splendid suspense toward the close of the picture.

Points of Appeal. — The star never fails to look and carry herself well. Her gowns cause many Ohs and Ahs. At all times there is maintained sufficient interest to warrant the close attention of the spectators. The story is slightly threadbare in spots, but not sufficiently so to detract in any material way.

Cast.—Elaine Hammerstein, as Florette, displays her charming personality to best advantages in this picture. Her performance is entirely satisfactory in every detail. Niles Welch, who plays opposite her, rather lacks animation in this particular instance and for the most part carries a terrifically bored countenance through his scenes. Holmes Herbert, as Judge Rowland, gives good account of himself. Other members also lend adequate support.

Photography, Lighting, Direction. — The interiors are generally done with taste. Good lighting prevails. Continuity and direction O. K.

FIRST RUNS ON BROADWAY

Their Presentation and Press Comments by Various New York Dailies

Week of June 11

CAPITOL

Unit No. 1—Overture, "Mignon" (Thomas).
Unit No. 2—Ballet Divertissements
(a) "The Sugar Doll" (Tschaikowsky).
(b) Original Hindu Dance (Delibes).
(c) "March of the Toys" (Herbert).
Unit No. 3—Scenic, *My Country* (third Robert C. Bruce Wilderness Tales).
Unit No. 4—Piano Recital (Tschaikowsky Concerto).
Unit No. 5—Capitol News.
Unit No. 6—Tenor Solo.
Unit No. 7—Feature, *Nanook of the North* (Pathe).
Unit No. 8—Organ Recital.

Press Comments

Herald—Taken amid actual arctic surroundings 800 miles north of civilization, is superior to the ordinary travel picture in that it is pervaded with the stark drama of human existence. The photography is almost incredibly good. *Tribune*—The picture runs the length of the usual feature and is far more interesting than most of those we have seen lately. *World*—Is a surprise picture. The surprise comes in the amazing beauty and dramatic texture of this simple story, though it is acted entirely by Eskimos. Ballet and music program is worthy of exceptional commendation. *Times*—Beside this film the usual photoplay becomes as thin and blank as the celluloid on which it is printed. Its people are not acting, but living. The struggles they have are real struggles. *American*—Generates more thrills than a serial, provokes more genuine mirth than a slap-stick comedy. *Journal*—Entertainment along the most liberal lines are joyously blended. *Sun*—Grinding struggle for existence graphically portrayed. *World*—It is fairly interesting because it is different. *Telegram*—It is life—stark and tragic and real. *Mail*—One of the most appealing, absorbingly interesting films it has been our pleasure to see in years.

STRAND

Overture—"Princess Pat" selections (Herbert).
Strand Topical Review.
Vocal Prologue.
Feature—*My Wild Irish Rose* (Vitagraph).
Comedy—Larry Semon in *A Pair of Kings* (Vitagraph).

Press Comments

Herald—Settings have been well chosen and the picture will be enjoyed by all those who would travel miles on foot to hear Chauncey Olcott say "Ah, darlint." Pat O'Malley and Pauline Starke as the main pair of lovers certainly look as if they belonged to the old sod. It is a fairly stirring tale. *World*—If any one enjoys ANY sort of hothouse entertainment, this sort of weather, they will enjoy *My Wild Irish Rose*. *Sun*—Is not so much wilder nor distinct from other roses, even in a title that smacks of a popular song. *Journal*—Is a beautiful, interesting and efficient adaptation of Boucicault's play. *Telegram*—Is a strange coupling of two classics. It sips the sweetness from both Chauncey Olcott's song and Dion Boucicault's famous stage success. *Mail*—An interesting and colorful melodrama of the Ireland of several generations ago.

RIVOLI

Overture—"Hungarian Lustspiele" (Keler Bela).
Rivoli Pictorial.
Ballet—"My Lady's Garter" (Francis Thome).
Feature—*Our Leading Citizen* (Paramount).
Soprano Solo—"Moonlight Starlight" (Hallett Gilberte).
Comedy—Baby Peggy in *Tips* (Universal).

Press Comments

Herald—There is a lack of suspense, though the naively amusing phases may compensate all but those who insist on having their suspense handed to them in big hunks. *World*—A very welcome addition to the American screen. Ade has achieved a well knit, consistent, delightful film comedy without the aid of flood, ice jam, railroad wreck, cabaret fight, or impugning the motives of a married lady. *Times*—Mildly, but genuinely humorous, and gently, sometimes too gently, satirical story of town life. Is enjoyable, but one imagines if Mr. Ade had been permitted to write a two-reel instead of a five-reel scenario it would have been more so. *American*—Those who like Thomas Meighan will like him as the most heroic hero of *Our Leading Citizen*. *World*—It's well worth an afternoon or evening, no matter what the weather. *Sun*—Thomas Meighan will delight his admirers as Daniel Bentley. *Globe*—Is extremely worth while. *Telegram*—Has clean, good humor—it has the fight for honesty and some delightful romance.

RIALTO

Overture—"Pique Dame" (Von Suppe).
Rialto Magazine.
Soprano Solo—"Love, Here Is My Heart" (Lao Silesu).
Scenic—*Below the Antarctic Circle.*
Baritone Solo—"Visions Fugitives" (Massenet).
Feature—*The Devil's Pawn* (Paramount).
Rialto Orchestra—"Hungarian Dances" (Brahms).
Comedy—Larry Semon in *A Pair of Kings* (Vitagraph).

Press Comments

Herald—Pola Negri should be confined to spectacular historical features where her sort of glamorous vamping seems more in order. The edict of the Russian Czars that a Jewess could not remain in a city even to gain a university education without the baleful "yellow ticket" seems too much a matter of recent history to cause chills to chase up and down the average American's spine. *Below the Antarctic Circle*, amusing and thrilling scenic, is worth a dash to this theatre. *Tribune*—Hasn't a thing to recommend it save the presence of Miss Negri. Pola Negri is always interesting to watch and probably you will forget all about the story. *World*—Pola Negri is again afforded an opportunity for her complete range of powers, though the story is a bit tawdry and not worthy the attention shown her earlier dramas. *Below the Antarctic Circle* is a remarkable record of an expedition near the South Pole. *Mail*—The story is well told on the screen, and Miss Negri is accorded excellent support. *Sun*—Combines satisfactions of the specified appetites. *Globe*—Is readily distinguished for its excellent acting and photography.

CAMEO

Overture—Melodies from Faust.
Cameo News Events.
Comedy—Snub Pollard in *Some Boy* (Pathe).
Vocal Solo—"Sometime" (Friml).
Pathe Review.
Violin Solo—Two Hungarian Poems.
Feature—*The Great Alone* (American Releasing Corp.).

Press Comments

Herald—Monroe Salisbury plays the half breed with considerable variety and force, and his arms and legs stand up under the strain of the part remarkably. *American*—Lip readers may have a good time watching *The Great Alone*, but it's rather an ordeal for the ordinary devotees of the screen. The fundamental difficulty lies in finding out what the film is all about. *Journal*—Hand-to-hand fighting, long-distance shooting, primitive love and other elements of the same virile variety. *World*—Deals with an Indian who becomes a football star and then comes in for a lot of razzing because of his Indian blood. *Telegram*—The picture is likeable. Its good sequence and beautiful scenery leave a favorable and lasting impression.

EXHIBITORS TRADE REVIEW

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No 5

July 1, 1922

Price
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Betty Compson in "The Bonded Woman"

A TALE of primitive love and South Sea adventure—packed with thrills and tingling with emotion.

By John Fleming Wilson. Directed by Philip Rosen. Scenario by Albert Shelby LeVino

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture

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WALLACE REID in "The Dictator"
MARION DAVIES in "The Young Diana"
THOMAS MEIGHAN in "If You Believe It, It's So"
BETTY COMPSON in "The Bonded Woman"
MAY McAVOY in "The Top of New York"
"The Loves of Pharaoh,"
Lubitsch Production

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EXHIBITORS TRADE REVIEW

An Event of Great Importance

By L. W. BOYNTON

THE announcement that Senator Walker has been invited by Associated First National to aid in redrafting the subfranchise contract is an event of great importance.

It marks a forward step in the era of Confidence and Co-operation which Mr. Hays brought into being when he enunciated those three words and put into them the breath of life.

To Senator Walker personally the invitation is a deserved tribute. As spokesman for the exhibitor he knows how to fight when it is necessary, but he fights only that he may build something constructive.

On the part of Associated First National, the action is most praiseworthy. It reveals anew that company's continued determination, long ago evidenced and made a fact, to maintain faith with its subfranchise holders and the great exhibitor body throughout the country.

Viewed broadly, the announcement is another indication that the council table is growing steadily in favor as the logical place at which to adjust the inner problems of the industry. Months ago, Exhibitors Trade Review took the stand that the public forum was not the place where business difficulties could finally be settled; and we may be pardoned if we make passing mention of the fact that our judgment in that regard is being vindicated more and more as the weeks go by.

Changed conditions in the currents of the picture business render changes in the subfranchise desirable. Senator Walker is preeminently qualified to "sit in" and help.

His selection is as natural as anything could possibly be, and furnishes the latest proof of his splendid abilities and the high qualities of his leadership.

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EXHIBITORS TRADE REVIEW

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EXHIBITORS TRADE REVIEW, Inc., also publishes quarterly, INTERNATIONAL CINEMA TRADE REVIEW, in six languages, in the interest of assisting the motion picture industry of the United States in successfully exploiting and merchandising its products throughout all foreign countries where a potential market exists.

Build Up Your Local and State Exhibitor Organizations. They, and Not "National Headquarters", Are Your Business Insurance

"Play Dates Are Pay Dates"

OUT of the negotiations which the Theatre Owners Chamber of Commerce of New York City initiated with Mr. Hays has arisen the phrase which forms the caption of this editorial. It has occupied a prominent place in the discussions which have been held between the producer leader and the exhibitor groups which have conferred with him.

Around the question of play dates revolves one of the most vexatious problems of the industry. If it can be solved—and we believe it can—much of the strife between distributor and exhibitor will have been eliminated, and the whole structure of the picture business rendered more secure.

The fault lies on both sides. The distributor, anxious to sell his product in bulk, forces the exhibitor to book pictures in block. That is to say, the theatre man is put in the position of taking a chance on a large number of productions, because there are two or three or half a dozen in the list which he knows will be money-makers.

On the other hand, the exhibitor too often books more pictures than he can possibly play simply to keep them away from his competitor. The result is almost hopeless confusion in both branches of the industry.

The solution will be found of course in mutual understanding and agreement, which must take into account the necessities of both distributor and exhibitor.

The theatre owner and manager should not book more pictures than he can play; and he should book with the distinct understanding that he must pay for those he does book. The distributor, for his part, should make it his business not to oversell the exhibitor; and he should most certainly not permit his salesmen to play one exhibitor against another in the booking of film. These are the broad lines upon which the situation, it seems to us, will have to be solved. It can be, and we have no doubt an excellent start has been made in that direction as a result of the various exhibitor-group negotiations with Mr. Hays.

A Radical Departure

THE announcement by Famous Players-Lasky that it has established a school, stock company and rules of conduct for players in its studios at Hollywood is another evidence of the new day in the industry.

The higher development of motion picture technique on the part of those who are already public favorites is, of course, increasingly necessary for the sake of better pictures. The school at Hollywood will not be open to that host of would-be candidates for the screen of whom there must be thousands among picture fans. Its courses of instruction will be given only to members of the Paramount family. That should be clearly understood.

The finer the knowledge—the wider the experience—the better must necessarily be the work of the screen artist. And, by the same token, the more regular the life of the player, the more effective in the end must the level of his or her achievement be.

So far as personal conduct is concerned, it is obviously not the intention of Famous Players to become a corporate moral guardian for its people. Instead, strict standards are set up, and the player who cannot live up to them—if such there be—will disappear from the screen.

We recommend to every member of the picture world detailed reading of the Famous Players' announcement of this radical departure printed elsewhere in this issue. It is one of the finest things ever done to advance the welfare of the industry as a whole.

Walker Invited by First National to Aid in Rewriting Subfranchise; T.O.C.C. Dinner in Senator's Honor Is Brilliant Affair

SENATOR JAMES J. WALKER, counsel for the Theatre Chamber of Commerce of New York City and the Motion Picture Theatre Owners of the State of New York, has been invited by Associated First National to assist in modifying the subfranchise.

This announcement, made by Senator Walker himself and later confirmed by officials of First National, was the outstanding feature of the brilliant dinner given in honor of the Senator by the T. O. C. C. at the Hotel Plaza, New York City, June 19.

The significance of the occasion was heightened by the presence of Will H. Hays, who paid a remarkable tribute of friendship and esteem to Senator Walker. It was further emphasized by the presence of a great number of men prominent in the New York political, business and sport worlds. Alfred E. Smith, former Governor of New York, was the toastmaster.

Impressive Tribute to Walker

No more impressive tribute of affection and whole-hearted regard has ever been rendered to any man in public life than was accorded to Senator Walker. At the speakers' dais, besides the guest of honor and the toastmaster, were: Daniel Frohman, the theatrical producer; Hon. William T. Collins; Thomas J. Gray; Hon. Edward J. Flynn; John McE. Bowman, the hotel magnate; De Wolf Hopper, the actor; Hon. Robert F. Wagner; Charles Brady; Joseph Levenson of the New York State Motion Picture Commission; Thomas D. Drennan, Fire Commissioner; Charles L. O'Reilly, president of the New York State exhibitors' organization; William Landau, president of the T. O. C. C.; Mr. Hays; Hon. Edmund Machold; Hon. James A. Foley; Hon. John Gilchrist; William E. Walsh of the Bureau of Standards and Appeals; Henry D. Sayre, Industrial Commissioner; Hon. Morris Koenig; Charles Gehring; Judge Otto Rosalsky; Robert Grier Cooke, president of the Fifth Avenue Association; Horace De Lisser, president of the Broadway Association; Hon. Murray Hulbert; Bernard Edelhertz, chairman of the T. O. C. C. Executive Committee; Hon. Perceval E. Nagle; Congressman Frederick Landis of Indiana; and Hon. James H. McCooey.

Senator Walker's statement with regard to the First National invitation came at the very end of his speech and created a sensation among the motion picture men present.

"Within the last forty-eight hours," said the Senator, "I have received an invitation—not from any individual or any clique—but from the theatre owners who go to make up what we picture men understand to be Associated First National to go in and sit with them and modify their contract with their subfranchise holders. In that, I believed we have reached the last stage.

"These men with millions invested have said, in effect: 'Walker, you have been squawking about this contract for two years. If there is anything wrong about it, point it out, fix it up or stop squawking. We are with the exhibitor one hundred per cent.'"

The importance of this step was immediately apparent to the large delegation of members of the industry present. It was hailed, as the Senator himself said, as the last stage in the present era of conferences to adjust business difficulties.

More than a thousand men sat down together in one of the Plaza's largest banquet halls to do honor to the Senator. The affair got under way about 8:30 o'clock. The arrangements were admirably handled and compliments were heard on all sides for the Theatre Owners Chamber of Commerce and the Dinner Committee, of which William Brandt was the chairman.

Besides Mr. O'Reilly, the following members of the Board of Directors of the New York State exhibitors' organization were there: W. A. Dillon of Ithaca, Louis Beuttner of Cohoes, W. H. Linton of Utica, S. I. Berman of New York City, Jules Michaels of Buffalo, Leo Brecher of New York City, Dave Cohen of Binghamton, Joseph Quittner of Middletown, Charles Steiner of New York City, Samuel Suckno of Albany and V. A. Warren of Messena. A number of others prominent in exhibitor circles were on hand, including E. T. Peter of New York City.

Clever Picture Is Shown

When Senator Walker entered the room at 8:25 o'clock, the guests rose to their feet and greeted him with tremendous cheering. Imme-

Dinner Given in Honor of Senator James J. Walker by the Theatre Owners Chamber of Commerce of New York at the Hotel Plaza, Monday Evening, June 19

diately after the dinner was served, a surprise was sprung in the form of a motion picture entitled, "The Life and Bottles of James J. Walker," which proved to be a clever reel composed of cartoons and witty titles which kept the assemblage in an uproar of laughter. The picture was directed by William Brandt; the scenario and titles written by Tommy Gray; and the cartoon work done by Max Fleisher.

When the lights were turned on again, Mr. Edelhertz on behalf of the T. O. C. C. made a stirring address of welcome, at the conclusion of which he presented former Governor Smith as the toastmaster of the evening.

Mr. Smith received a great greeting from the crowd. Mr. Hays was the first man on his feet and led the cheers for the former Governor. The toastmaster first read letters and telegrams from Jack Kearns and Jack Dempsey, Harry Carey, E. F. Albee and United States Senator James W. Wadsworth, Jr., expressing regret that they could not attend.

He then reviewed the public career of Jimmie Walker from the time the latter entered the Assembly at Albany in 1910 until the present.

"In legislative life," said Mr. Smith, "there is no rosy path to success. Leadership there bespeaks the survival of the very fittest. As leader of the Democratic side of the State Senate, Jimmie has acquitted himself with fine distinction and made himself known throughout the country. He is a real liberal leader," said the toastmaster, referring to the Senator's championship of Sunday baseball, the boxing bill, Sunday opening of theatres and opposition to censorship.

"Jim is a good scrapper—a scrapper who leaves no scars" Mr. Smith went on. "Now, what is the answer? The answer is found here to-night in this enthusiastic reception, in his countless friends. No man can succeed in public life without hard work. No man can succeed without honesty," and then the former Governor evoked a great demonstration by a tribute to the sterling honesty of Senator Walker.

Hays Makes Speech

Mr. Hays was then introduced as the first speaker of the evening.

In opening, Mr. Hays made reference to a remark of Mr. Smith, the toastmaster, about the latter having been appointed on a committee to aid in the removal of the old postoffice in order that the site might be restored to municipal uses. Mr. Smith had been placed on the committee at the time Mr. Hays was postmaster general.

"I don't know why you haven't attended to that little matter," declared Mr. Hays amid laughter, "but I shall be glad to go down to Washington with you at any time and see if we can't do something about it.

"I am glad to be here to-night," went on Mr. Hays. "I am glad to be this close to the heart of New York—to be in a Tammany meeting. (Laughter.) For many years, since I first went into politics, I have had a wholesome respect

(*Continued on page* 261)

Hays Confers with Civic Organizations

Meeting of Vital Importance to Industry Held in New York—Promote Better Relations With Leaders of Thought and Action in Many Lines of Activity

A GREAT advance in furthering better relations between the motion picture industry and civic and welfare leaders in the United States was made this week.

Representatives of two-score nationally federated organizations met Thursday, June 22, at his request with Will H. Hays at a conference held in the Waldorf-Astoria Hotel, New York City.

The importance of the meeting was emphasized, so far as the industry was concerned, by the presence of the principal producers and distributors, and exhibitor leaders from various sections of the country. Besides Mr. Hays and the representatives of the civic and welfare organizations whose names are household words, one of the chief speakers was Senator James J. Walker.

Mr. Hays requested a general conference with the officials of these federations in order to be advised of the work being done and planned by them with reference to motion pictures and in order to learn their viewpoints with respect to the relationship of the motion picture industry to the public in general and to these organized groups in particular.

The following statement with reference to the meeting was made by Mr. Hays: "A frank talk with these important leaders of action and of thought will be immensely valuable to those of us who hope to see the motion picture develop still further as a factor in the Nation's recreation, amusement and education. I am sure it will be valuable, too, in bringing to the delegates of these associations problems of the picture industry. As a result of this and other similar meetings the motion picture may become more and more responsive to those progressive civic, social and artistic objectives represented by these organizations meeting today."

The sessions began at 11 o'clock and continued until late in the afternoon, with recess for luncheon.

Mr. Hays, in opening the conference, made a stirring speech which produced a deep impression upon those present. Although no formal resolution was passed on the matter, the sentiment of those present, as the session went along, was clearly opposed to legalized censorship of motion pictures.

Among the speakers were: Hugh Frayne of the American Federation of Labor; Colin H. Livingstone, president of the Boy Scouts of America; Senator Walker; Rex Beach, the author; Rev. Charles S. McFarland of the Federal Council of Churches; Rev. Charles A. McMahon, National Catholic Welfare Council; Jesse H. Neal of the Associated Advertising Clubs of the World; George H. Sherwood of the Museum of Natural History; Paul Tanner, Actors' Equity Association; James E. West, Secretary, Boy Scouts of America; J. H. Hall of the Associated Advertising Clubs of the World; Mrs. Louis Slade, National League of Women Voters; and Sydney Cohen.

Upon motion by Mr. West a committee, composed of Lee F. Hanmer, Russell Sage Foundation; Mrs. Oliver Harriman, president, Camp Fire Girls; and Mr. West, was appointed to help Mr. Hays in the selection of a general committee of fifteen or twenty representatives from the organizations present to continue the work of co-operation with the General, and through him with the entire industry.

Those attending the conference were:

Rex Beach, playwright; David S. Beyer, vice-president, National Safety Council; Miss Borrow, secretary, Colonial Dames of America; Leroy E. Bowman, secretary, The National Community Center Association; H. S. Braucher, secretary, Community Service, Inc.; Mrs. Philip A. Brennan; Mrs. Richard M. Chapman, president, Federation of Women's Clubs of N. Y. C.; Rev. F. E. Clark, president, United Society of Christian Endeavor; Laurence Vail Coleman, director, Safety Institute of America; Earnest L. Crandall, Visual Instruction Association of America; Miss H. Ida Curry, Child Welfare League of America; Chas. B. Davenport, Carnegie Institution of Washington; Miss Helen Davis, associated executive, National Board Y. W. C. A.; Walter T. Diack, general secretary, Young Men's Christion Association; Dr. G. Clyde Fisher, associate curator, American Museum of Natural History; Henry Fleischman, manager-director, The Educational Alliance; Hugh Frayne, American Federation of Labor; Clyde Furst, secretary, Carnegie Foundation of the Advancement of Teachers; J. H. Hall, educational director, Associated Advertising Clubs of the World; Lee F. Hanmer, Russell Sage Foundation; Mrs. Oliver Harriman, president, Camp Fire Girls; Dr. Harris, World's Sunday School As-

Three Exhibitor Groups Conducting Negotiations With Hays Organization

NEGOTIATIONS were carried forward this week between Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., and three exhibitor groups for the adjustment of the inner problems of the industry.

On Tuesday, Mr. Hays conferred with Charles L. O'Reilly and the Board of Directors of the Motion Picture Theatre Owners of New York State. On Wednesday morning and afternoon, Sydney Cohen and his committee, representing the Motion Picture Theatre Owners of America, met Mr. Hays and continued the discussions begun last week. Mr. O'Reilly and his committee conferred with Mr. Hays both in the morning and the afternoon. On Wednesday also the committee representing the Theatre Owners Chamber of Commerce of New York City continued their negotiations. Senator James J. Walker appeared as spokesman for the State and city organizations.

On Wednesday afternoon the New York State committee and the T. O. C. C. representatives met Mr. Hays in joint session. The meetings between the General and the Cohen committee were entirely separate.

All the conferences were in the most friendly spirit and proceeded in the most constructive way, it is declared. Details are still being worked out, and it is expected announcements of a definite nature will be made soon.

On Thursday the negotiators adjourned their sessions to attend the Hays conference with representatives of the National Civic Organizations at the Waldorf-Astoria.

sociation; E. L. Harvey, secretary, National Security League; Rev. Joel Hayden, Conference Union Theological Seminary; Mrs. Milton P. Higgins, president, National Congress of Mothers & Parent-Teachers' Associations; Mrs. Herbert Hoover, president, Girl Scouts; Mrs. Harlean James, secretary, American Civic Association; Judson King, executive secretary, National Popular Government League; Dr. H. E. Kleinschmidt, medical department of the American Social Hygiene Association; Rev. Wm. Lampe, World's Sunday School Association; Fred Landis, playwright.

Colin H. Livingstone, president, Boy Scouts of America; Rev. Chas. S. MacFarland, Federal Council of Churches of Christ in America; Rev. Chas. A. McMahon, National Catholic Welfare Council; Rev. John A. Marquis, Federal Council of the Churches of Christ in America; Earl A. Meyer, director, The American Legion Film Service; Rev. Kenneth D. Miller, Conference Union Theological Seminary; Mrs. George M. Minor, president general, Daughters of the American Revolution; Prof. Parker T. Moon, secretary, Academy of Political Science; Miss Virginia M. Murray, general secretary, Travelers' Aid Society of N. Y.; Jesse H. Neal, secretary-treasurer, Associated Advertising Clubs of the World; Dr. Anne Nicholson, National Council of Catholic Women; W. W. Norton, treasurer, American Association of Social Workers; Clarence A. Perry, Russell Sage Foundation; Albert S. Peters, director, Film Service Division, American City Bureau; Dr. Daniel A. Poling, United Society of Christian Endeavor; Dr. Frederic B. Robinson, American Council on Education; Rowland Rogers, Visual Instruction Association of America; Mrs. F. F. Schwartz, secretary, Young Women's Hebrew Association; Lester F. Scott, secretary, Camp Fire Girls; Mrs. N. Stone Scott; Dr. Albert Shaw, vice-president, The Academy of Political Science; R. C. Sheldon, secretary, International Big Brother & Sister Federation; George H. Sherwood, executive secretary, American Museum of Natural History; F. F. Simmonds, Eastern District secretary, Chamber of Commerce of the U. S.; Alburn E. Skinner, secretary, Chautauqua Institution; Mrs. Louis Slade, second regional director, National League of Women Voters; Mrs. R. E. Speer, president, Young Women's Christian Association; F. B. Steele, secretary, Sons of American Revolution; Miss N. F. Stoughton, assistant secretary, The Rockefeller Foundation; Paul Tanner, Actors' Equity Association; S. M. Tucker, president, New York Drama League, Inc.

Mrs. Coffin Van Rensselaer, executive secretary, National Civic Federation—The Women's Department; Miss Ethel Warner, executive secretary, Academy of Political Science; Miss Mabel T. R. Washburn, secretary, National Historical Society; James E. West, secretary, Boy Scouts of America; Mrs. Wm. Whittaker, secretary, Federation of Women's Clubs of N. Y. C.; Miss Helena V. Williams, National Tuberculosis Association; Mr. Wise; Dr. John W. Withers; Miss Agnes S. Winn, assistant secretary, National Education Association; Clinton Rogers Woodruff, American Civic Association.

Representatives from the Theatre Owners Chamber of Commerce, the Motion Picture Theatre Owners of New York State, the Motion Picture Theatre Owners of America, and members of the Board of Directors of the Motion Picture Producers and Distributors of America, Inc.

New York State Officially Secedes from M.P.T.O.A.; Will Not Promote New National Organization

THE Motion Picture Theatre Owners of the State of New York, on June 19, by official action of its Board of Directors broke off all relations with the Motion Picture Theatre Owners of America.

The meeting of the Board, which was largely attended, was held at State Headquarters, Times Building, New York City. The vote to withdraw carried overwhelmingly.

On June 22 Charles L. O'Reilly, president of the New York State organization, issued the following statement:

O'Reilly's Statement

"The officers and Board of Directors of our State organization were called for the purpose of considering the very many definite requests of the various local units and members of our organization throughout the State to discontinue any further relations with our former national organization, the Motion Picture Theatre Owners of America.

"This subject brought up for discussion was the first order of business at the meeting on Monday, at State Headquarters, and the order to withdraw from the national organization was passed by an overwhelming vote. Mr. Howard Smith of Buffalo was the only member of the Board of Directors who voted to continue our relations with the national organization.

"Mr. Smith subsequently resigned, and his resignation was unanimously accepted.

"The Motion Picture Theatre Owners of the State of New York, in taking this action, realize its importance to the exhibiting branch of the industry throughout the country, and for that reason and because of the fact that the State organization wishes the theatre owners of the country to know definitely its position in the matter, this statement is issued.

"The theatre owners of the country must realize that Sydney S. Cohen was formerly the president of this organization, and was sponsored by it for the national presidency at two former national conventions—Cleveland and Minneapolis.

"Before, at, and after the Washington Convention, his attitude towards his own State was so unfair and so evidently selfish that he earned for himself the bitter resentment of the entire delegation that represented his State at Washington, with his ruthless methods and his lying propaganda, even going so far as to deny his own State from placing before the delegates of the other States their position in the controversy.

"His actions after the Washington Convention, in trying to disrupt when he found he could not control the exhibitor forces of his own State, have deepened the bitter feeling of resentment throughout the entire rank and file of our organization.

"We wish the exhibitors of the country, as well as the leaders of the other State organizations throughout the country, to know, despite innuendoes, rumors and statements to the contrary, that no attempt will be made by the New York State Organization to promote any new national organization, or in any way create dissatisfaction within the ranks of the membership of other states.

"As a matter of fact, the same feeling of friendship still exists in the hearts of the exhibitors of the State of New York, and their desire for co-operation with their sister states is as keen as ever.

"We are more than willing to confer and to co-operate with the other State organizations on any issue that may arise in the future where the strength of the State of New York can be of benefit to the exhibiting branch of the industry, or to the industry as a whole. But, under no conditions, will the State of New York recognize the leadership of Sydney S. Cohen.

Hand of Friendship to Other States

"Many State leaders are members of the national Board of Directors. They are men who have given of their time and their money to build up organization for the protection of exhibitor rights, and we wish to definitely assure them that our strength and our treasury will always willingly be used in the defence of those exhibitor rights any place in the United States.

"We are forced officially to withdraw from the national organization which we in New York State did so much to create and promote, to preserve our independence from being crushed by Sydney S. Cohen with his high-handed attempt to force an illegal constitution upon us. Had we subscribed to Mr. Cohen's constitution we would have sold our independence, and placed in the hands of that man whom we have learned to mistrust a weapon which, in our opinion, not only will eventually disrupt the national organization, but will be used by him in an effort to destroy any State organization that dares to assert an opinion which would run counter to his ruthless personal ambition."

Important Matters Discussed

Besides the act of secession, a number of important matters affecting exhibitor welfare in the State were taken up in the three-day session of the Board.

On Tuesday the State Directors conferred with Will H. Hays on the question of an equitable contract and other vital problems. A full and frank discussion was held, after which the Board named a sub-committee composed of Jules Michael, of Buffalo; Louis Beuttner, of Cohoes, and S. I. Berman, of New York City, to work out the details of the negotiations with the committee representing the Hays organization.

After the resignation of Howard Smith, of Buffalo, A. C. Hayman, of Niagara Falls, former National Committeeman and one of the most prominent exhibitors in the State, was elected to the vacancy. It was decided to add another director to the Board and William Benton, of Saratoga, a prominent lawyer and a member of the State organization for many years, was chosen. Mr. Benton is a colleague of Senator Brackett, one of the best known of the State Republican leaders, and in addition to operating a fine theatre in Saratoga is the owner of a new theatre soon to open in Schenectady.

To a representative of EXHIBITORS TRADE REVIEW Mr. O'Reilly pointed out the business stability and prestige of the men who compose the State Board of Directors. "These men," he said, "are among the most substantial theatre owners in the country. They own and operate more than a hundred of the finest houses in the United States. There is no State in the

Union which has a greater number of independent theatre owners."

One of the most important steps taken by the board was the designation of Senator James J. Walker as a member of the Advisory Board of the New York State Industrial Commission to redraft rules and regulations for the operation of picture theatres. The appointment was offered to the New York exhibitor organization by Industrial Commissioner Henry D. Sayre, so that the view of the theatre owners could be obtained in this vital matter of protecting the public. Mr. O'Reilly announced that he would appoint a committee of prominent up-State exhibitors to work with Senator Walker. The board was unanimous in its designation of the Senator, whose work for the New York City organization in a similar connection for the Bureau of Standards and Appeals has established him as an expert.

Senator Walker conferred with the exhibitor board frequently during its sessions, and its members were pleased to learn that the Senator was making great progress in the matter of reduction of fire and liability insurance rates. It is expected a reduction of 50 per cent in fire rates and a corresponding lessening of cost for liability insurance will soon be arranged with the National Board of Underwriters.

It was also announced that the correspondence between Mr. O'Reilly and L. W. Boynton, editor and publisher of EXHIBITORS TRADE REVIEW, which appeared in these columns last week, was made a part of the official record of the New York State organization by vote of the directors.

The officers and members of the Board of Directors are Charles L. O'Reilly, president, New York; W. A. Dillon, vice-president, Ithaca; Frank Koch, vice-president, Rochester; Louis Buettner, vice-president, Cohoes; Bernard Edelhertz, vice-president, Bronx; W. H. Linton, treasurer, Utica; S. I. Berman, executive secretary, Brooklyn; Jules Michaels, chairman executive committee, Buffalo; Leo Brecher, New York; David Cohen, Binghamton; A. A. Elliot, Hudson; Jules Greenstone, Rochester; Walter Hays, Syracuse; Samuel Peyser, Port Richmond; Joseph Quittner, Middletown; Nathan Robbins, Utica; Charles Steiner, New York; Samuel Suckno, Albany; Samuel Sheer, Corona; Rudolph Sanders, Brooklyn; V. A. Warren, Massena; A. C. Hayman, Niagara Falls; William Benton, Saratoga.

Hays Indorsed by North Carolina

ASHEVILLE, N. C., June 22.

THE midsummer convention of the Motion Picture Theatre Owners of North Carolina, which was scheduled to open at 9.30 Tuesday morning, June 20, actually got under way at 10.45 Wednesday morning when President Percy Wells called to order some fifteen North Carolina exhibitors and more than thirty exchangemen from Atlanta and Charlotte.

During the morning session Secretary Varner reported the progress of the conference with Mr. Hays, advising that all matters had been referred to sub-committees, who are now at work in New York and who will shortly report.

Mr. Varner suggested an arbitration board of six members for the State, to be appointed from the M. P. T. O. of North Carolina, and three from the Film Exchange Managers' Association of Charlotte.

That a strong tendency toward co-operation is developing between the exchanges and exhibitors of the State is evident by the reception given E. F. Dardine of the Charlotte Film Managers' Association when he presented a number of suggestions relative to the handling of film in the projection room, and the prompt shipment thereof.

Miss Anna Eugene Aiken spoke of the splendid work of the better films committee of Atlanta and outlined the method by which North Carolina might secure the co-operation of civic organizations, women's clubs and parent-teacher associations. She presented the report of the findings committee of the Southeastern conference for better films, and the North Carolina exhibitors unanimously indorsed those findings. Subsequently President Percy Wells named a committee of two, composed of A. F. Sams of Winston-Salem and E. F. Dardine of Charlotte, to visit Atlanta the third week in July when the better films committee meets.

Walter T. Murphy, member of the lower house in the North Carolina Legislature, and ardent friend of the industry, in his brief but forceful talk, dwelt upon his opposition to censorship on the ground that it violated the principles of democracy and freedom.

The concluding speech was made by Charles C. Pettijohn, who came as the personal representative of Mr. Hays, and brought a message which rang with sincerity. He urged constructive measures that would build toward permanency. He declared that only through 100 per cent exhibitor organization could this industry advance beyond a given point. Instead of the usual complimentary remarks he gave North Carolina exhibitors a good-natured scoring for lack of interest in exhibitors' organization, telling them that instead of fifteen exhibitors this meeting should have drawn 150.

The report of the resolution committee occupied the last few minutes of the session. The resolution included one of renewed allegiance to the M. P. T. O. A.; one of commendation for Mr. Hays, one calling for co-operation with Charlotte Film Exchange Managers Association and one empowering the M. P. T. O. of North Carolina to send an official organizer through the State with a view to making the organization 100 per cent strong.

On Thursday the election of officers for the ensuing year was held, all officers being re-elected to serve as follows:

President, Percy W. Wells, Wilmington; secretary, H. B. Varner, Lexington; first vice-president, E. F. Dardine, Charlotte; second vice-president, S. S. Stevenson, Henderson.

At the morning session a motion was made and adopted to start movement for a convention of entire Southern states to be held in 1923 at some central location.

Jersey Exhibitors Hold Convention

LAKE HOPATCONG, N. J., June 22.

THE Motion Picture Theatre Owners of New Jersey, in annual convention here, passed a resolution to-day declaring that the organization would apply for a state-wide charter in the M. P. T. O. A.

Resolutions were also adopted endorsing Sydney S. Cohen, ratifying the acts of the Washington convention and endorsing Movie Chats. An executive board composed of one member from each of the twenty-one counties and the four officers of the organization was authorized. This board will name the twelve delegates and alternates to the National Convention at least thirty days before that event. The board of directors was given the power to transact business between conventions.

President R. F. Woodhull, of Dover, has no opposition for re-election. Other officers were chosen as follows: First vice-president, W. P. Hunt, Wildwood; second vice-president, Peter A. Adams, Paterson; treasurer, Louis Bollinger, Union Hill; secretary, Sidney Samuelson, Newton; national executive committeeman, D. J. Hennessey, Newark.

Board of Directors—John T. Collins, Rutherford; Charles Hildinger, Trenton; W. P. Hunt, Wildwood; D. J. Hennessey, Newark; David Kaiserstein, Jersey City; Herman F. Jans, Newark; A. D. Austin, Wildwood; A. M. Fabian, Paterson.

This occasion was remarkable from the oratorical side, and from the entertainment side, too. The latter was contributed by a party of two score players, screen and stage, headed by Marcus Loew. Thursday evening there was a ball.

The banquet on Wednesday evening, by reason of the quality of the speeches and the eminence of some of the speakers, easily would rank with the best of similar affairs at National conventions. One of the outstanding events was the speech of the Rev. Dr. Henry R. Rose, pastor of the Church of the Redeemer of Newark; another was that of Hudson Maxim, who likened the censor to the flea on a dog. Then there were addresses by Fred B. Breitenbach, Mayor of Newark; Henry P. Nelson, convention chairman; R. F. Woodhull, president of the state organization; Hugo Ballin; Sydney Samuelson, the secretary, who on behalf of the New Jersey Exhibitors presented a watch to Mr. Woodhull; A. M. Fabian, Marcus Loew and Sydney S. Cohen, national president.

Kansas M. P. T. O. Board Indorses Cohen

At a meeting of the Executive Board of the Motion Picture Theatre Owners of Kansas, held at Kansas City, June 21, a resolution was adopted indorsing Sydney Cohen and pledging allegiance to the M. P. T. O. A.

The resolution was sponsored by President M. Van Praag and R. G. Liggett, and was adopted after a strenuous all-day session in which there developed stubborn opposition. The final vote, however, was unanimous.

Paramount Establishes Conduct Rules

Formation of Stock Company and Inauguration of School, with Classes for Instruction of Players, Announced by Zukor—Radical Departure Made in Effort to Improve Quality of Pictures

ONE of the most radical departures ever attempted in an effort to improve the quality of motion pictures was announced Tuesday, June 20, by Adolph Zukor, president of the Famous Players-Lasky Corporation. It is the formation of the Paramount Stock Company and School at the Lasky studio, Hollywood, with classes for the instruction of players in every branch of their art and with complete rules governing the players' conduct inside and outside the studio.

The object of the school is to establish a perpetual reservoir of talent from which can be drawn the stars of to-morrow, and the results are expected to be the development of a corps of screen players such as has never been assembled before by a picture producing organization and the raising of the standard of productions to new levels.

Zukor Explains Plan

Operation of the school and the rules governing the players will be effective immediately, said Mr. Zukor.

"In organizing the Paramount Stock Company," Mr. Zukor stated, "we have only one aim—better motion pictures.

"Therefore we have assembled an organization of men and women who by their work have shown themselves to be the leading personalities on the screen. Many of the men and women in this organization already have achieved the position of stars, others have shown that they have in them the magnetism and ability to become the stars of to-morrow. Altogether we have, in the Paramount Stock Company, a group of players who will give Paramount Pictures the finest casts it is possible to assemble.

"But none of us wishes to stand still. Therefore Famous Players-Lasky Corporation has placed at the disposal of all the people in the studio its entire resources for their artistic development along principles of proven soundness."

In many respects the school will be one of the most remarkable ever attempted. Famous directors will act as instructors and the pupils will have among their number men and women known throughout the world as the leaders of their profession.

These include the stars under the Paramount banner—Gloria Swanson, Rodolph Valentino, Betty Compson, Elsie Ferguson, Thomas Meighan, Wallace Reid, Dorothy Dalton, Agnes Ayres, Jack Holt, Bebe Daniels, May McAvoy, Pola Negri, Wanda Hawley, Alice Brady and Mary Miles Minter, most of whom work in the Lasky studio.

Others in the Paramount Stock Company are such well-known screen players as Lila Lee, Lois Wilson, David Powell, Conrad Nagel, Theodore Roberts, Sylvia Ashton, Walter Long, Charles Ogle, Clarence Burton, Kathlyn Williams, Ethel Wales, Helen Dunbar, Leatrice Joy, Anna Q. Nilsson, Milton Sills, Theodore Kosloff, Walter Hiers, Julia Faye, Guy Oliver, Lucien Littlefield, Robert Cain, George Fawcett, Bert Lytell and William Boyd.

In speaking of the aims of the school, Jesse L. Lasky, first vice-president of Famous Players, in charge of production, says:

"The Paramount Stock Company is the first effort in the history of motion pictures to develop motion picture actors in purely motion picture technique. It also is the first time motion picture players have had an opportunity to broaden their technical education so that their training may embrace a knowledge of all phases of picture production.

"Unlike the student body of most schools, the members of the Paramount Stock Company are persons who already have established reputations in their life work of acting for the screen. Therefore, the purpose of this school is not to instruct in the fundamentals of screen art, except as such instruction may correct minor faults, but to broaden the working knowledge of the members of the stock company to the end that they may increase their versatility and have a wider outlook on their art.

"In the arduous work of the studio it too often is the case that an actor finds little time to study anything in connection with his art save the particular role he is called upon to play. But the membership of the Paramount Stock Company not only includes men and women who are the foremost stars of today, but also players who, with an established reputation gained by good work, will be the screen stars of to-morrow. To assist them in their progress, this training school has been organized, because the motion picture has progressed so rapidly that the coming star of the screen must be equipped with a broad knowledge of all phases of his art."

Board of Control

Complete rules and regulations, courses of study, officers and instructors have been provided for the conduct of this stock company. There is a Board of Control, which includes Mr. Zukor, Mr. Lasky, S. R. Kent and Cecil B. DeMille. The Board of Administration is made up of Mr. Lasky, president; Cecil B. DeMille, director; Robert T. Kane, Victor H. Clarke and Frank E. Woods. There is also a Players' Board of Control, of which the members are Conrad Nagel, Lois Wilson, Thomas Meighan, Sylvia Ashton and Theodore Roberts.

Courses of training include everything connected with the motion picture art. The technical branches are divided into two parts—physical training and studio training. Under the physical training there are the subjects of health, action dancing and fencing. The studio training courses are very elaborate. They include cinematography and lighting, pictorial values, stage mechanics, stage business, make-up, costuming, architecture, interior decoration, direction and acting.

In the realm of the higher ideals of picture making there is a department of creative effort which includes photo-dramatic analysis, photo-drama — theory and practice, photo-comedy, scenario and motion picture history. Under the title of expressional branches three subjects are taught—physical expression, life study and pantomime.

The subjects and the men who will handle them as the faculty of instructors are: Photo-drama, theory and practice, William de Mille; Pictorial Values, Penrhyn Stanlaws; Motion Picture History, George Melford; Dancing, Carriage and Fencing, Theodore Kosloff; Physical Culture, Norman Selby (Kid McCoy); Costume Theory, Paul Iribe; Architecture and Interior Decoration, Max Parker;

Cinematography and Lighting, Alvin Wykoff; Acting, George Fitzmaurice; Scenario, Frank E. Woods; Direction, Cecil B. DeMille; Make-up, George Fawcett and Theodore Roberts; Photo-comedy, James Cruze.

Rules of Conduct

When the project of the stock company school was explained to some of the stars and directors early in the spring by Mr. Lasky, they suggested that they be allowed to participate in the control of the work, as is done in some of the larger universities. As soon as the news got around the members of the company drew up a set of rules and appointed the Board of Control, which is to assist in their enforcement. They are strict, but are considered necessary by the artists for their own protection. As they were finally agreed upon in conference with Mr. Lasky they read:

1. To protect the good name of their profession, the members of the Paramount Stock Company have suggested and adopted these rules of conduct and work. Therefore infringement of these rules not only works harm to yourself as an actor and an individual, but it also works injury to your associates. Strict adherence to these rules is demanded of every member of the company, and it also is requested that members by precept and example strive to have other members of the company observe them.

2. The basis of all good work is good health. Therefore, members of the Paramount Stock Company should guard their health as their most precious asset and avoid any conduct or circumstances that will put their health in peril. Proper exercise, sufficient sleep, fresh air, proper diet—all these are essential to good health. Avoid alcoholic stimulants and late hours. If you are a woman, nothing can destroy your good looks so quickly; if you are a man, nothing can incapacitate you so much for the arduous work of the studio.

3. Any member of the Paramount Stock Company who fails to maintain 75 per cent standing in classes, attendance and general deportment is liable to expulsion from the company.

4. Although the stock in trade of the members of the Paramount Stock Company is their ability to portray their emotions, the place for such portrayal is on the screen, and not in the studio. Temperament is a valuable asset, but temperament out of control is a nuisance to yourself and everybody about you. Bursts of so-called temperament in the studio will not be tolerated; we are all grown men and women, and our actions should be governed by sanity and common courtesy.

5. No member of the company will be allowed to make a public appearance at a theatre or public entertainment without permission of the director of the stock company.

6. Gifts and gratuities to any instructor or officer of the Paramount Stock Company, or anybody else connected with the studio, are strictly forbidden.

7. Members of the stock company will be expected to play any part assigned to them. Success can be based only on good work, and ability to do good work can be demonstrated as well in a small bit as in a leading role. Therefore, never slight your work, no matter how inconsequential your role may seem.

8. Be careful in the choice of your associates outside the studio. Remember: "A man is known by the company he keeps." A woman is known by the company she avoids.

9. Do not confine your outlook on life to the activities of the studio. Broaden your viewpoint. Read good books; read a good newspaper and keep abreast of developments in politics, literature, economics, art. Remember that your mentality and your tastes shine through your eyes on the screen.

10. The motion picture, because of its great distribution, gives you popularity, wealth and a great career. But, by virtue of this very distribution, it also brings enormous responsibilities. You must accept these responsibilities. The motion picture has made you an intimate friend of countless people whom you will never see. You are their friend, nevertheless, and it must be your constant care never to do anything or say anything that will betray the confidence these millions of motion picture lovers have placed in you. Therefore, members of the Paramount Stock Company are expected to avoid places, people, circumstances and conduct which might in any way bring themselves and the motion picture profession into disrepute. Any member failing strictly to observe this rule is liable to instant dismissal from the company.

That these rules will be something more than a formality is evidenced by the fact that Mr. Lasky is to receive weekly confidential reports on the work of each member of the company from the director, Cecil B. DeMille. These reports will carry details as to what classes each student has entered, the student's work in each and also his work in productions, his general deportment inside and outside the studio, with a statement as to the average rating.

"Attendance at church," said Mr. Zukor, "is to be urged, but, of course, no effort will be made to dictate the religious practices of our people."

Important Move for Screen Freedom

Provision May Be Adopted in New Missouri Constitution Placing Motion Pictures on Same Basis as Press

HISTORY in the making, as far as Missouri exhibitors are concerned, was begun by the State Constitutional Convention, in session at Jefferson City, Thursday, when a proposal, which would place the screen on the same basis as the newspaper, as far as censorship is concerned, was introduced.

The proposal, introduced by A. A. Speer, would broadly widen the scope of the "freedom of the press" section of the present Missouri constitution, providing that every person shall be free to say, write or publish, either by written or printed word, or by pictures in motion, or otherwise, on any subject whatsoever, being responsible for all abuse of that liberty.

The proposal, which, in the opinion of leading Missouri politicians, will be adopted by the convention which is framing a new constitution for Missouri, is the culmination of a long standing fight on the part of the reformers to secure the passage of a censorship in the "Show Me" State. It was at the constitutional convention that the reformer mustered together his strength, hoping vainly to deal a death blow to the screen. But the best bet was overlooked. The most influential delegates at the convention, delegates who have refrained from the ballyhoo system of announcing their policies, are staunch supporters of the freedom of the screen. Among the most prominent of these delegates is Charles Morris, editor and publisher of the St. Joseph *Gazette*, a daily metropolitan newspaper, who recently set forth in a lengthy editorial that the public alone should be the censor.

Then, too, to make the battle more hopeless for the reformer, Attorney General Jess Barrett recently proclaimed himself as firmly opposed to any form of state censorship, involving the erecting of a needless department that merely would be a financial burden on the taxpayers of the State, and stating that the PUBLIC ALONE would discriminate between the good and bad productions.

262 New Theatres Opened in Pacific and Rocky Mountain States, According to First National

Statistics received by Western officials of Associated First National Pictures, Inc., show that 262 new motion picture theatres have been opened in the Pacific and Rocky Mountain States since May, 1921.

Last year there were 1692 motion picture theatres in the eleven States. Now there are 1954 and more to come. Arizona leads with 47 new houses, Wyoming is next with 38, and California third with 34 new theatres. Three of these, with a seating capacity for 8300 people, are in San Francisco.

Following is a table showing the old and the new list of theatres in the Pacific and Rocky Mountain States:

	1921	1922
California	443	477
Oregon	163	194
Washington	282	299
Nevada	20	31
Arizona	54	93
New Mexico	38	85
Colorado	195	220
Idaho	149	158
Utah	154	156
Wyoming	30	68
Montana	164	173
Totals	1692	1954

Most of the new houses are in the downtown districts, but they do not seem to have affected residential district theatres.

Theatre Conditions in N. Y. State

Admission Prices Maintained Generally, and Most Houses Remaining Open—Survey of Situation in the Albany-Troy -Schenectady Territory

OWNERS and managers of motion picture theatres in Albany, N. Y., while admitting that business has picked up to some extent since Easter, are nevertheless not looking for any great increase much before next fall. There are two reasons why they are taking this attitude. In the first place the motion picture theatres in Albany feel the effects of hot summers, and then again the car shops in the Capital City are not employing, at the present time, their usual quota of men. This latter fact affects the so-called residential theatres, perhaps, more than the downtown houses. For instance, the Colonial Theatre, owned and operated by William Berinstein, who also operates theatres in Elmira, N. Y., depends to a large extent for his patronage on the employees of the railroad shops and their families. When these shops are running on part time the theatres almost immediately feel the effects.

No Decrease in Admission Prices

There will be no decreasing of admission prices in Albany this summer in the hopes of securing larger audiences. Proprietors and managers of houses are of one voice in declaring that it is utterly impossible for them to decrease admission prices so long as the exchanges are charging present-day prices for pictures. For instance, Fred Elliott, owner and manager of the Clinton Square Theatre, which has a seating capacity of about 1000, and who is charging a 25-cent admission, including tax, states that with the class of pictures which he is now showing he cannot clear himself on a seating capacity with anything less than a 25-cent admission charge.

"Business has picked up since Easter," said Mr. Elliott in discussing conditions, "but I am not looking for anything like the former business much before next fall."

Mr. Elliott's opinion is shared and voiced by others, including George Roberts of the Hudson Theatre, Samuel Suckno, owner of a chain of four theatres in Albany, and others whose fingers are almost always on the pulse of the public.

No new houses are planned for Albany. Business has not been good enough in the Capital City to warrant the erection of any more motion picture theatres. Mr. Elliott has had plans drawn for a house which will have a seating capacity of perhaps 1500, to be located on the site of his present establishment, but the date of construction is indefinite and will be until such time as Mr. Elliott can complete certain financial arrangements.

The largest house in the city, the Mark Strand, will continue its present policy of charging a 50-cent admission and presenting a program which will warrant the charge. While the house is not doing anything phenomenal in the way of business, it is probably making some money and has been drawing what might be termed good audiences.

No houses will be closed in Albany this summer. The managers claim that they have been able to go along up to the present time, and that any closing between now and next fall would only serve the purpose of throwing whatever patronage they may be enjoying to some other house and that they would only be losers through any such arrangement.

No Closing in Schenectady

In the neighboring city of Schenectady, where the owners of motion picture theatres have probably encountered as many lean months as any city in the entire United States, through the laying off of thousands of men in the General Electric Works, there is one new house being built at the present time. This house will be one of the Strand chain and will cost when completed in the neighborhood of $500,000. The house is one of the most ornate in the city and likewise will be the largest. Its construction is quite similar to the Mark Strand in Albany, and the program to be given will be practically identical.

None of the houses operating in Schenectady are planning to close this summer. Admission prices are to remain as at present. Some of the owners, including John Walker, of the Barcli, are rather optimistic as to the future, admitting in the same breath that they have been losing money right along because of the hard times which have prevailed in the Electric City. There is, however, every evidence of a returning business prosperity to the manufacturing establishments of that city, and in this the owners and managers of the motion picture theatres are hoping to participate.

Of the three cities comprising the Albany, Schenectady and Troy group, all closely linked by interurban car service, the Collar City (Troy) appears to be the best off of the trio. During the last few months one new house, the Palace, a residential theatre owned and operated by Battaglia Brothers, has been opened and is doing a good business. The Lincoln, owned by Symansky Brothers, a handsome theatre located in the centre of the city's business district, will be open in the early fall, the exterior having been completed and with work on the interior progressing in a favorable way. This house will be a first-run theatre and will have a seating capacity of approximately 2200. This house will have the advantage of being located within a comparatively few feet of the Rand Theatre, which was destroyed by fire some few months ago.

A new Strand, costing in the neighborhood of $500,000, is in course of erection in Troy. This house will not be finished for a number of months to come, but when completed it will rank as the largest and handsomest house in the city. Like the Schenectady Strand, it is being patterned after the Albany theatre of the same name.

Another theatre, which will be known as "Roseland," is also being erected in Troy by Rosenthal Brothers. This house, while comparatively small, will be one of the most attractive theatres in the city when finished.

Good Business in Troy

Prices of admission at all houses are not to be decreased in Troy this summer. None will be closed. The majority of the houses are making money these days, and, what is more to the point, every manager and owner is firm in his belief that better times are on the way.

The Crossroads of New York

A Mack Sennett Production, released by Associated First National. From an original story by Mack Sennett. Directed by F. Richard Jones.

Hays Pays Remarkable Tribute to Walker

(Continued from page 252)

for that institution. I was asking just now how one could apply for membership, and I was told you have to put your name on the waiting list.

"In the motion picture industry are two important groups. One of these is the theatre owners, represented in this city by the Chamber of Commerce, and the men with whom I am associated make another. I am proud of our industry and of the progress being made to create a greater and a coalescing industry. It is in every way representative of that substance and character which makes for the best in this state and city.

"For those producers and distributors with whom you have so much to do, with whom I am proud to be associated, for whom I am speaking on this occasion to you theatre owners, I would reiterate those suggestions which I have made heretofore and to which the members of this Chamber of Commerce have so splendidly responded—that what we need in this industry are two things, Confidence and Co-operation.

"For you in New York City not in the picture business directly or indirectly, for you who represent the wealth, the character, the integrity of the great New York and all it means do you know that the motion picture business is taken a great deal for granted? You know all about it and yet you know nothing about it.

"Do you know that where practically it din't exist twenty years ago that to-day it is probably the greatest industry in this nation when its wonderful development in the last decade is considered? It has five hundred million dollars invested, it spends annually two hundred millions in production and the public spends eight hundred millions in your theatres—a turnover of a billion dollars a year.

"This seemingly incredible achievement in an industry that is both artistic and commercial—this thing that has come like an Aladdin's lamp or dream—this accomplishment of the men who had the nerve and the vision and the capacity to make it what it is, these men who were the pioneers are to-day in control of it—and they are expected to have that industry as well organized as is the newspaper after 600 years of development. I say you can't compare the development of the motion picture industry with that of any other industry in the history of the world.

For Highest Standards

"The men who are behind the motion picture industry are not only the responsible custodians of the fourth or fifth largest industry in this country, but they are the responsible custodians potentially of moral and educational influences the like of which there are not in this world to-day. The men in this business to-day aim to do two things—to establish and then to maintain the highest possible moral and artistic standard of motion picture production and then to develop it to the highest possible degree of educational as well as general usefulness. What does that mean to the commonwealth? It is just as much to your interest, you men outside of the industry, as to ours to help in this business.

"The motion picture to-day is absolutely the chief entertainment of the great majority of our people and the sole entertainment of millions and millions. That is a fine subject for consideration. You can't over-estimate the importance of this thing.

"I feel very deeply about it. It is a cause, and to that cause I have brought, such as it is, and laid down all that I have. I do feel it very deeply—and I know that I am repeating—but it is a cause that merits the very best consideration from every one.

"Very early in my work in this industry—some two or three months ago—it seemed to me that the greatest, the first thing, to be attended to was the relation with that great group the exhibitors, the owners of the screens in the country.

"Through the courtesy of your Chamber of Commerce I was invited to a luncheon. I found there had not been quite as much co-operation up to date as there might have been and I tried to say to these men there was a new day, and that it was here. They took that suggestion from the producers, that we will agree there are no yesterdays, that we will sit on the same side of the table.

"Of course, I am the friend of Senator Walker. I respect you as a man (turning to the Senator), and I know men. I have got that much out of a pretty active life. This is all I have got, and I appreciate you as a man. In the two or three short months I have known you, Jimmie Walker, I have come to regard you as a friend.

"What I was most anxious to bring to the minds of the exhibitors was the period of no yesterdays. I got the encouragement from you, Senator, which at that stage of the proceedings meant more to me than anything that could possibly have happened. I will never forget it.

"On behalf of my associates I bring the same earnest expressions as were uttered by the chairman of the exhibitors' committee—the highest possible regard from these men with whom I am associated, of their friendship for you, and their appreciation for what you have done and will continue to do for your industry."

De Wolf Hopper told some funny stories, and then recited "Casey at the Bat," to the great delight of the crowd.

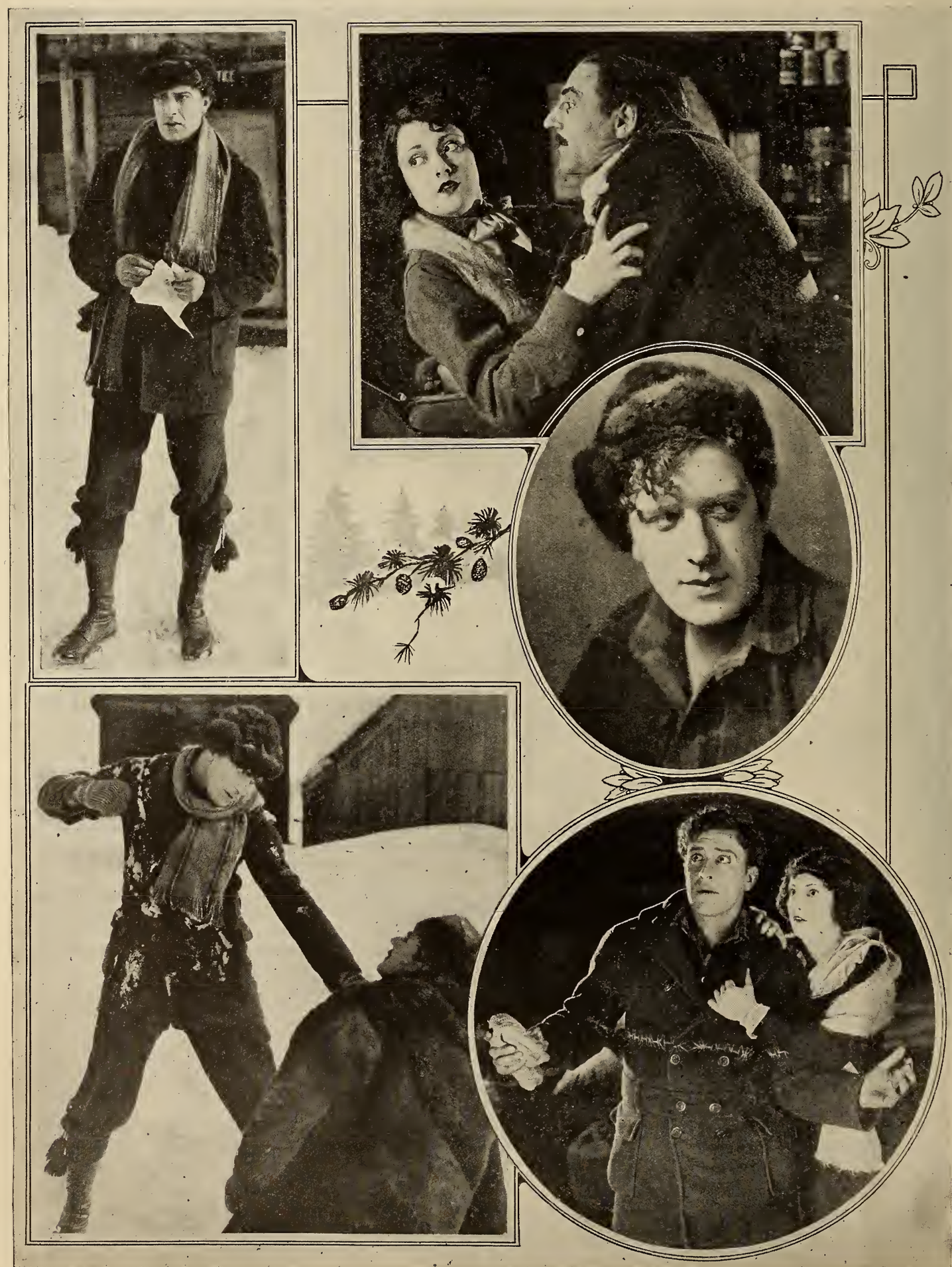
In introducing Congressman Landis of Indiana, Mr. Smith took occasion to register opposition to censorship as a political principle. "There are, however," he declared, "some strong arguments behind censorship. It is better to break down those arguments than to decry censorship as a political principle. The great majority of people in this country want that which teaches a clean lesson. Success is won by cleanliness of heart."

Mr. Landis, who is a playwright as well as a public official, declared that the fight against censorship could only be won by a campaign of education in the country towns. "Tell them the truth about your business," he urged.

(Continued on page 262a)

Out of the Silent North

Starring Barbara Bedford. Story by Harry Sinclair Drago and Joseph Noel. Scenario by Wallace Clifton. Directed by William Worthington. Released by Universal.



Co-operation Is Keynote at Walker Dinner

(Continued from page 261)

"They will give you fair play if you conduct a campaign of education. It is unthinkable that a great business like this should be halted and inspected at every state line. Appeal to the common sense and justice of the people of this country and you will win. I wish you Godspeed in your fight against censorship."

Tommy Gray gave one of his inimitable monologues and then Senator Walker was introduced. He received a remarkable ovation which lasted several minutes.

Walker's Speech

"You know I am always against this dinner thing," the Senator began, "but I wish I could make you believe how very proud I am to-night of this gathering.

"In the last two and a half or perhaps three years since I became associated with some of the men in and became so absolutely infatuated with the motion picture business, have learned to believe so absolutely in it, that I gave myself over to it completely. I have given the best that was in this poor frame and dedicated it to the motion picture business. There was something that drew me to it.

"They tell you that the motion picture caters to the millions but they don't know how true that is." Mr. Walker here referred to the district which he represents in Albany and enumerated some of the nationalities from which its population is drawn—"a veritable league of nations," he declared. "In a theatre in my district, although many in the house might not understand the language in which the titles were written, yet there is not one of them who cannot understand what is depicted on the screen—the only universal language of the world, a screen made by the motion picture business. (Applause.)

"So after two and a half or three years, as against my own personal interests—and I don't say this, if you will permit me to employ a theatrical phrase to play to the gallery, but just as a matter of fact—I gave myself over to that industry. It didn't mean so much, but the response that came from the men in it brought to me more satisfaction than has any other association with which I have been identified except that of official public life.

"I have been very glad to-night about this dinner—you know it has been just a bit different. If all the men had just talked about Walker I know how unentertaining that would have been. But with Hopper and Gray talking to you and elevating your spirits for the moment you will go away feeling that you had simply come for the paying of respect to one you may like but that you had been entertained.

"I love this business. I have made up my mind I am going through with it, and whatever I can contribute to it I am going to give with a determination that cannot be stopped. I am going to get some place for the good of the industry if not for the good of Walker.

"I see about me to-night many public men, men who have devoted themselves to public service, and I see many men in the motion picture business. Men in the motion picture business will forgive me if I say my first thought is for men in public life.

"I came here to-night with no well-thought-out speech. My only thought is the one I have just tried to describe. My friends in the motion picture business have made me feel as though there is a great deal between the men in public life and the men in the motion picture business."

The Senator here appealed for more consideration on the part of producers for the men who give their lives to public service to put a stop to the besmirching of the character of men in government employ. He quoted the toastmaster as an example of men who in their public and also private life have done so much to uphold the standards of citizenship. Also he referred to Will Hays in the same connection.

"At a dinner which I recently attended," went on the Senator, "I said I was willing to sit at Will Hays' feet and accept his mental prescriptions while I preferred to take my physical prescriptions from some one who followed a different diet. For that statement I was criticized exceedingly and references were made to professional politicians.

"I was glad when Will Hays came into the industry. It was a compliment when a man laid down a portfolio in the President's cabinet and gave his all to the industry. Now I repeat, and motion picture men will understand this, that Will Hays has got to get a bigger pair of shoes for all the men who are willing to sit at his feet.

"I wish the men in public life knew the men in the motion picture business and that the men in the picture business knew the men in public life—knew them in all relations just as I do.

"Do you realize that in this State we have 1200 motion picture theatres. Throughout the country we have approximately something like 15,000. Did anyone ever stop to think of the investment that is represented by those 15,000 theatres? It amounts in the billions as you must know.

"In justice to the theatres I want to tell you that in New York State alone in the last ten years the United Booking Offices, which makes up the Keith Circuit, the Fox theatres and the Loew theatres, have paid over $400,000 in insurance premiums with a loss of $2500. Can you imagine what it means throughout the country, with all your taxes on the theatre, there has not been a fire in a theatre since the Iroquois excepting the little one in New Haven? Then bear in mind that in addition to the millions invested the theatre in the small town is frequently the only institution to which the attention of the visitor will be called. I say for these reasons I want the public men that I know to know the motion picture industry.

What Industry Really Is

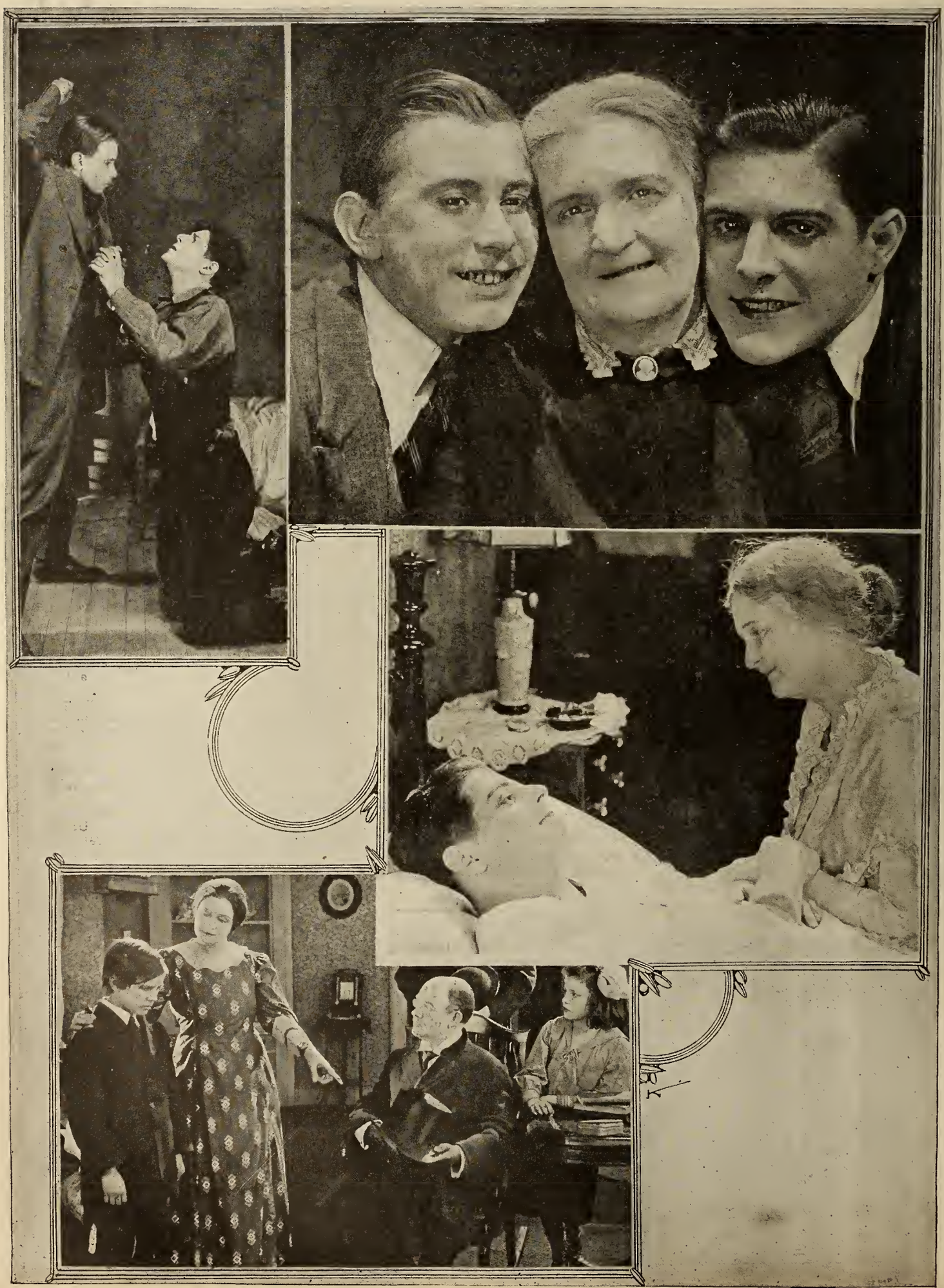
"I don't want these men to think that the only persons in the motion picture business are the ones of whom they read in the headlines of the newspapers. I want them to know they are men of integrity, that it is an industry to which has been attracted the best executives in this country.

"It is to this industry I have cast my lot, an industry second in my opinion only to public life. I had promised myself when I came in here to-night not to say anything but to thank you for your presence, but I do desire to make you understand this business that is so irresistible. I ask you men as you go out of this room to carry out a better understanding of the business and of the desires of its men for real accomplishments.

"To motion picture men I want to say my congratulations go to General Hays and the exhibitors," continued the Senator. "The producer and the distributor got together and they called Will Hays and he has made wonderful progress. It is fine that we have been able to sit down with Will Hays to readjust our differences, at least we have got to the place where we may hope that they will be adjusted." Then followed Senator Walker's announcement of the invitation from First National.

Silver Wings

Starring Mary Carr. Scenario by Paul H. Sloane and directed by Edwin Carewe and Jack Ford. Released by Fox Film Corporation.



The News of the Week

Selznick Abandons Star Series Plan

LEWIS J. SELZNICK, champion of the motion picture "Star" as an attraction par excellence at theatres where photoplays are shown, has abandoned the star series production plan.

No more will "Selznick stars" be made to stand out pre-eminently, over and above story and production value, in pictures made by Selznick Pictures Corporation or by other producing units identified with Select Pictures Corporation whose destinies Mr. Selznick controls.

No more will photoplay attractions distributed by Mr. Selznick and his Select organization be offered to exhibitors with their guarantee of excellence based only upon the reputation of a photoplayer who has been made a favorite with the public.

"It is not that I love Caesar less but that I love Rome more, about expresses my position in this matter of production," says Mr. Selznick. "The present Select organization has been serving exhibitors for about six years. During that time there has been an almost revolutionary change in the general conduct of the motion picture business insofar as it has to do with the contact of the general public with the photoplay. The past few years have been the era of bigger and more expensive motion picture programs. The construction of palatial theatres and the installation of shows that compare favorably in cost with those offered in any other branch of the amusement business has become the rule. This development has tended to centralize the exhibiting business. The smaller theatres in the outlying, or neighborhood, communities where 'good' pictures and nothing else once sufficed to make them profitable are less numerous than they were. People have contracted the habit of traveling farther for their motion picture entertainment than was formerly their custom. It has followed quite naturally, then, that motion picture men—producers, distributors, and exhibitors, have been brought to see the desirability of giving the public something which can be announced in a manner calculated to make them 'travel.' The big strength of the unsupported star idea lay in the developing of the popularity of a star and his plays among people who might be expected to attend the same theatre day after day or week after week and adding constantly to this following, in numbers, day after day and week after week, taking advantage of cumulative advertising. Since it has become the tendency of audiences to shift from one section to another it is easy to see that the draft of the star name, unsupported by story and production appeal, has been materially weakened.

"Of more importance insofar as the Select interests are concerned, however, is the development of the producing units who may be counted upon to contribute largely to the product which it distributes, notably the Selznick Pictures Corporation.

"Selznick Pictures Corporation have had a definite objective ever since the first day of their existence. My son Myron, president of the company and actively in charge of its affairs, has been steadily planning a series of productions so big and important that from their very nature, they could not be restricted by the limitations of the star idea as it is generally understood. It has always been his desire to choose for production the type of stories he believes the motion picture public wants and then make them in the manner they should be made. It is no damaging confession to say that this is not always possible when the human limitations of motion picture stars identified with any individual company are considered, and when that company is partial, if not bound, to a small group of stars which it may have under contract.

"And so, in planning for the season of 1922-23, we find conditions ideal for cutting away from our earlier policy—a policy we still consider a splendid one but, nevertheless, a policy which both the Select Company and the industry at large have outgrown. We are going to make a limited number of productions—fewer than we have made in any previous year of our existence, but we're going to make them of the nature that folks will 'travel' far to see. We're going to abandon the 'star idea'—but only as it has come to be known to the trade. And by this we mean that we're going to give the story and production their full chance, ourselves holding them as of first importance and choosing such casts from the field at large as we think best suited for them.

"Nothing which I have said can possibly be taken to mean that it is not our intention to take full and complete advantage of the popularity which certain artists on the screen have created for themselves through their splendid work. It has always been our conviction that the real 'star' of the industry—and the only ones who may be expected to live long enough to make them worth while from the producer and distributor's standpoint—have a just claim upon the public's affections in that they have 'delivered the goods.' We're going to choose this particular type of artist for all of our pictures in the future—and we're going to star them—not because our business arrangements with them make it materially worth while for either their future or ours, but because their performances or their draft at the exhibitor's box office warrants it, and because they approach perfection in the parts for which we have selected them. As a proof of this I might say, that in planning for next year, we have already definitely set on eight of the productions to be made and for four of these productions leading players, including at least ten who are stars of the first magnitude, have been engaged. Each production we make will have 'stars'—not a star—for the exhibitor to bill—but it will have a real story and production reason for the appearance of the star members of the cast.

"Elaine Hammerstein and Owen Moore, whose productions we have been proud to offer for the past two or three years, will continue to appear exclusively in Selznick Pictures, the firms general policy governing the manner in which they will be used from time to time."

The company's detailed announcement pertaining to the season of 1922-23 is expected to be released soon.

Associated Exhibitors Declare Another 2 Per Cent Dividend

Following a meeting of the board of directors of Associated Exhibitors, June 20th, it was announced that a dividend of 2 per cent on the preferred stock, for the second quarter of the calendar year 1922, had been declared. The quarter ends June 30th and the dividend is payable in the first week of July.

This is the second quarterly dividend which has been declared since Arthur S. Kane took active charge of Associated Exhibitors, March 6th of this year. The dividend for the first quarter was declared April 16th and paid April 20th.

"The Storm" Is Acclaimed As a Screen Classic

The Storm, Universal's Jewel screen production of Langdon McCormick's celebrated stage drama, had its premiere presentation this week in the Capitol Theatre, New York City.

Despite the fact it had only a fraction of the advance advertising and publicity given to Universal's other 1922 picture, *Foolish Wives*, says the announcement, *The Storm* is running close to the box-office records established at the Capitol by the former picture.

The critic of the New York *World* said it was a screen classic. In part, he wrote the following opinion:

"One of the greatest works of screen art of the year is *The Storm*, a Universal-Jewel production, at the Capitol this week. Paens of thanksgiving are due Reginald Barker, director, and the three principals of the cast of six, Virginia Valli, House Peters and Matt Moore. They have produced one of the classics of the cinema.

"A usually non-exuberant reviewer checks himself to guard against rapturous extravagance. Were any of the scenes underplayed or overplayed? No. Did the photographer dominate the director? No; not even a furious snowstorm and a raging forest fire were given undue length. Were the titles ever grandiose or mawkish or trifling? No, not once. If one were a Senegalese and this picture were being seen by him in Timbuctoo, without a musical accompaniment, would he be extraordinarily moved? Yes; this is a work of fine art and it will have vigor in any land and any time.

"By her performance in *The Storm*, Virginia Valli takes rank with the very first of screen actresses. House Peters as the woodsman and Matt Moore as the city friend lived their roles with the same truth that gives big life to every inch of this film."

The picture impressed reviewers from other papers much the same.

Carl Laemmle, president of Universal, presenting loving cup to Edward Laemmle

Large Silver Loving Cup Presented to Edward Laemmle

One of the most interesting ceremonies of the summer took place last week in Carl Laemmle's office, when he personally presented to his nephew, Edward Laemmle, a gigantic silver cup in recognition of his services to the company. Carl Laemmle only recently was the recipient of a cup presented by E. L. Crandall of the Board of Education of the City of New York as the pioneer producer of educational serials. Inasmuch as Edward Laemmle was the director of this pioneer serial, *Winners of the West*, and the director of *In the Days of Buffalo Bill*, a serial which, when released in the fall, will be a revelation of what can be done along those lines, Mr. Laemmle thought it only fitting that this service, too, should be fittingly recognized by the company and its president.

The heads of departments were invited informally into Mr. Laemmle's office and there witnessed a short but extremely heartfelt expression of pride and appreciation.

"Edward," said Mr. Laemmle, "oftentimes I wish I had been born with the gift of words. This is one of those times. You have brought honor on the name of Laemmle and have made me very proud of you. You have more than fulfilled my expectations and my hopes. You conducted our most successful over-seas expedition and on the eve of another expedition I want you to know in some substantial way how much we, as a company, and I, as an individual, appreciate what you have done in producing two such wonderful serials as *Winners of the West* and *In the Days of Buffalo Bill*. Furthermore we want you to realize fully the confidence we have in you in this important expedition which we are putting in your hands. We fully expect that you will bring back a super-Jewel with you from Europe."

Mr. Laemmle then called on Paul Gulick to say a few words as touching the interest that the various heads of departments in the room had in the cup that was being presented.

"Mr. Laemmle has a personal interest in you," said Mr. Gulick, "an interest of blood that none of us can have. Our interest is entirely one of admiration in your accomplishments and appreciation of work that is so salable and so thoroughly commendable as *Winners of the West* and *In the Days of Buffalo Bill*. We wish as heads of departments to join our chief in all the felicitations of the occasion and to add our heartiest appreciation of the honor which has been conferred on you by sending you to Europe.

"Most people would consider that you were born a fortunate person to be so closely related to the president of a big film company. You are fortunate. But I am here to testify that you have earned every bit of success that has come to you. With some uncles it might have been possible for a young man like you with ambition to become a director to accomplish it in a few months. Such an uncle would have made you an assistant to a good, safe director and as soon as you knew an iris out from a close up made you a director. Not so Carl Laemmle. He sent you into Universal City to work and to get ahead on your own merits, not his name. Four years of every kind of work about a studio have given you an insight into picture making enjoyed by very few men. If anything could have dampened your ardor, to direct some of the jobs you were given to do would have knocked your ambition into a cocked hat.

"We are mighty proud of your perseverance. We are proud of the way you won every step in the ladder of fame you are mounting. We are glad to see that the ladder is very high and that it leads to a conspicuous and honored place. We have followed with interest your Cannibal Expedition, we were amazed and overjoyed at your success as a short subject director and at your triumphs in *Winners of the West* and *In the Days of Buffalo Bill*, and finally we realize how much real manhood and character is required of a man to succeed as a director in a company where he has performed every subordinate office.

"As a director, we are glad to do you honor, as a friend we are proud to shake your hand, and to have a part in this cup, though we may not be able to fill it in a deserving manner."

The handshakings were continued on the White Star dock when the huge *Majestic* sailed. An illness induced by nervous exhaustion prevented Edward Laemmle from sailing, but he was at the dock to bid good-bye to Carl Laemmle, who sailed on his annual vacation in Europe. He will follow next week.

Pathe News Cameraman "Shoots" Victoria Falls

South Africa, and its natural wonders, only recently made accessible to tourists, are not too remote to be covered by the Pathe News cameraman. Issue No. 39 contains a generous succession of thrills furnished through the daring of the photographer in "shooting close-ups" of Victoria Falls, South Africa, from the wings of an airplane.

These exclusive pictures are correspondingly valuable and impressive—as though the spectator himself were floating about in the spray-filled air viewing at close quarters, from every angle, the marvels discovered by Livingston Rhodes, the African "empire-builder."

No tourist will ever get the variety of sensations felt by those who view these pictures.

"One Clear Call" Wins Praise of N. Y. Newspapers

One Clear Call, the John M. Stahl production which is being released by First National, opened at the Strand Theatre, New York, for a week's run on June 18, and played to crowded houses. This picture, based on the book of the same name by Frances Nimmo Greene, has an unusual cast, in which are Milton Sills, Claire Windsor, Henry B. Walthall, Irene Rich and Joseph Dowling.

Commenting on the showing at the Strand, the motion picture critic of the New York *American* writes:

"Heart interest is what John M. Stahl evidently sought when he produced *One Clear Call*, and he surely got it. The picture is one of the most interesting of the kind presented in a long while."

Harriette Underhill, in the *Tribune*, begins by expressing it as her belief that Claire Windsor is "nearly as beautiful" as Katherine MacDonald, and says:

"*One Clear Call* is very clear, indeed, and it ought to be extremely entertaining to all people who enjoy pictures because they move." Other comments are as follows:

World—There are several situations that tighten the throat.

Morning Telegraph—*One Clear Call* can demand the attention of any fan on two counts. One is the splendid acting of Henry Walthall. The other is the equally gratifying performance of Milton Sills. *One Clear Call* is excellent entertainment.

Johnnie Walker Picture Will Be Released by F. B. O.

Johnnie Walker, one of the featured players in the police picture, *In the Name of the Law*, will be seen in a drama of the Northwest, which the Film Booking Offices, the newly-named Robertson-Cole Distributing Corporation, has acquired for release some time in July. The picture has been titled *My Dad*, and features Walker and Ruth Clifford.

My Dad affords the popular young player who rose to fame in *Over the Hill* a new type of role. No picture in which Walker has hitherto appeared, states R-C, has given him a part calling for such virile action.

My Dad was directed by Clifford Smith, who also adapted the story to the screen. It will be issued by the Film Booking Offices with a complete exploitation campaign.

Walker has just reached the R-C studios in California, where he will start production in the near future on a series of pictures for release through the Film Booking Offices.

Cabanne Finishes Filming of New Feature Production

W. Christy Cabanne, the director, has finished the filming of *Fulfillment*, the working title of a production which is being made for Morris Kohn. In the cast are Mae Marsh, Norman Kerry, Walter Miller, Martha Mansfield, J. Barney Sherry and Julia Swayne Gordon. The cameramen were Billy Tuers and Philip Armand.

Mr. Cabanne is now engaged in cutting the picture.

N. Y. Clergymen Give Praise to "Nero," Fox Film

Fox Film Corporation announces it has been the daily recipient of letters from prominent clergymen, school teachers, business men, editors, and publishers expressing praise for *Nero*, the Fox super-special production for the season of 1922-23, which is now in the fifth week of an indefinite run at the Lyric Theatre, New York City.

"A feature of all the commendatory testimonials is based on the constructive educational and amusement value of the super-picture, which was produced in Rome under the supervision of William Fox and the direction of J. Gordon Edwards. Despite the necessarily important religious trend of the story of ancient Rome, ministers of all denominations have lauded the manner in which the subject has been handled and the great moral value of this superb spectacle," says the announcement.

Among the New York clergymen who have written their encomium are Rev. J. R. Henry, pastor of the Church of All Nations; Rev. Dr. John G. Benson, pastor of the Union Church; Rev. Dr. George Adams, pastor of the Reformed Episcopal Church; Rev. Dr. F. B. Upham, pastor of Old St.. John Street Church; Rev. Dr. D. O. Osterheld, pastor of the Cornerstone Temple, Brooklyn; Rev. Dr. Harry Knight Miller, pastor of the Hanson Place Church, Brooklyn; Rev. Norman W. Twiddy of the St. James Methodist Episcopal Church, Brooklyn, and numerous others.

"In the Name of the Law" Opens July 9

In the Name of the Law, the R-C special, will be released early in the fall throughout the country, will open for a pre-release run at the George M. Cohan Theatre, at Forty-third Street and Broadway, New York City, on Sunday, July 9. The announcement of this picture and its Broadway run some time in July was made to the trade last week.

With an enlarged corps of exploitation men, R-C Pictures has prepared forty-one separate and distinct ideas with which *In the Name of the Law* will be exploited. Each of these, state R-C officials, will be entirely original and so varied frrom the conventional exploitation stunts that they will be of unfailing appeal.

An elaborate presentation will be afforded the picture at the Cohan theatre, which will undergo a number of changes to make it perfectly suitable for the showing of motion pictures. The feature is scheduled for an indefinite run.

O. F. Woody Is Appointed Los Angeles Select Manager

O. F. Woody, who was recently appointed branch manager at Los Angeles, is one man who is mighty glad to be back with the Select organization.

Manager Woody was a member of the house of Selznick back in 1919, as head of the Denver branch, and as a token of appreciation at being back in the fold he has started off on a sales drive which he promises will get results.

Sees Upward Trend in Industry

Many Big Picture Houses Soon to Be Built Show Prosperity Coming, Says John J. McGuirk

John J. McGuirk, one of the best-known motion picture men in Pennsylvania, has succeeded Harry M. Crandall of Washington, D. C., as a member of the First National rotating committee, and will serve for two weeks in this position.

Mr. McGuirk came to New York with some highly optimistic reports as to the outlook for motion pictures from the building angle.

"I believe we are on the eve of excellent times," he said. "It is my opinion

John J. McGuirk

that the big change in the motion picture situation will be in full swing by October or November. Let's look at the situation from an ordinary business point of view.

"In the first place, business in all lines is getting better. There is more of a demand for labor. And when you get that demand you have healthy times. For a considerable period there was a slump in the building of big motion picture houses. Why? The high cost of labor and material. But these costs now are coming down. Facts and figures are the big things in business. Let's consider the following facts:

"Next week the Stanley company begins breaking ground at Eleventh and Market streets in Philadelphia, on the site of the Bingham Hotel, for a structure to cost in the neighborhood of $4,500,000. This structure will have the finest type of motion picture theatre, seating almost 3400 people. It will be a combination office building and motion picture house, and its front will contain seven stores. The theatre ought to be in operation within ten months.

"In the very near future work will be started in Philadelphia on a $400,000 theatre on North Broad Street, in the Logan section, and a $250,000 structure will be erected at Woodland Avenue and Sixty-third Street.

"In all of this building activity there is great encouragement everywhere. People who sink millions of dollars into a house don't do it on an over-night decision. The fact that all of this work is being planned for Philadelphia alone shows the tremendous confidence that exists in motion pictures. And it shows an even more important point, which is that the industrial world is beginning to reach a normal level."

Rothacker Will Make Trip to England

Watterson R. Rothacker, head of the Rothacker Film Manufacturing Company of Chicago, was a visitor to New York this week on important business. Mr. Rothacker announced he would sail for England about July 9 to be awav for some weeks in connection with business matters abroad. He returned to Chicago on the Century June 19.

The Rothacker New York offices have been moved from 220 West Forty-Second Street to Room 118, 542 Fifth Avenue.

George Levine Promoted to Be Universal Short Product Mgr.

Following the appointment of Art A. Schmidt as general sales manager of the Universal, announcement is made of several other promotions and changes in the exchange system and the home office.

To fill the vacancy caused by the promotion of Mr. Schmidt, George L. Levine, formerly manager of the Universal exchange at Milwaukee, has been promoted to manager of the short product, with offices at 1600 Broadway. Mr. Levine's place in Milwaukee will be taken by Ross J. Baldwin, formerly short production manager in Milwaukee. Mr. Baldwin has been with the firm a number of years. He will be succeeded in his former position by Charles J. Casanave.

Another promotion is that of LeRoy W. Alexander, for four years salesman and more recently short product manager of the Chicago exchange, to be exchange manager of the Kansas City territory. "Curly" Calvert has been taken from that exchange to do special work in a number of central and western exchanges. At the same time, announcement was made in Chicago of the appointment of auditor of the exchange, Platzman, to be European auditor of the company.

Cites Error in Title of New Arliss Picture

Arthur S. Friend of Distinctive Productions announces that a New York press item has caused photoplay editors in various sections of the country to erroneously name the forthcoming George Arliss production *The Silent Call*. The new Arliss subject for United Artists release is an adaptation of *The Silent Voice*, Jules Eckert Goodman's play. Distinctive has been seeking a play for Mr. Arliss for more than a year, and the Goodman play was finally purchased. There is a picture entitled *The Silent Call*, which was released some time ago.

George Arliss completed his scenes in *The Silent Voice* last week and left for England on board the Mauretania for a summer rest abroad. Ann Forrest, leading woman in this production, is also going to England for a vacation.

Left to right—Alma Rubens, Alan Crosland and Jack Boyle, leading woman, director and author of Cosmopolitan's new feature, "The Face in the Fog"

"Nanook" Wins Newspaper Praise

New York Critics Commend Pathe's Arctic Feature—Rothafel Classes It As One of Four Most Distinctive Features

"I consider *Nanook of the North* the greatest sensation of this season," declared S. L. Rothafel, following the premiere of the big Pathe feature at the Capitol Theatre. "It ranks as one of the four most distinctive pictures I have ever run at the Capitol Theatre. There is more drama in it than the so-called dramatic features and it has a suspense which has a spell-binding power. It is truly the marvel photoplay of the North from every standpoint of photography, beauty, laughter and extraordinary human interest. Pathe is to be commended for their remarkable vision in procuring this subject, I am proud to have run *Nanook of the North* at my theatre."

The New York Times devoted considerable space in its news columns, commenting on the merit of the picture as follows: "* * * But *Nanook of the North*, also seeking of reality is real on the screen. The struggles they have are real struggles. When Nanook, the master hunter, matches himself against a walrus, there is no pretense about the contest. Nanook's life depends upon his killing the walrus, and it is by no means certain that he will kill him. So the spectator watches Nanook, as a man engaged in a real life-and-death struggle. And how much more thrilling the sight is than that of a 'battle' between two well-paid actors firing blank cartridges at each other. Nanook is emphatically a leader, a man who does things, a man who wins, but who, at any moment, may lose. He is a genuine hero then, one who is watched with alert interest and suspense and far-reaching imagination. What 'dramatic' photoplay can show such a one?"

The New York *Evening Mail* comments: "*Nanook of the North* is one of the most appealing, absorbingly interesting films it has been our pleasure to see in years."

Of *Nanook of the North*, the New York *Herald* states: "Whether due to the insight of Robert J. Flaherty or to the arrangement of the adapters who edited it for presentation, there is a most powerful thematic feeling running all through the picture, ending with inspired appropriateness with scenes of dogs howling in the bleak wilderness as a storm comes on, and then dropping off to sleep, too tired to do anything but freeze."

The New York *World* comments as follows: "*Nanook of the North* at the Capitol is a surprise picture. It's a screen classic as sure as Maupassant's 'One Life' is a literary classic."

"Talk about atmosphere in photo-drama!" writes Joseph Mulvaney in the New York *American*. "There is more atmosphere to the cubic centimeter around *Nanook of the North* than ever was compressed into the same space in the previous history of the screen."

Tom Terriss to Produce Features in England

Tom Terriss, film director, is sailing for England on the *Olympic* this Saturday. He will make a series of productions on the other side for joint distribution in England and America. Arrangements for American distribution have been completed, and those for English release are awaiting only the signing of the dotted line, after which the names of the releasing companies in both cases will be made public. This will be done probably as soon as Mr. Terriss lands in England.

England is the director's home, although he has not been in it for nine years.

Complete Cast for "The Tentmaker" Is Announced

Besides Guy Bates Post in the title role of *Omar the Tentmaker*, the current Richard Walton Tully production, the cast contains several names of real stellar quality and covers considerable territory both artistically and geographically.

Nigel De Brulier, whose success as a character actor came with his portrayal of the Stranger in *The Four Horsemen*, will play Nizam, the friend of Omar. He was born in France, educated there and has had a variety of stage experience of note.

Rose Dione, another established character player of French extraction, will be the Shah's mother. At the age of fifteen she made her debut with Sarah Bernhardt in *Les Mauvis Bergers*. Soon thereafter she starred with her own company.

Douglas Gerrard, director and actor, will create for the screen the role of Hassan, the villain of *Omar*. Gerrard is especially remembered for his direction of Metro and Universal pictures. His most recent engagement has been in the production of *Blood and Sand*.

Evelyn Selbie plays another important role, that of Zarah, the confidante and protectress of Shireen. She has played eleven years in stock companies in New York, Philadelphia, San Francisco and San Diego.

Boris Karloff will be the Iman Mowaffak in *Omar*. This is the role of the wise and aged teacher. He was born in Russia.

Patsy Ruth Miller, charming young film actress for Goldwyn and Fox pictures will be little Shireen and Will Jim Hatton plays Mahruss, the childhood playmate of Shireen. This young actor will be recalled in his role with Bill Hart in *The Whistle*.

The feminine lead will be played by Virginia Brown Faire and James Young will direct this Tully production which is being made at the United Studios, Hollywood. Wilfred Buckland is art director and Georges Benoit is cinematographer.

25,000 "Extras" Reported Used in Fairbanks Picture

When there came a settling down to a statistical contemplation of facts and figures in connection with the record-breaking photoplay production, *Douglas Fairbanks in Robin Hood*, which Douglas Fairbanks is now producing as his most ambitious starring vehicle, a series of surprises was inevitable.

"For instance," says the announcement, "in the course of the many weeks required for filming this tremendously big romantic screen drama of the Twelfth Century, it was found that a total of about 25,000 different persons will have been given at least one full day's employment each in various supernumerary capacities, and that many of these will have worked for several weeks. On the banner day for "extras," when the great jousting contests were enacted and filmed, 1800 men and women were used, and few days found less than a hundred doing their "bits" before Allan Dwan's battery of cameras.

Hope Hampton Filming Retakes

Hope Hampton, First National star, is engaged filming some retakes at the Paragon Studio, Fort Lee, for her latest picture, *The Light in the Dark*, which is scheduled for early fall release. This film contains a reel in Eastman Kodak color.

N. H. Gordon Gets Studded Watch from Cooperative Exhibitors

As a token of appreciation of his faithful and meritorious service with Associated First National Pictures, Inc., N. H. Gordon of Boston this week received from his fellow members of the co-operative organization a specially designed and jewel-studded watch. Mr. Gordon's work with First National and his practical counsel have played an important part in developing the affairs of the organization and his services as an executive committeeman during the last two years have proved of inestimable value to the company. Following is the text of a resolution passed by the Executive Committee:

Whereas, by the generous dedication of his experienced business acumen, judgment, loyalty and vision, Mr. Nathan H. Gordon, of Boston, Mass., has contributed greatly to the position of pre-eminence which Associated First National Pictures enjoys to-day, and to the furtherance of First National ideals, and

Whereas, the unavoidable demands upon Mr.

N. H. Gordon

Gordon's time and energies by his own theatres and interests in New England make it necessary for him to decline the honor of re-election as a member of the Executive Committee to the sincere regret of his associates, although he still remains one of the pillars of First National, as one of the five Voting Trustees and as a Director, and

Whereas, for more than three years Mr. Gordon has served this company without compensation, giving freely and without stint of his time, experience, judgment and energies for the advancement of its interests, success and future, now, therefore

Be it resolved by the Executive Committee of Associated First National Pictures, Inc., that it express to Mr. Gordon the sentiment in the mind and heart of each of his fellow members by recording here their profound and lasting gratitude for the loyalty and splendid service that he has volunteered, many times to the neglect of his more personal interests, and further, the hope that he will in the future, as he has in the past, make available that guiding influence, practical counsel, and substantial advice which have been of such benefit in the past, so that with his associates, collectively, First National may continue to advance and mature the best interests of the motion picture industry and particularly the welfare of exhibitors, and that as a slight token of the appreciation and gratitude of First National and of the sincere friendship of all those in First National who have the privilege of Mr. Gordon's acquaintance, he be requested to accept the accompanying symbol of the spirit of this resolution.

By: H. Schwalbe, Chairman Executive Committee, Associated First National Pictures, Inc.

Dated: June Third, Nineteen Twenty-two.

Celebrities at opening of new Warfield Theatre in San Francisco. Most easily identified are those standing in the front row: Theodore Roberts, Ruth Roland, Lila Lee, Bebe Daniels, May McAvoy, Viola Dana, Shirley Mason, Clara Kimball Young, Billie Dove, Mary Miles Minter, June Elvedge, Walter Hiers and Lupino Lane

"Padding Must Go", Says Laemmle

Shorter Serials, Improved Advertising Material, Employment of Noted Writers and Feature Stars in Chapter-Plays a Few of Innovations Promised by Universal

For the first time in the history of serial production, chapter-plays will be filmed without recourse to padding, says Carl Laemmle, president of the Universal Film Manufacturing Co. Serials will be of no prescribed length—if there is only material enough for six episodes, they will be produced in six episodes; if there is sufficient "meat" in the script for ten or twelve episodes, they will be produced in those lengths.

"I firmly believe the sooner we make our chapter-plays conform strictly to the unpadded value of the story," he said prior to his departure for Europe last week, "the better it will be for the industry in general. Years and years of experiment have convinced the magazines that serial stories running longer than six installments are not wanted. They lose their force. The same is true of chapter-plays.

"No story I have ever read was strong enough to carry for eighteen weeks—magazines no longer even attempt to find such material. One of our greatest difficulties has been to find good serial stories. We have rejected hundreds of submitted scenarios because they did not contain material enough for eighteen episodes. Making short serials will revolutionize the production end of the industry and throw open a brand-new field for serial material to us. In future, when we make a serial, we shall eliminate all 'hokum.' Chapter-plays will be made in their natural length, and if we film a classic in episode form, it will be the original story without one foot of extraneous material injected to obtain footage.

"Being able to select better stories, we won't have to rely on elaborate sets, expensive stunts and other irrelevant matter to put the chapter-play over. All the money formerly spent on these items will now go to buy better stories and higher class stars. Instead of acrobats we shall have actors—insuring a marked advance in the acting seen in serials. Stars with feature followings will appear in our forthcoming serials, insuring exhibitors increased attendance. Harry Myers, William Desmond, Roy Stewart, Art Acord and Laura La Plante are some of the feature stars who will appear in Universal chapter-plays next season.

"Chapter-plays will gain in prestige by being shortened. Many theatres, particularly those catering to transient patronage, will be able to run the new-type serial as features; a six-episode serial can be presented as two six-reel features; a nine-episode chapter-play can be shown as three features of six-reel length. This new policy will give us a far more elastic proposition than we now have, and will mean an entire change in selling methods. The releasing angle will no longer be the controlling factor—chapter-plays will be made solely on their merits. This phase of the industry, built up on yard-stick methods, will completely revolutionize the selling end of the serial business."

J. Irving Greene Weds

J. Irving Greene, director of advertising and publicity for Associated Exhibitors, Inc., was married at noon Thursday, June 22, to Miss Millicent Hoagland. The ceremony was performed at the home of the bride's parents, Mr. and Mrs. D. C. Hoagland, Stamford, N. Y.

Mr. Greene, a graduate of Brown University, entered the advertising end of the picture business seven years ago and has been in the industry continuously, except for two years when he served as a lieutenant in the A. E. F.

Charles Ray Finishes First United Artists Film

Camera work is finished on *A Tailor Made Man*, Charles Ray's screen version of the stage play of the same name, and first of the photoplays Mr. Ray is to make for United Artists.

Work on assembling, cutting and titling *A Tailor Made Man* already is well under way. It will be released in the early fall.

Right, Maurice Tourneur; center, Sir Hall Caine; left, J. J. Cohn—director, author and studio manager of Goldwyn's "The Christian," which is being filmed in England

Mary Against "Personal Appearances"

Miss Pickford Believes They Will Become Less Popular with Each Succeeding Season

Contrary to the recently-announced belief of many motion picture stars, Mary Pickford declares that "personal appearances" of stars will soon lose popularity, will become less popular with each succeeding season, and, further, that the general public will be just as pleased to see the idea pass into the permanent discard.

Recently there has been wide discussion of the idea of photoplay stars making personal appearances at theatres showing pictures in which they are featured. Several prominent screen players have predicted in interviews that the day was at hand when practically every star would be compelled to "go on the road" with each new feature, arguing that this plan would remove any seeming indifference among the masses of theatre-goers caused by the monotony of seeing only moving shadows of their favorites.

Miss Pickford, who is now busily completing her revival of *Tess of the Storm Country*, which she plans to have ready for early fall release through United Artists, asserts that the time will never come when the screen star will be required to parade herself, or himself, before, between or after the reels in which his or her likeness is shown in dramatic animation.

Miss Pickford argues to the effect that the silent drama came into its own through its power and influence as an art independent of the personal equation, citing the fact that its value as entertainment is dependent entirely upon visualization for which neither words nor personal bows are needed.

Film Man Legislative Candidate

J. J. Thompson, Jr., New York representative for George Kleine, pioneer in the motion picture industry, has been nominated for the New Jersey State Assembly on the Republican ticket. Mr. Thompson, who resides in Bloomfield, is one of the nominees from Essex County, which comprises Newark, Montclair and other representative cities.

Rapid Progress Is Reported by Lichtman Corp.

Things are humming merrily at 576 Fifth Avenue, where the Al Lichtman Corporation has established its Headquarters. The offices are being remodelled, and, to the tune of carpenter's saws and hammers, the office force is reported struggling with the heavy correspondence evoked by recent advertisements and trade announcements.

Although it is only a short time since the first publicity was given to this new organization, Mr. Lichtman states that they have received many letters, particularly from exhibitors, voicing approval of the Territorial Partner method of distribution.

There appears to be a general sentiment among exhibitors, according to their letters, to the effect that it is distinctly to their individual advantage to secure pictures from men who are directly interested in the success of their product, as is the case with Territorial Partners.

"We are being congratulated on every side on the excellence of our cast in *Rich Men's Wives*, our first preferred pictures production," says Mr. Lichtman. "Mr. Schulberg has been particularly fortunate in his selections and I know we are going to have a fine box office attraction to offer exhibitors in this picture."

The development of the new organization is going forward rapidly and practically all Territorial Partners have already been designated or will be in the near future.

William H. Swanson, Veteran Exhibitor, Passes Away

William H. Swanson, a prominent motion picture exhibitor and a First National franchise-holder, died of pneumonia Monday, June 19, at his home in Salt Lake City.

Mr. Swanson, in the early days of the industry, was interested in the Universal Film Manufacturing Co. and was in the supply business. Next he formed a partnership with Mr. Nolan in the firm of Swanson & Nolan. Shortly afterward the firm became original First National franchise-holders for the Colorado, Utah, New Mexico and south Idaho territory. The partnership was dissolved by mutual consent, and Mr. Nolan continued as the original franchise-holder for that territory, while Mr. Swanson operated the American Theatre, Salt Lake City, as a franchise-holder.

Betty Blythe Story to Be Syndicated in Newspapers

A Dangerous Inheritance by Izola Forrester, on which is founded the first of Betty Blythe special star open market film productions, *How Women Love*, is to be syndicated through the Bell Service in not less than forty of the leading newspapers in key cities.

The serialization of the novel will begin during July and will continue, in each paper, for two weeks. The story will appear in New York in the *Evening World*.

After the story has appeared in the forty leading cities it will be turned over to another syndicate service and will appear in scores of the smaller towns and cities throughout the country.

Directory Forms Close June 26

Special Productions Basis of Metro's Plans

Atkinson Sees Greatest Year Approaching for This Company—"Prisoner of Zenda," "Broadway Rose," "The Five Dollar Baby," "The Hands of Nara" and Montana Comedy Scheduled for Early Fall

WITH a schedule of special productions "of distinctive merit, and balanced excellence," Metro Pictures Corporation announces it is beginning the most auspicious season of its history.

The special production, according to William E. Atkinson, vice-president and general manager of Metro Pictures Corporation, is the solution of the box-office problem.

The public, even more than it has done in the last year, is going, in 1922-23, to shop for its pictures; select them for the reputation of story, director, star and excellence of production—regarded collectively. Pictures must have more than one point of excellence to recommend them to an increasingly critical public.

This is in part the significance of the statement issued this week from the home offices of Metro Pictures Corporation by Mr. Atkinson. The full text follows:

"Metro pictures are produced with a single, dominating principle always in mind: That every release must be a winner for the man exhibiting it, that every picture must turn over a sound profit for the showman.

"That principle is the basis for Metro's successes in the past, for its present enviable place in the faith of the exhibitor, and for its policy during the coming season of 1922-23.

"To adhere to that principle is becoming more and more difficult of achievement, as the demands of the public are becoming more and more difficult of satisfaction.

Public Shops Now

"The public no longer selects its evening's screen entertainment with the carelessness of a man buying a straw hat. The public shops for movies now with the discerning eye of a woman who can only afford one hat a season.

"What the public shops for is the special production.

"And since Metro must give the exhibitor what the public wants, special productions only constitute the Metro schedule for the crucial year to come.

"Every Metro picture during this period will come easily under the classification of a super-production. The most dramatic story material available, the most capable directors in the world to-day, stars that pull irresistibly, with casts of players of proven artistry—these essentials of photoplay excellence Metro has gathered together for the purpose of making every Metro picture a winner.

"The wise exhibitor, then, is the exhibitor who books Metro solid, for thus he insures the solidity of his profits."

The first five of the special productions announced by Metro for its early fall release-group are:

The Rex Ingram Production of *The Prisoner of Zenda*, based on Anthony Hope's novel. The photoplay has been produced on the scale of *The Four Horsemen of the Apocalypse*, and is enacted by a cast which includes Lewis Stone, Alice Terry, Ramon Novarro, Barbara La Marr, Robert Edeson, Lois Wilson, Malcolm McGregor and Edward Connelly. The scenario of this picture was written by Mary O'Hara, and the photography is by John F. Seitz. Stage dramatization was by Edward Rose.

Mae Murray in *Broadway Rose*, presented by Robert Z. Leonard, who likewise directed the picture. This third of the Tiffany Productions, following *Peacock Alley* and *Fascination*, is expected to outdraw the first two. Edmund Goulding wrote both the story and scenario of *Broadway Rose*.

Viola Dana comes to the screen for the first time during the coming season in a photoplay of Irvin S. Cobb's story, *The Five Dollar Baby*. Harry Beaumont, director of Miss Dana's successes, *The Fourteenth Lover*, *Glass Houses*, *Them Like 'Em Rough* and *Seeing's Believing*, staged *The Five Dollar Baby* and has been retained by Metro to direct Miss Dana in her later productions. First of these will be *Page Tim O'Brien*, by John A. Moroso, and already the star and director are at work on it before the Metro cameras in Hollywood.

First C. K. Young Photoplays

One of the best-selling novels of the year, the much-discussed story by Richard Washburn Child, "The Hands of Nara," has provided the structure of Clara Kimball Young's first appearance in a Metro release. The photoplay has been directed by Harry Garson, who presents it. Following this Miss Young will be seen in a picturization of the New York dramatic success, *Enter Madame*. *The Hands of Nara* is a story of Russian intrigue and the strange power attributed to a fugitive girl.

Bull Montana, the only tractable caveman in captivity, has frankly turned comedian. Hunt Stromberg has produced a three-reel comedy starring Mr. Montana, entitled *The Ladies' Man*. This is to be the first of a series of eight. The seven to come will be of two reels each—a length to which it was hoped to hold *The Ladies' Man*. But this premier appearance of Mr. Montana, in the role of a coy courtier of the expensive sex, proved so full of robust comedy that it was deemed a sheer waste of laughs to crop it.

Virtually completed, or in a more preliminary stage of growth, are other pictures similar to the group constituting the early fall releases. Rex Ingram is expected to bring to New York with him, within a month, a first print of a recently made photoplay, the story and direction of which are both his own. The title of this has not as yet been announced.

Fred Niblo, who directed *The Mark of Zorro*, *The Three Musketeers* and *Blood and Sand*, is at the point of beginning production of a special, to be presented by Louis B. Mayer. Metro has contracted with this director for four Fred Niblo Productions during the coming year. What Mr. Niblo's choice of subjects is, has not as yet been reported from Hollywood.

Laurette Taylor has started for the west coast for the work of enacting for the screen her most beloved role, that of the title character of J. Hartley Manners's play, *Peg 'o My Heart*. There is little need to comment upon the celebrity of this piece. It has been given more than 14,000 times on the stages of the English-speaking world. Mary O'Hara, adapter of *The Prisoner of Zenda*, is writing the scenario, and King Vidor will direct Miss Taylor before the camera.

The famous home-folks story, *Quincy Adams Sawyer*, by Charles Felton Pidgin, will be screened as a Metro-S-L Special Production by Clarence Badger, who is responsible for many Paramount comedy successes, and human-interest dramas for Goldwyn. His making of the Will Rogers pictures, *Honest Hutch* and *Jubilo* are examples of Mr. Badger's work.

A special stories series, picturizations of outstandingly meritorious works by the most popular short-story and photoplay writer of America, is being begun, it is stated. Each of these pictures is to be enacted by an especially distinguished cast, headed by Billie Dove. Among the stories mentioned in this group are *Country Love*, by Hulbert Footner—now being made, under the direction of Emile Chautard; *The House on the Avenue*, by Cosmo Hamilton; *East of Suez*, by E. Lloyd Sheldon; *The Girl in the Gilded Cage*, by Marion Fairfax, and *A Temporary Marriage*, by Cardell Hale.

Metro Officials and Directors

1—Fred Niblo; 2—Rex Ingram; 3—Joseph Engle, General Manager of West Coast; 4—Marcus Loew; 5—Wm. E. Atkinson, General Manager of Metro; 6—Emile Chautard; 7—Clarence Badger; 8—Harry Beaumont.

Future Ingram Productions Discussed

Metro Predicts They Will Surpass Even "The Four Horsemen" — Atkinson Gives Views

Before a fraction of the period of Rex Ingram's new contract with Metro Pictures Corporation has expired, the photoplay company believes the young director will have achieved advances in picture production over "The Four Horsemen of the Apocalypse."

Such is the sense of the opinion voiced this week by William E. Atkinson, vice-president and general manager of Metro, at the home offices of the company in New York. As Mr. Atkinson points out, Mr. Ingram is the genius of the motion picture world who has demonstrated that artistic merit in pictures and box-office returns are concomitant qualities.

"The industry will recall the predictions of many well acquainted with the film market that to make such a photoplay as 'The Four Horsemen of the Apocalypse' was sheer folly from the commercial point of view," says the statement. "Granting that as a novel it was popular—for there could be no gainsaying that—reliable motion picture experts felt that its appeal to the public would be limited only to those members of it possessing a degree of literary appreciation. Now that the picture has behind it an exceptional run on Broadway at the Astor Theatre, showings of commensurate length in every big city in the United States, the attendance record of the Capitol Theatre, the world's largest picture palace, enthusiastic receptions and bonanza receipts in theatres in Paris, Madrid and other Continental capitals, and recently forty simultaneous exhibitions in Chicago theatres—critics of Metro and of Mr. Ingram have come to see that times change in the picture business as well as in the other activities of the world.

"The truth of good pictures pay has been demonstrated not only by Mr. Ingram's initial big production for Metro, but by his subsequent works, 'The Conquering Power' and 'Turn to the Right.' These productions differ as distinctly from one another as both do from 'The Four Horsemen'—in subject. But the artistry in the making of all three is equal.

"And that same merit in direction will prevail in the forthcoming Ingram productions, two of which are already completed and six more of which will be in the course of the two years beginning this fall.

" 'The Prisoner of Zenda,' Rex Ingram's production of Anthony Hope's romantic novel; and a second picture, a drama of exotic love, the title of which has not as yet been announced, are already filmed. The first of the two will be included in the Metro releases for the early fall; and it has been denominated by critics of the screen as fully as great as 'The Four Horsemen of the Apocalypse.' There is every indication that it will score an even more sensational box-office success for the reason that its story is even more suitable to the public taste than is that of the Ibanez novel. Of the Ingram photoplay to follow 'The Prisoner of Zenda' little has been divulged, except that its story, as well as its direction, is Mr. Ingram's own.

"Mr. Ingram plans next to make Victor Hugo's 'Toilers of the Sea,' and the importance of this photoplay is indicative of the calibre of which will constitute Mr. Ingram's contributions for Metro release during the coming two years.

"Absurd though it may sound at this time," said William E. Atkinson, vice-president and general manager of Metro, "we believe that before Mr. Ingram has half completed his projected next six pictures for us he will have made strides in photoplay making that will make even 'The Four Horsemen of the Apocalypse' appear at a disadvantage in comparison.

"No matter that it seems impossible, it is inevitable. Before 'The Four Horsemen' no one, even those in the Metro organization most confident of Mr. Ingram's ability, would have believed that so perfect a motion picture could be made—and made to pay. And yet there is 'The Four Horsemen' for evidence that the unattainable was attained. It is only reasonable to expect that the man who made that great advance will make others, for Mr. Ingram is young, utterly absorbed in his art, intensely discontented with anything but perfection as he estimates it. A great director now, he will be a greater. Exhibitors may count on that, and count on the fact that Ingram productions are invariably productive of profit."

Metro to Release Eight Comedies With Bull Montana

A series of eight Bull Montana Comedies will be released during the next two years by Metro Pictures Corporation, according to an announcement this week from the home offices of the company in New York.

They are to be produced and presented by Hunt Stromberg, who, upon the completion of a first one, *A Ladies' Man*, signed Bull Montana for seven more.

With the exception of *A Ladies' Man*, which is a three-reeler, the comedies will be of two reels in length. It was the original intention of Mr. Stromberg to hold this initial offering to the shorter length, but review of the completed film is said to have disclosed such a wealth of comedy material as to make an arbitrary cutting down a sheer waste of entertainment.

A Ladies' Man will be among the first group of Metro pictures to be released in the fall.

"Prisoner of Zenda" Released in Fall

Ingram's Newest Production Expected by Metro to Surpass "Four Horsemen" at Box Office

The Prisoner of Zenda, the Rex Ingram production for Metro, based on the novel of Anthony Hope, will be among the first of the fall releases of this producing company. The statement has been made to supply definite information to the numerous exhibitors who have already expressed to Metro their desire of being among the first to book the production.

"If the advance reviews of critics who have witnessed this Metro photoplay is a standard by which the industry can form its conclusions. *The Prisoner of Zenda* should prove a box-office attraction of even greater power than *The Four Horsemen of the Apocalypse*. The photoplay was shown at the recent Exhibitors Convention at Washington, and the crowds who viewed it were convinced that this Metro attraction was certain to establish itself as the most phenomenal box-office magnet in a decade," says the announcement.

Arthur James in *Moving Picture World* summed up his prophecy for *The Prisoner of Zenda* with the statement that:

"Metro will find a harvest in releasing it, and exhibitors who take advantage of its extraordinary advertising opportunities should break house records."

"A splendid box-office, sure-fire picture," re-echoes *Film Daily*.

"Has several things in it that may make the famous quartet of 'Horsemen' look out for their blue ribbons," advises *Exhibitors Herald*.

"Rarely has a production earned such a remarkable unanimity of critical praise. Only an exceptional production like *The Prisoner of Zenda* could merit it," the announcement continues.

"The quality of the photoplay is such that its appeal is a really universal one. The elements of its greatness are that it can be relied upon to provide fascinating entertainment for every type of motion picture patron. Romance, danger, intrigue, love, charm—these qualities are the basis of universal entertainment, and it is in these qualities that this picture abounds. That *The Prisoner of Zenda* was to be a photoplay was inevitable. Its lavish coronation scenes, its brilliant balls and receptions as produced by Mr. Ingram are masterpieces of crowd handling as well as supreme achievements of scenic art; while its breath-taking episodes, exciting and unexpected turns of plot make it a feature long to be remembered.

"The painstaking care which has characterized all of the Rex Ingram productions for Metro is apparent in *The Prisoner of Zenda*. Mr. Ingram has displayed the same genius for picking players who represent to the life the persons that they are called upon to portray, that made *The Four Horsemen* a portrait gallery that has never been surpassed.

"Alice Terry, whose characterization of the beautiful Marguerite Laurier in *The Four Horsemen* was one of the most appealing in that photoplay, is seen in the leading feminine role. Her superb grace and delicate beauty as Princess Flavia in her present part make her portrayal the finest she has yet done.

"Lewis Stone, the well-known actor of stage and screen, does the best work of his brilliant career in the dual role of Rudolf Rasaendyl and King Rudolf, playing opposite Miss Terry.

"Ramon Novarro, the young Spaniard whom Ingram considers one of the most promising actors of the day, plays the part of Rupert of Hentzau in a manner that fully justifies the faith which the director has placed in him.

"Barbara La Marr, as Antoinette de Mauban, provides a remarkable characterization. Her portrayal of Hope's adventuress is one of the interesting portrayals in the production.

"Others in the long cast are Robert Edeson as the genial Colonel Sapt; Malcolm McGregor as Fritz Von Tarlenheim; Stuart Holmes as Duke Michael, and Lois Lee as the Countess Helga.

"*The Prisoner of Zenda* was adapted by Mary O'Hara from the novel by Anthony Hope. John F. Seitz photographed it. Edward Rose dramatized the story."

The Prisoner of Zenda

A Rex Ingram Production based on the novel of Anthony Hope and starring Alice Terry as Princess Flavia. To be released by Metro in the Fall.

"Record of Money-Makers"

Company Declares Its Specials During Past Year Have Provided Exhibitors with Real Box-Office Winners

In the box-office achievements of its big productions during the past year Metro believes that it has provided exhibitors with record money-making photoplays.

The pictures in the mind of the producing and distributing organization are the Rex Ingram productions of *The Four Horsemen of the Apocalypse*, *The Conquering Power* and *Turn to the Right*, and the presentations by Robert Z. Leonard of Mae Murray in *Peacock Alley* and *Fascination*.

"The success of these Metro releases is not measured by hearsay or rumor, but by official and unsolicited statements from theatre managers, from exhibitors comments in trade magazines and, chiefly, box-office figures," says the statement. "The dependability of these standards makes this information of unquestionable reliability.

"Perhaps no further proof of its power as an audience-getter is necessary in the case of *The Four Horsemen* than to say it established a new record for receipts at the Capitol Theatre in New York, the world's largest picture theatre, where it was shown a year after the conclusion of its phenomenal run at the Astor Theatre. At the Capitol the audiences averaged 20,000 persons a day. In order to accommodate the crowds the doors were opened at noon. The nation-wide welcome granted this film version of the Ibanez masterpiece has, if anything, increased since its initial showing. It is now being booked —in many cases for a return engagement —in theatres of various classes throughout the cinema world. It is the first real world-picture. The comment of exhibitors is uniformly: "Wonderful business"; "run extended"; "played to capacity"; "congratulations to Metro." This is the general vein of exhibitors' reports.

"No less a magnetic attraction has been *Turn to the Right*, Rex Ingram's production of the famous John Golden stage hit by Winchell Smith and John E. Hazzard. Praise from every New York newspaper followed its premiere at the Lyric Theatre. And these criticisms have proved an accurate index to its box-office power, for in every case where the picture has been shown exhibitors' statements have coincided with the reviews. When H. A. Schwan, general manager for the Eau Claire Theatre Co., wired to Metro that it shattered all records at his theatre and that it pleased its patrons 100 per cent, he expressed the general box-office reaction to the picture. At New York's Capitol it nearly duplicated the phenomenal success of *The Four Horsemen*.

"*The Conquering Power*, which Ingram produced after his picturization of the Ibanez novel, is another Metro special of exceptional merit. Mr. Ingram's direction, said a reviewer on the National Board of Review of Motion Pictures, is 'an advance on his work in *The Four Horsemen*. It was this film that was shown at the Rivoli Theatre in New York, after a capacity week at the Rialto Theatre. These theatres are two of the finest in the metropolis and it is only a production of such great appeal as *The Conquering Power* that is transferred to one after having completed its normal run at the other.

"Metro is the distributing medium for its own productions exclusively, but in exceptional cases acts in a similar capacity for photoplays which it would not hesitate to claim as its own. It was in accordance with this policy that arrangements were concluded for Metro to distribute the new series of Mae Murray productions, in which the star is presented by Robert Z. Leonard. The first release under the agreement was *Peacock Alley*, Miss Murray's gorgeously costumed play of the white lights of New York and Paris, which marked the opening of the new Cameo Theatre in New York.

"Capacity audiences were the rule throughout this engagement and standing room was at a premium. When the feature was available for general release, a repetition of its first triumph was recorded everywhere. The magnificent opportunities for lavish and spectacular tie-ups were taken advantage of by aggressive exhibitors. Big circuits and first-run houses snapped up the production for long runs, and tremendous business at advanced prices was reported from all parts of the country.

"*Fascination*, Miss Murray's latest production, is meeting with an even greater response than her first. The house records of New York's Capitol Theatre were threatened by the crowds which fought their way into the palatial house when it was first shown there. Facing Easter week and a session of warm weather, *Fascination* proved one of the greatest attractions ever presented at this theatre. At the Stanley Theatre in Philadelphia, where it was simultaneously exhibited, it duplicated its triumph. Exhibitors were unanimous in their opinion that the brilliant star and her director, Robert Z. Leonard, had combined their talents in making a production the success of which equaled *Peacock Alley* and in some respects exceeded it."

Fred Niblo Will Make Four Big Pictures for Metro

Fred Niblo, whose record as a director includes the making of such photoplays as *The Mark of Zorro*, *The Three Musketeers*, and *Blood and Sand*, will stage for Metro four pictures, to be released during the coming season. These will be presented by Louis B. Mayer.

Definite announcement of the subjects of these Fred Niblo Productions has not as yet come from the Metro offices, but is expected soon.

Ever since signing the contract with Metro, Mr. Niblo has been going over likely stories, plays and scripts, and word of his selection of a first subject doubtless will be forthcoming within a few days.

The acquisiton of Mr. Niblo by the Metro forces is regarded as one of the most strengthening units of that organization's already strong structure. A director schooled by more than twenty-five years of dramatic experience, both as an actor and a producer, he entered the motion picture field only a few years ago, and immediately won for himself a place at the very top of those who make photoplays highly agreeable to the public taste, as well as possessive of genuinely artistic merit. Among directors Mr. Niblo is known as "the man who never made a failure," and inasmuch as his work, ever since his engagement in the producing of dramas for the screen, has shown an increasing finish, Metro is certain that the four productions later to be released by its exchanges will outdraw at the box-office even the record-breakers he has made in the past.

Before turning to the screen, Mr. Niblo was in close touch for many years in the New York theatre with George M. Cohan. As the title character in "Hit-the-Trail Holliday," Mr. Niblo scored one of the biggest successes of the then current theatrical year; and later he went on tour with a company of players, enacting principal parts on the stages of every country where English is spoken. A two years' association with Thomas H. Ince, concluding with the direction of *Mother O' Mine;* followed by making *Daughters of Job* for *J. Parker Read*, gave Mr. Niblo the special technical skill in studio work to supplement his already full and resourceful dramatic technique. His production for Douglas Fairbanks of *The Mark of Zorro* and *The Three Musketeers*, and the more recent screening of Vicente Blasco Ibanez's novel, *Blood and Sand*, with Rodolph Valentino, are eloquent testimony to the artistry of Mr. Niblo as a director.

Trade Praise Is Given Viola Dana's New Picture

Not only in the estimation of the officials of Metro, which made and will distribute *The Five Dollar Baby*, starring Viola Dana, but also in the eyes of the trade paper critics who have seen this screen version of Irvin S. Cobb's celebrated short story, this photoplay is the most successful offering in which the little star has ever appeared.

"A sure fire number that is real entertainment" is the comment of the *Film Daily*, and an accurate summary of the entire favorable criticism of *The Five Dollar Baby*.

Expanding the digested criticism in its headline, "A sure fire number that is real entertainment that is sure to please," the *Film Daily* continues: "A really delightful comedy offering that mixes laughs with pathos in appealing fashion . . . Human interest stuff that never fails to satisfy; gives star another fine vehicle . . . A picture that contains genuine audience appeal, a mixture of humor and pathos that never fails to get them . . . It certainly deserves a place among the list of productions that offer real entertainment . . . If you want to show them a really pleasing picture and a fine entertainment you will lose no time in booking Viola Dana's latest. It is just the sort of picture that they all like."

In other words *Moving Picture World* gives the same advice to motion picture showmen when it says:

"Few pictures lately can be said to carry a greater human appeal than this one. . . . . This film can be counted on to come in for a great deal of praise from any sort of audience. It will prove a money-maker for exhibitors no matter from what station in life their patrons are drawn. Miss Dana does some of the best work of her career."

Motion Picture News places *The Five Dollar Baby* immediately among the season's best: "When the season's best contributions are compiled at the end of the year Metro's picture, *The Five Dollar Baby* . . . . will be ranked among the winners . . . If the public fails to respond to this feature then you should lock up your door and throw the key into the gutter."

Miss Dana's picture is adapted from Irvin S. Cobbs short story, which appeared originally in *The Saturday Evening Post*. The scenario of this Harry Beaumont Production was written by Rex Taylor.

A Galaxy of Metro Stars

1—Viola Dana; 2—Alice Terry; 3—Mae Murray; 4—Clara Kimball Young; 5—Laurette Taylor; 6—Billie Dove.

See "Peg O' My Heart" as Winner

Metro Believes Picture Version Will Better Long-Run Records Made by Stage Play

Peg O' My Heart as a motion picture will equal, in many cases surpass, the long-run records the stage play has set in the great cities of the world, Metro declares.

"Theatrical statisticians have been kept busy ever since the première of this comedy by J. Hartley Manners, May 26, 1912, in keeping with the number of performances; and it is anticipated that they will be given double duty as soon as Laurette Taylor, who created the world-famous title-role of *Peg O' My Heart*, makes her screen début in the Metro production of the piece," it is pointed out.

"Motion pictures of this high order are no longer regarded as presentations of only weekly or even monthly duration. In New York the dramas of the screen often show greater box office stamina than do the legitimate attractions played nearby and at the same prices.

"In the case of *Peg O' My Heart*, of course—for the play has been given 14,925 times and in parts of the world ranging from Indiana to India—the photoplay has work cut out for it to equal the theatrical presentation's record; but the quality of the motion picture production—its scale and the wealth of new scenes the technique of the screen will allow where the theatre could not—are expected so to enhance the attraction of the Manners comedy that it will outdistance, in the end, the performances before the footlights.

"The presence of Laurette Taylor in the character of Peg is in itself of inestimable value to the exhibitor of the picture. To think of *Peg O' My Heart* is to think of Miss Taylor; and it must be noted that while the play has been enacted 14,925 times, the original star herself has appeared in the leading role only 1127 times, these including performances in the United States and in London. American theatre-goers and picture fans are divided into three classes; Those who have seen Laurette Taylor as Peg; those who have not, and those who have not seen the play at all, but know it only by reputation and the praise of the friends.

"It is obvious that everyone who saw Miss Taylor in the piece will make a point of witnessing the motion picture; that those who were so unfortunate as not to see her as Peg will take opportunity to do so; and that those who missed out on both counts will make good by attending the exhibition of *Peg O' My Heart* when it is shown at their picture theatre, and so coming up on even terms with the rest of the country.

"In addition to the popularity of *Peg O' My Heart* as a play, the novel based upon it has outsold many of the volumes big publishers herald as fiction sensations. In the United States 197,424 copies have been sold; and in England, 48,856. With this widespread international reputation as a book, as well as a play that has seen the stages of the United States, England, Australia, Holland, India, the Far East, Honolulu. South Africa, Scandinavia, France, Italy and Spain, the motion picture exhibitor has a world-wide, ready-made popularity awaiting the issuance of the film, as well as an international interest in the forthcoming picture.

"Mary O'Hara already has advanced sufficiently far with the script of the photoplay to allow Miss Taylor to begin work at the Metro studios, under the direction of King Vidor, at the scheduled time of July 5. J. Hartley Manners, author of the play, and Miss Taylor's husband, will accompany her to Los Angeles, there to render such assistance as he can in the suitable reproduction of his play for the screen."

Billie Dove Heads Casts in New Metro Special Stories

Metro has begun the making at the studios in Hollywood of the first of a series of super-productions of special stories, to be enacted by distinguished casts, headed by Billie Dove.

The initial photoplay is *Country Love*, adapted by Edith Kennedy from Hulbert Footner's story, and being staged under the direction of Emile Chautard.

After *Country Love* will come other stories. Those mentioned by Metro are: *East of Suez*, by E. Lloyd Sheldon, *A Temporary Marriage*, by Cardell Hale, *The Girl in the Gilded Cage*, by Marion Fairfax, and *The House of the Avenue*, by Cosmo Hamilton.

Miss Dove will head the distinguished casts chosen for the portrayal of the characters in this special stories series. Before entering motion pictures, Billie Dove was famed as one of the beauties of the New York theatrical world, and since then, for her performances in Cosmopolitan and other productions of similar class, she has demonstrated potentialities of popularity of an unquestionable sort.

The nature of the story of *Country Love* is suggested clearly by the title: A photoplay of youth and gingham and moonlit roadways. The scenario is being done by Edith Kennedy, whose deft adaptation of her sister's story, *The Fourteenth Lover*, starring Viola Dana, will be remembered by all who found that picture delightful.

"Broadway Rose" Is New Vehicle for Mae Murray

In part on account of the success of Mae Murray's appearance in *Peacock Alley* and *Fascination*, this star's coming presentation by Robert Z. Leonard in *Broadway Rose*, a Metro release, will outscore at the box-office even the records of either of these two earlier Tiffany Productions.

Such is the conviction of M. H. Hoffman, vice-president and general manager of Tiffany Productions in regard to the newest photoplay for Miss Murray written by Edmund Goulding.

At the studios in New York, Mr. Hoffman said this week:

"The most amazing thing about Miss Murray and Mr. Leonard, her director and husband, is that they are not content with big successes. They are constantly seeking bigger ones, never striving merely for the equalling of their last.

"*Peacock Alley*, I know from the booking reports from Metro, and *Fascination* have proven two of the most certain paying attractions of the year. There is a glamour, a brilliancy about the Mae Murray picture which, in addition to the magnetism of the star and the splendidly presented drama, sets them apart as something different from any other photoplays. They cast a spell over the audience, an illusion of colorful romance which once experienced calls for repetition.

"The thrills and enchantment in *Peacock Alley* and *Fascination* have generated an eagerness on the part of the public; and this, in addition to the fact that in her new picture Miss Murray is seen as an American girl, after French and Spanish roles, is bound to make *Broadway Rose* the most powerful attendance magnet of the series so far."

William E. Atkinson, vice-president and general manager of Metro Pictures Corporation, expressed himself as fully as confident as Mr. Hoffman of the immediate and big-scale success of *Broadway Rose*.

"*Broadway Rose*, directed by Robert Z. Leonard, as were *Peacock Alley* and *Fascination*, will in every respect be comparable with those productions in the elaborateness of settings, the artistic development of the story and the beauty of the costumes," is is stated. "Every effort has been made to create a production which shall exceed Miss Murray's previous pictures in public favor.

"An extraordinarily large number of exhibitors after showing *Fascination* telegraphed or wrote to Metro exchanges asking for more pictures like it. Whatever the varying public taste may be there seems to be a very decided demand for the type of picture with which Miss Murray has become identified and exhibitors are discovering that they cannot afford to ignore this demand."

Screen Version of "Quincy Adams Sawyer" Is Begun

Quincy Adams Sawyer, by Charles Felton Pidgin, has been bought for conversion into photoplay form for release through Metro and is at present in course of production at the company's studios in Hollywood. It is to be a Metro-S-L Special Production.

Clarence Badger, to whose credit are many Paramount and Goldwyn screen successes, is directing *Quincy Adams Sawyer*. The script has been written by Bernard McConville, adapter of Mark Twain's *A Connecticut Yankee in King Arthur's Court*.

Quincy Adams Sawyer comes to the screen with the advantage of accumulated popularity. The setting is New England, the people those who indulge in chores and straw rides and dances in the fire company's hall. Both as a book and as a play it has scored over a long term of years. A million and a half copies of the novel were sold and, as if the public could not be satisfied with this, there was such a demand for further acquaintance with the title character that the author, Charles Felton Pidgin, was practically forced by weight of popular desire to write two sequels: "The Further Adventures of Quincy Adams Sawyer" and "The Chronicles of Quincy Adams Sawyer, Detective." These were read no less avidly than the original story, bringing the friends of Quincy Adams Sawyer up into the many millions.

S-L Pictures (Arthur Sawyer and Herbert Lubin) and Metro have exercised discerning judgment in the delegation of the responsibilities of adaptation and direction. Bernard McConville's skill in translating into pictures the quaint, twangy hero of *A Connecticut Yankee* merited his choice for the task of imparting the same flavor of reality and humanness to the fiction characters of *Quincy Adams Sawyer*, the most popular down-East story ever written.

One of the big moments in Universal's chapter-play, "With Stanley in Africa." The meeting of Henry M. Stanley and Dr. David Livingstone in the African jungle

Miss Young's Debut as Metro Star

She Will Be Seen in Principal Role of "The Hands of Nara," Richard Washburn Child's Novel

Making her début as a Metro star, Clara Kimball Young will be seen in the principal role of *The Hands of Nara*, a screen version of Richard Washburn Child's novel.

The Hands of Nara, in which the star is presented by Harry Garson, was produced at the Garson Studios in Los Angeles. The story on which it is based was written by Richard Washburn Child, the novelist who is the present ambassador to Italy. It ran as a serial for sixteen weeks in *Collier's Magazine*, and was subsequently published in book form by E. P. Dutton and Company. As a novel it has had a very large sale, and it is considered one of the "best sellers" of the year. Because of the interest which is certain to be manifested in the picturized version, the publishers have decided to issue a special jacket for the novel, on which will appear a scene from the photoplay with the caption "Clara Kimball Young in 'The Hands of Nara,' by Richard Washburn Child."

The story, highly colored and dramatic in character, concerns an aristocratic Russian refugee in this country, beset by agents of the Red régime. Those who have had glimpses of the film delare that it affords Miss Young the biggest opportunity of her career. Her characterization in the role of the heroine is said to be one of the greatest she has ever portrayed. Elliott Dexter is cast in the leading male role, playing opposite Miss Young.

Following *The Hands of Nara*, the star will be seen in *Enter Madame*, the successful play by Dolly Byrne and Gilda Varesi, which played for forty-five weeks on Broadway, New York, both at the Fulton and the Republic Theatres. After its Metropolitan engagement, three companies toured the United States in it. Later the play was seen at the Royalty Theatre, in London. *Enter Madame* has been shown or is scheduled for production in France, Germany, Italy, Spain, Poland, South America, and the Scandinavian countries.

The stellar role in the play is that of Mme. Della Robbia, a temperamental Italian opera singer who enjoys an international reputation. Her marital difficulties with an American husband who is unwilling to merge his own identity into that of his wife and who balks at serving merely as companion to the talented singer, forms a comedy-drama of real entertainment. Each of its characterizations is clear-cut and sharply defined, and the humor and pathos of its complications caused critics to greet it as one of the finest plays that the American theatre had produced.

As was *The Hands of Nara*, *Enter Madame* will be produced by the Samuel Zierler Photoplay Corporation, and directed by Harry Garson. Except in New York and northern New Jersey, Metro is distributor of these special productions. In the territory excepted, they are released by the Commonwealth Film Corporation, which is under the same management as the producing unit.

To Take Final Scenes of "Valley of Silent Men"

Cosmopolitan Productions, *The Valley of Silent Men* Company will leave for the Kippawa River Province of Quebec, forty miles from Temiskanny, a lumber town, for the purpose of completing their much talked about production. In the party will be: H. P. Carver, production manager; Frank Borzage, director; Lew Borzage, O. O. Dull, Alma Rubens, Lew Cody, Joe King, Chester Lyons, Harry Wild, Jim Tirney, Mrs. Rubens, George Henry, Herman Zerenna and two cameramen.

The company will be gone for two weeks and will take the finishing shots of the picture, which is due for release in September.

New Production Precedents Claimed for Paramount Film

George Melford's recently completed Paramount production, *Burning Sands*, which features Wanda Hawley and Milton Sills, is said to furnish a demonstration not only of efficiency but of the great scale on which things are done these days in motion pictures.

One of these was the building of a complete tent city large enough to accommodate 400 people, and its conduct for nearly three weeks, without mishap or delay, except that occasioned by cloudy days and a sand-storm. This city, laid out according to the best military practice, rose in quick order under the direction of Production Superintendent Tom White, who was in charge of sanitary arrangements, food supplies, lighting, etc. The location of this camp was on the sand dunes near Oxnard, Ventura county, sixty miles from Los Angeles.

The other project was the artificial lighting for night scenes of an area two miles square, said by Leo Green, manager of the electrical department of the Famous Players-Lasky studio, to be an unprecedented feat. This was accomplished by the co-operation of Mr. Green and Bert Glennon, chief cameraman of the Melford production unit. The set, built at the Lasky Ranch, represented a great Arab encampment on the Libyan desert. Current for the light was furnished by six power wagons, aggregating 4650 amperes, the voltage varying between 110 and 125.

The equipment used included twelve "Sun-Arc" lamps, twenty spotlights, two automatic "baby" arcs and forty "broadsides," which were operated by twenty men. The main street of the set was 1¾ miles long, and it was only by the use of a system making absolutely efficient use of the equipment and current, which has been perfected by the Lasky electrical department, that even this amount of amperage could be spread over such large area.

Hodkinson Corp. Contracts for Release of Chester Comedies

Contracts were signed during the past week between the W. W. Hodkinson Corporation and the Chester Pictures Corporation for the distribution by the Hodkinson Corporation of a series of six Chester comedies. The productions are in two reels.

The first of the series which is already completed and approved by the Hodkinson Corporation is *The Jungle Romeo*, featuring "Snooky," the inimitable chimpanzee.

According to the terms of the contract the pictures will be released at intervals of two months, the date of the first release being tentatively set for late in September.

The Chester Comedies is the first series of short comedies ever announced for release by the Hodkinson Corporation, and with a few exceptions constitute the only short features this company has marketed. The exceptions are the Triart series of two-reel masterpieces, the Great American Authors' Series and Movie Chats.

The acquisition of the Chester Comedies by the Hodkinson Corporation adds a unit of unusual strength to Hodkinson's fall schedule of releases.

"Get Your Story Going" Paramount's Production Motto

The day is past, at least so far as Paramount is concerned, when an author and director feel it necessary to waste a reel or two at the start of a picture "establishing" such vague things as atmosphere and character environment.

The instructions at the Lasky studio are much like those given the writer of popular fiction:

"Get your story going, and keep it going!"

Take, for example, three pictures that are just getting under way this week.

Irvin Willat is making *On the High Seas* with Dorothy Dalton, Jack Holt and Mitchell Lewis. Here's the way it starts:

In a palatial stateroom on a Pacific liner a spoiled young society girl is irritated because her maid has forgotten to sew the ribbon on a slipper. In the hold the rats are leaving the ship, men are pumping water in an attempt to stay a fire. On deck the passengers are fleeing to the boats. The ship is sinking and the girl refuses to believe that she is in danger. The ship goes down and the girl and two stokers find themselves together in a leaky row boat.

That's the beginning of that one.

Take *The Young Rajah*, starring Rodolph Valentino, which is being directed by Philip Rosen. The scene is the sitting room of an old-fashioned New England home on a stormy night. A farmer and his wife are interrupted by the entrance of two East Indians, a prince and a general, who bring with them a dark-skinned boy, who is treated by them with great deference.

They lay on the table $2,000 in American money, 12,000 pounds in English bank notes, and diamonds, rubies, emeralds and pearls valued at 160,000 pounds.

"Will you take this boy, and these?" they ask.

Then there is *The Ghost Breaker*, starring Wallace Reid, directed by Al Green.

"Wally," a New Yorker visiting his old home in Kentucky, finds he has arrived just in time to dodge bullets in a feud. He fights his way out and gets back to New York, followed by the chief feudist, who has sworn to kill "Wally." They meet in a hotel elevator. "Wally" shoots first and escapes out of the elevator, dashes into the first room he finds, and discovers a beautiful Spanish princess in bed. The princess saves him from the police and he agrees to go with her to Spain to fight the ghosts that fill her ancestral castle. That's just the start.

F. B. O. Ready to Start Functioning on July 1st

The work of completing the change of name of the Robertson-Cole Distributing Corporation to the Film Booking Offices of America is now actively under way and by July 1, when the change becomes effective, all of the present Robertson-Cole branches will be fully prepared to continue their business under the name of the Film Booking Offices. While the name Robertson-Cole will pass out of the film world on July 1, R-C Pictures will continue as a producing organization. The studios in Los Angeles will continue to be known as the R-C studios, and pictures produced in them by R-C Pictures Corporation will bear the familiar R-C trademark.

Under the present releasing schedule, the Chester Bennett production, *Colleen of the Pines*, starring Jane Novak, will be the first picture to bear the caption "released through Film Booking Offices." It will be issued on July 9.

N. Y. Strand Gets Lloyd Picture

Broadway Playhouse Will Show "Grandma's Boy," Now in Its Sixth Week at Symphony, Los Angeles

A contract was signed this week by which the Mark Strand Theatre, Broadway and Forty-seventh Street, secures the first New York showing of the latest Harold Lloyd-Associated Exhibitors feature, *Grandma's Boy*. The opening of the run will be either Sept. 3 or Sept. 10, at the option of the Strand officials.

In an informal statement this week Arthur S. Kane, president of Associated Exhibitors, said that the opening of the Strand run will coincide approximately with the national release of *Grandma's Boy*, except in certain west coast cities where weather conditions in the summer are always favorable. The feature is now in the sixth week of its world's premiere at Dr. Breckwedel's Symphony Theatre, Los Angeles. It opens an indefinite run at M. L. Markowitz's Strand, San Francisco, July 9, and it is expected that first run engagements in Seattle and Portland, Ore., may begin before the autumn season sets in.

In the arrangements which preceded the signing of the New York contract, Mr. Plunkett, managing director, acted for the Strand, Moe Mark, president and general manager, joining him in the final negotiations. W. B. Frank, general sales manager, in co-operation with Lester W. Adler, in charge of the New York exchange, represented Associated Exhibitors.

"The signing of the contract brought to a close a lively contest in which several of the best known exhibitors took part, each determined to land Harold Lloyd's first five-part feature, which California reviewers declare is the finest picture he has ever made," says the announcement. Promise of an all-summer run was one of the inducements offered by one of the smaller first-run theatres in the Broadway district. "Legitimate" houses also joined in the competition, but Mr. Lloyd, Hal Roach, the producer of his features, and Mr. Kane were in agreement that only straight-out picture theatres should be considered in the distribution, both in New York and elsewhere.

"I consider *Grandma's Boy* a wonderful picture, and of course I am gratified and elated to have it for the Strand," said Joseph Plunkett, following the signing of the contract. "As a box-office attraction I consider this a super-production and I am hopeful for a record business during its first New York run."

Los Angeles exhibitors are taking their hats off to Harold Lloyd's newest Associated Exhibitors feature, *Grandma's Boy*, which is now completing its sixth week at the Symphony Theatre.

After three weeks of "stand-them-out" business, exhibitors began to question the ability of *Grandma's Boy* to maintain the attendance pace it was setting, for there is a limit even to the population of Los Angeles and its neighborhood. But the fourth and fifth weeks were as big as any of those preceding, and late reports say that the rush is continuing in the sixth week.

In fact, the business gives every indication that the picture will establish a new record run for the Symphony. This will be a great feat, for Harold Lloyd in *A Sailor-made Man* ran there for seven weeks, and in *Never Weaken* held the screen for just two days short of seven weeks.

If *Grandma's Boy* runs only seven weeks, and in all probability it will surpass this mark, Mr. Lloyd will have established a record unique in theatredom in the United States. It will mean that in a period of approximately forty weeks, Mr. Lloyd will have been featured more than half the time by the Symphony.

Pathe's Chicago Manager Optimistic About Better Business

H. O. Martin, Chicago branch manager of the Pathe Exchange, Inc., declared that he is extremely confident of better times throughout the Middle West as the fall approaches, during his visit to the home office in New York, where he is making arrangements for the presentation of the Pathe feature, "Nanook of the North," in the Windy City.

"I am very optimistic over the future," Mr. Martin stated. "The exhibitors in Chicago, as a whole, cannot complain of poor business even now. Building has increased 40 per cent, a sure sign of business improvement, and officials of manufacturing industries in the Middle West are looking forward to the busiest fall in years. I noticed particularly that in the Chicago Sunday newspapers jobs are not scarce, due to seven pages of want ads carried in some of the different papers, whereas a short time ago only half of this was carried."

Finish Script for "Face in the Fog"

Jack Boyle and John Lynch have finished work on the continuity of *The Face in the Fog*, Boyle's story, which Cosmopolitan Productions will make into a feature film immediately. Working with the two authors is Alan Crosland, who will direct the picture.

Alma Rubens has been engaged to play the leading female role and Mike Connolly, casting director of Cosmopolitan Productions, will proceed to cast the picture immediately.

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Live News of the West Coast

BY RENEE BEEMAN

TWO of the biggest stories ever procured for Jane Novak will go into production immediately, according to an announcement made by Chester Bennett. Marie Corelli's *Thelma* will be the first to be produced. Miss Novak will play the title role—the daughter of a Norwegian viking. The scenes are laid in England and Norway. *Rock of Ages* will follow the Corelli story. This is written around the well-known hymn and the world famous painting.

For the first time the Novak sisters will appear in the same picture. Eva, Jane Novak's younger sister and a star in her own right has been secured to support the Robertson-Cole star in *The Rock of Ages*.

William Garwood, production manager for the Chester Bennett-Jane Novak productions, returned from New York recently and announced that *The Snow-Shoe Trail* would be released later than *Colleen of the Pines* and would go out under the super-feature banner. These are the two most recent pictures released by Robertson-Cole for the Jane Novak productions.

Norma Talmadge and Eugene O'Brien are once more to appear together on the screen. O'Brien is to play opposite Miss Talmadge in her next Associated First National picture, Robert Hichen's *A Voice from the Minaret*, which Frank Lloyd will direct.

Cullen Landis has been engaged by Metro to appear opposite Viola Dana in *Page Mr. Tim O'Brien*, this being Metro's newest picture. Harry Beaumont is directing.

The Sherwoods—the "singing orchestra"—are en route to Los Angeles via motor and will arrive early in July to fill a summer engagement at the Kinema Theatre. The Sherwoods have recently closed in Cleveland after seventeen weeks of unheralded success. Sol Lesser is going to make the summer season at this leading Los Angeles First National theatre so interesting that no matter how hot it becomes the public will fill the house all through the slack season. Especially fine pictures are booked for this season and the musical programs will be of the very best.

Preparations are being made for the premiere in the West of the Mack Sennett melodramatic comedy, *The Crossroads of New York*, which will open at the Miller Theatre the middle of June for an indefinite run.

The Miller Theatre has recently closed a fourteen weeks' showing of *The Silent Call* and eleven weeks with *A Connecticut Yankee*.

Aside from showing at the Capitol Theatre in New York, the picture will not be shown anywhere else until late in the fall. Manager Fred Miller confidently expects *The Crossroads* to equal or surpass the runs of these other successful attractions.

Lon Chaney has been signed again at Universal to make a Universal-Jewel of six or seven reels under the direction of Lambert Hillyer. Virginia Valli, Jack Mower, William Welch will head the cast in *Bitter Sweet*. The title may be changed in the future as it is found to conflict with Goldwyn's *Bitterness of Sweets*.

Graf Productions, Inc., are to renew the first picture activities at the Pacific Studios in San Mateo, near San Francisco. *The Modern Madonna* starring Milton Sills will start production the middle of June under the direction of James Horne.

Estelle Taylor plays the leading feminine role and is expected to surprise with her conception of the vampire. Lewis Stone plays opposite the star.

Harold Hurley, former manager of the Superba Theatre, Los Angeles, has been transferred to Salt Lake City where he will be in charge of the Universal interests in that territory. He will have his headquarters at the Kinema Theatre there and will probably remain throughout the summer. The management of the Superba Theatre has been taken over by Noble Hearne, one of the best showmen of Southern California.

The new pictures ready for release are *The Village Blacksmith*, an all-star Fox; *Trooper O'Neill* with Buck Jones, a Fox; *A Self-Made Man* with William Russell; *Strange Idols* with Dustin Farnum, Fox; *Lights of the Desert*, Fox, with Shirley Mason; *The Man Unconquerable*, Paramount, Jack Holt; *The Siren Call*, Paramount, Agnes Ayres; *Crimson Gold* with James B. Warner; *Wreckage*, R-C, Harry Carey; *Up and At 'Em*, R-C with Doris May; *Christmas*, R-C with Carter De Haven; *The Crow's Nest* with Jack Hoxie; *The Married Flapper*, Universal, with Marie Prevost; *A Previous Engagement* with Owen Moore; *The Fighting Guide* with William Duncan and *Dickey* with Earle Williams.

Jackie Coogan is a real live radio fan, having a receiving set at the studio and one at his home. Recently arrangements were made with a Los Angeles newspaper to broadcast a whole speech made by Jackie.

Arrangements are now being made by Sol Lesser whereby Jackie will make radio connections with all the West Coast theatres showing *Trouble* and speak via this new device, the sub-titles of the picture. This will be the first time in motion picture history that a stunt such as this has been arranged.

Madge Bellamy, one of the most popular photoplayers who has recently completed an engagement in the leading role of the Thomas H. Ince production, *Someone to Love*, has been selected to play opposite Jack Pickford in his first United Artists picture. Miss Bellamy will start next week, when Pickford returns to Hollywood from New York, where he has been taking scenes of the Metropolitan Handicap, which will serve to give his racing story realistic backgrounds. Arthur Rossen is directing and Elmer Harris is supervising the production. *Garrison's Finish* will mark the formal return of Jack to the screen as a star. He has been directing for the past two years, during which time he has presided over the megaphone in two productions of his sister, Mary. These were *Through the Back Door* and *Little Lord Fauntleroy*.

Metro is lining up a number of new stories for its newest star Billie Dove, lately of the Follies. The company has just purchased *The Temporary Marriage* written especially for the screen by Cardell Hale.

Harry Carey's Production *Condemned* has been completed at the R-C studios. The story is an original by Edgar Forrest, adapted to the screen by George Edwards Hall. The members that support Mr. Carey in this new picture are Ethel Grey Terry, Henry Walthall, Verter Pegg, Charles Lemoyne, Mignone and Jimmie O'Neil. The picture will be sent East this week and will be the first of the Harry Carey Productions to be released through R-C.

The next vehicle to go into production under the Harry Carey banner is *Good Men and True* from the pen of Eugene Manlove Rhodes, whose stories appear in the Saturday *Evening Post*. Mr. Carey will enact the role of J. Wesley Pringle, a character made famous by this author. The other two Rhodes stories filmed by Mr. Carey are *West Is West* and *The Wallop*, which were made under the Universal banner.

There has been considerable discussion on the Lasky lot as to who would direct Rodolph Valentino in his next picture, *The Young Rajah*. Some time ago it was announced by the Lasky organization that Fred Niblo was to direct a series of features starring Valentino, but Mr. Niblo has been engaged by Louis B. Mayer to make his own productions, so the latest announcement from the Lasky lot bears the news that Philip Rosen is the chosen one. The story is adapted by June Mathis from the novel *Amos Judd* by J. A. Mitchell. Mr. Rosen is busily engaged in selecting New England scenes near Hollywood.

Daniel Carson Goodman Productions have announced that the following players will be in the cast of *What's the Matter with the Women*, a William Lackaye story: Barbara Castleton, Rod La Rocque, Julia Swayne Gordon, Montague Love, Hedda Hopper, Constance Bennett and Beatrice Wagner. The story will go into production immediately.

Rowland V. Lee has completed the editing of his latest William Russell production *The Self-Made Man* the print of which has been shipped to New York. The title of his next picture will be announced shortly.

Gareth Hughes has been signed to play in *The Christian* by Hall Caine. His role will be brother Paul, the lay-brother in a monastery, whose soul struggle in his effort to renounce the world supplies a poignant theme.

Hughes will join the company on the return of Director Maurice Tourneur, with Richard Dix and Mae Busch, the principals, to Culver City about the end of June. They are now in England filming scenes.

United Stars Productions, a new company, chartered at $1.000,000, announced it will construct a studio at Oakland, Cal. N. J. Whelan, Peter N. Toscano, Lawrence A. Hughes and Eugene A. Perry, the latter former manager of Loew's State, constitute the board of directors. It is understood that Arthur Rossen will be the director general.

Manager Harry David of the Mission Theatre, Los Angeles, announces the world premiere of the Fox super-feature, *A Fool There Was*. The story has been modernized over the Theda Bara version.

Short Subjects and Serials

Robert Bruce Has New Canine Actor

Ugliest of Airdales Will Be Featured in "Jenkins and the Mutt," for Education Release in Wilderness Tales

Robert C. Bruce, noted scenic artist, as is well known to admirers of his pictures, is a lover of dogs, and has taken many of them with him on various picture making expeditions. Most of the dogs he has owned and loved have come to some violent and untimely end. One fell off a cliff. Another happened to be standing on an ice floe just at the point where the ice split, and he never was seen again.

Now Mr. Bruce, who is on the Pacific Coast, making more of his *Wilderness Tales* for Educational release, has a new dog, which he acquired in San Francisco to use in a picture which he is calling *Jenkins and the Mutt*. This dog is so ugly that Mr. Bruce thinks he couldn't find another dog to match him if he hunted up and down the whole coast.

Jenkins and the Mutt and the sea picture, which is as yet untitled, will be units of the second series of Wilderness Tales. Pictures of the first series are now attracting much attention in all parts of the country. *My Country*, in which are presented the pick of a large number of beautiful shots made in Washington and Oregon, has just run for two weeks at the Capitol Theatre in New York, although the feature picture was changed.

And Women Must Weep and *The One Man Reunion* have been listed and reviewed as exceptional pictures in Exceptional Photoplays, the National Board of Review's critical publication, which had never before reviewed a single reel subject.

Mrs. Lowy Praises Pathe's Serial of "Timber Queen"

Unusual praise has been given the new Pathe serial, *The Timber Queen*, starring Ruth Roland, by Mrs. Arthur Lowy, manager of Schindler's Theatres in Chicago. Mrs. Lowy has been prominent in the motion picture industry in the Windy City for some years and is considered one of the best authorities on good pictures in the Middle West. Not only high praise is given the chapter play by Mrs. Lowy, but generous words of commendation are also given to Pathe for sponsoring an offering which is clean in every respect and which is censor-proof.

"I want you to pardon me for being tardy in writing you regarding *The Timber Queen*, writes Mrs. Lowy to Pathe. I might start my letter by telling you that I seldom look at a feature unless it is a great big special. I never occupy my time in this direction for the very good reason that I run only a feature one night and I think that it is not necessary for me to devote my energy in this direction, but on the serial it is different. I am buying something that I run for fifteen solid weeks, and I must know that this picture possesses all of the attributes and essentials to hold and entertain the adults as well as the children. I have an exceptionally good adult business as well as a children's clientele, and I, therefore, must be very cautious when I book a serial.

"I believe that I am safe in saying that I booked 60, perhaps 70 per cent of all the serials that have been made and believe I can qualify as a judge of good serials. I not only play them, but I see each episode of each serial, and of all the serials that have ever been made, *The Timber Queen* is the best that I have ever seen. The first three episodes are the snappiest, brimful of action pictures to my notion yet produced."

Interest in Eaton's Sport Reviews Is Not Confined to Theatres

In addition to the theatrical value of the Sport Review series now being produced by Jack Eaton for Weiss Brothers' Artclass Pictures Corporation, it is said these various single-reel releases are attracting the attention of public school authorities throughout the country. Due to the outdoor nature of these subjects and the fact that they sponsor various well-known branches of sport, they are being booked for public school and college showings regularly.

Among the most popular Sport Reviews for Young America, according to Goldwyn, the distributor, are *Playing the Game*, *Record Breakers*, *Building Up*, *Winter Pep*, and *Speed*. These particular films carry an especial appeal, dealing with athletic training and the proper care of the body. In addition to the popularity of Sport Reviews in the public schools, bookings are also being requested by various Y. M. C. A. branches, Government posts and the Navy Yard. The series of twenty-six has been booked for the dreadnoughts of the navy.

Johnny Fox and little Jackie Morgan in a new boy series. Century Comedies

Pathe Says There's Only One Make of Screen Snapshots

Producers of *Screen Snapshots* and the Pathe organization, which holds distribution rights to the new series of this "fan news magazine" of the screen, this week issued a general warning to the effect that there is only one series of *Screen Snapshots* and that this is issued through Pathe alone.

It has come to the attention of the Pathe officials, and of Jack Cohn and Louis Lewyn, editors of Screen Snapshots, that because of the popularity of this reel with exhibitors and the general public other organizations are making similar subjects.

Mr. Cohn has requested that no appointment to photograph anything for *Screen Snapshots* be honored unless with direct authorization from himself or Mr. Lewyn, and that the name under a copyright filed in Washington belongs exclusively to this reel, which is released through Pathe.

"Pathe has sole distribution rights to this reel," the company said this week. "It has been a great success since its inception, and it is one of the biggest single reels on the market to-day. Anything successful is sure to be copied—but there is only one *Screen Snapsohts*, and that is Pathe's."

Educational Issues Booked for Showings in Largest Houses

Poor Boy! the final release of the Mermaid Comedy series in which Lloyd Hamilton is to be featured, and a current Educational release, is showing at the Rivoli Theatre, New York, the week of June 18. Irene Dalton is Hamilton's leading woman in this two-reel laugh fest, which has been classed as Hamilton's best work by several well known critics.

'Tis the Bull, an Educational-Christie Comedy in which Bobby Vernon both throws and fights the bull, is showing at the Branford Theatre, Newark.

Cold Feet, Christie's travesty on the Curwood stories of the frozen North, and *Spooks!* a Jack White production in the Mermaid Comedy series, in which a "chamber of horrors" is the scene of a lot of fast and funny comedy action, have been booked for showing at either the Rivoli or Rialto Theatre in New York, but the dates have not been definitely set.

New Stages for Century

Four new stages, a new large garage and new fire protection are only a part of the visible growth of Century studios which will also include larger and improved quarters for the recent added animal stars.

With the signing up of directors such as Herman, Taurog and Pratt the additional stages became necessary. So much outside work has been done recently that the larger garage was necessary for the location cars. New scenery, cameras and Cooper Hewitts are being ordered and an up-to-date fire extinguisher added which protects every building.

"Case of Identity" Maintains Quality of Sherlock Series

Educational's third release in the series of "Sherlock Holmes" stories is *A Case of Identity.* Eille Norwood is Sherlock Holmes, and he plays the role with the same fine regard for the character of the detective that he has displayed in the two preceding chapters. Mr. Norwood takes the part of Holmes with the utmost seriousness, carefully avoiding anything that might incline toward lessening in any way the respect he feels is due the great crime detector.

In the role of Mary Sutherland, the stepdaughter of Joseph Windibank, is a young woman who will be remembered by the photoplaygoer of a decade ago—when she was very young—Edna Flugrath, sister of Viola Dana, and a well-known member of the Edison stock company.

The story is of Windibank, who, in order to make secure the continued enjoyment of his stepdaughter's income, makes love to her, with the aid of a disguise, and then disappears. In distress the girl appeals to Holmes.

An interesting fact in connection with the story is that undoubtedly it was one of the first occasions in which the expert in typewriting figured, in which was disseminated the information that each machine has an individuality.

The picture is well made and will interest.

Pathe News Adds Babson Statistics As Novel Feature

With the current mid-week issue Pathe News inaugurates a new and novel feature of statistical cartoons on vital subjects made in co-operation with the Babson Statistical Service. The first of the series illustrates Russia's financial survey.

Each cartoon of the series will have a direct bearing on business conditions, and will show the operations of upward and downward business flow. The authenticity of these facts and figures visualized in graphic form are guaranteed by Babson's experts, whose accuracy in forecasting trade conditions have won them worldwide reputation.

Pathe believes this innovation will prove a service that will be appreciated both by alert business men who study the flux and reflux of currency and to exhibitors who realize that the international money question affects his own box office.

The next issue will contain a more pertinent cartoon applicable to all who are interested in where their money goes. This will be called *The Outcome of Your Income.*

Joe the Monk Is a Genuine Funmaker in "Circus Days"

Joe, the little monkey, who made such a hit in *The Four Horsemen,* continues his antics in *Circus Days,* a Campbell Comedy released by Educational. He is surrounded by the same youngsters and a lot of others besides. The picture is a combination of kid stuff—and we are in no measure speaking in derogation of the subject—and adult stuff. The kids have their own part and the grown-ups theirs.

There's a circus by and for the youngsters which contains a number of laughs—and that's where Joe enters and the Campbell dog also shows a few tricks.

Hamilton in Electrics

An evidence of Lloyd Hamilton's increasing popularity in the South as well as in other parts of the country comes from Atlanta, where the big first run Metropolitan Theatre has just carried his name in big lights on the front of the theatre for a week. This is the first time any film comedian with the exception of three notables has been advertised in street lights in this territory.

The picture being shown was the Educational-Mermaid Comedy, *The Rainmaker,* which has won praise for Hamilton everywhere shown.

REVIEWS OF CURRENT SHORT SUBJECTS

SCREEN SNAPSHOTS NO. 3—Pathe Release.—In a fudgemaking spree are seen Carmel Myers, Bessie Love, Ruth Clifford, Pauline Stark, and Colleen Moore—and it is for a charitable purpose. Baby Peggy maintains her reputation as the child marvel—a marvel surely and easily a contender for the "the" qualification. Others seen are Bryant Washburn, Anita Stewart, Buster Keaton, Paul Scardon, Miss Dupont, Clarence Badger, Marie Prevost, "Snub" Pollard, Marie Mosquini and Nell Shipman.

KINETO REVIEW—"Lighting the Sea Lanes to New York Harbor."—An interesting demonstration of the manner in which the Government protects and guides the incoming and outgoing mariner. As an illustration, Ambrose Channel, the "Broadway of Waterways," six miles long and 2,000 feet wide, is shown in detail, with its lighted buoys and its caretaker and its lightship.

PATHE REVIEW NO. 162—Among the subjects treated interestingly are the polar bear hunters of Northern Siberia—an unusual section; remarkable photographic views of St. John's River in Florida; the police dogs of South Africa; the world's greatest bridge, that over the Firth of Forth, and the Pathecolor "The City of Arles and Arlelatum."

THE ADVENTURES OF ROBINSON CRUSOE—Chapter 13 of Universal serial.—There are some good scenes at the opening portraying the escape of Crusoe, Marion, Friday and the old man from the burning and sinking vessel. The closing of the episode is of a sword fight between Crusoe and the buccaneers, in the course of which Crusoe's sword is broken.

KINETO REVIEW—"Science at Home," third series.—The entire subject of 854 feet is devoted to showing what may be accomplished with a home-made gyro-designer. While there is a lot of footage devoted to one subject, nevertheless it should be of genuine interest, especially to the feminine portion of the house.

THE GHOST OF THE RANCHO—Pathe Playlet.—Bryant Washburn is the featured player in a story of the border that contains considerable drama, a bit of a thrill and also a little comedy. Rhea Mitchell plays opposite Washburn, and the two make a good team. William Worthington directed.

KINETO REVIEW—"British Castles."—Windsor Castle, the chief residence of the sovereigns of England, is shown from many angles, with many views of the grounds and surroundings. Other castles shown are Carnavon, Picton, Bodiam, and Hampton Court.

JUST NEIGHBORS—Harold Lloyd reissue, released by Pathe.—A story of over-the-fence squabbles of two married couples, with Snub Pollard and Bebe Daniels contributing their full share. One of the best of the series.

TEN SECONDS—"Century Comedy," released by Universal.—Lee Moran plays a would-be battling chauffeur in these two reels. The comedy is attenuated, almost to the vanishing point.

FRIDAY, THE THIRTEENTH—Hal Roach Comedy released by Pathe.—Paul Parrott is featured in this single reel comedy, and is ably assisted by Jobyna Ralston and Eddie Baker.

UNDER THE ICE—Chapter 13 of the Go-Get-'Em Hutch serial, released by Pathe.—The chapter holds up the interest of the serial, and ends in a way that may be characterized as out of the ordinary.

THE MAN HATERS—Rolin Comedy, featuring the Rolin Girls, released by Pathe. Rather thin comedy, but the girls will make it interesting for many.

Buster Keaton in his latest comedy, "The Frozen North." Released by First National

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

"The Innocent Cheat" Goes Over Big

Arrow Gives Much Attention to Exploitation of Ben Wilson Special for Broadway Premiere, Using Small Town Methods

The awaited Arrow special, *The Innocent Cheat*, was given its premier presentation at B. S. Moss' Broadway Theatre, Broadway and Forty-first Street, New York, Monday, June 19, and met with enthusiastic reception from press and public.

Long before time for the box office to open crowds stood in line waiting to see this production which has received the benefit of considerable publicity created and put into effect by Arrow.

Working on the theory that New York was just as susceptible to "hokum" as any other section of the country Arrow's exploitation department put over a campaign which was no different from that employed in thousands of smaller cities throughout the country time and time again but which was very different from the usual method of advertising a production in a Broadway theatre. That this reasoning was sound was proved by the tremendous interest aroused and the capacity business done by the picture. The campaign consisted of an extensive use of a novelty mailing card supplied by Arrow for this production. One was a reproduction of a playing card imprinted with the name and date of the theatre. The other was the two-women-in-one novelty folder, and both of these attracted a great deal of attention.

These were sent out to the house's regular mailing list and in addition men were sent through the metropolitan district distributing them in offices, stores, hotels and dwelling houses. Arrangements were made with the Atlantic and Pacific Tea stores to send one out in each package. Next a baby carriage was secured, on the cover of which was painted a huge question mark. On both sides and the front of this carriage was lettered the name of the attraction and the theatre, and a heavily-veiled, well-dressed woman was engaged to wheel the baby carriage from the theatre up one side of Broadway and down the other, through Forty-second Street and up and down Fifth Avenue.

It sounds simple and nothing original about it—which is perfectly true—but when you take into consideration the fact that even the old-timers cannot remember having seen a baby carriage on Broadway in many years, one can imagine the effect this this produced. So much attention did the young woman and her Innocent Cheat baby carriage on Broadway attract that it was necessary for the police to clear a passage for her and she frequently blocked traffic.

Arrangements were made with the New York *Morning Telegraph* whereby several thousand copies of this paper, were imprinted with red ink over the entire face of the paper, the imprint consisting of a huge "extra" across the top and the announcement that *The Innocent Cheat* opened at the Broadway Theatre that day. Ex-service men were employed to invade the theatrical district as the crowds were leaving the various theatres, particular care being taken that a man was placed in front of every theatre.

In addition to the above Manager McDonald had prepared a most artistic front for the theatre, used a number of oil paintings in his lobby display and had out in front of the theatre previous to the showing and during the showing a trailer shown on an automatic projection machine which ran continuously day and night. This attracted a crowd.

Results: A spell of hot weather backed up with a lot of rain failed to keep the public away and excellent business for the theatre and an I-told-you-so smile on the face of Dr. W. E. Shallenberger, who has believed *The Innocent Cheat* to be one of the big pictures of the year.

Players in "Wild Youth" Make Stage Appearances

In connection with the extensive publicity campaign which is to mark the States right release of Ivan Abramson's *Wild Youth* in early September a novel and effective shot in the series of exploitation stunts being prepared was fired last week when eight screen notables in the cast of the picture told of their individual parts in the story from the stage of Moss's Broadway Theatre. Those who made personal appearance in behalf of the production and discussed the plot and movies in general included Virginia Pearson, Mary Anderson, Julia Swayne Gordon, Joseph Striker, little Bobby Connelly, Harry Morey, Thurston Hall, Harry Southard and others.

Work on the production, it is announced at the Graphic offices, is progressing at the Talmadge studios, where all of the interior sets will be completed within two weeks.

"Night Life in Hollywood" Is Story of Players at Home

In *Night Life in Hollywood*, which has just been released, Fred Caldwell, author and producer, has used Hollywood and its leading film stars as the background. Among the players introduced are Wally Reid and family, Bryant Washburn, Sessue Hayakawa (showing his beautiful Hollywood castle), Theodore Roberts, William Desmond and many others.

Famed stars' kiddies also make their first appearance in this picture. In one of the scenes the swimming pool of Will Rogers is used.

The most spectacular scene presented is the Hollywood Bowl with 75,000 in attendance.

Mr. Caldwell is at the present time in New York making arrangements for distribution.

Arista Announces Release

The Arista Film Corporation of 729 Seventh Avenue, New York, which makes a specialty of subjects pertaining to Jewish life, announces *The Orphan of the Ghetto*, a drama of the life of New York's East Side, featuring Arthur Donaldson as the Pawnbroker. The picture is in six reels and is already booked in several Marcus Loew houses as well as to the entire circuit of houses of the M. & S. theatres.

Jack Warner and Harry Rapf Bring "Rags to Riches"

Harry Rapf and Jack Warner arrived last week at the eastern offices of the Warner Brothers organization with the print of the next Wesley Barry feature, *Rags to Riches*, which was directed by Wallace Worsley. The feature, a Rapf production, will be released in the fall.

Jack Warner

The sudden departure of Mr. Rapf from the Coast to the East is said to have been necessary in connection with several other stories scheduled to be produced by Rapf for the coming season. Mr. Rapf reiterated the report that the Coast studios are humming with activity.

This is Mr. Warner's first trip East in two years. He has confined himself mainly with the production of the Monty Banks two-reel comedies. He believes that future comedies must be devoid of vulgarity and horseplay.

"Good, clean comedies," said Mr. Warner, "serve to add spice to an exhibitor's program. The day of slap-dash-hokum comedies is gone. The trend of the times indicates that future short subjects must be made with good taste and discernment in screen values. By that I mean wholesome, worthwhile, entertaining comedies devoid of suggestiveness. There is a constant demand for good comedies, and the popularity of some of the comedy stars proves this fact."

Sanford Reports Sales

Sanford Productions has sold its series of twelve two-reel "Tweedy" comedies and eight five-reel semi-Westerns featuring Pete Morrison to the Peerless Film Service of San Francisco, for California, Nevada, Arizona and Hawaii. To the Southern States Film Company of Atlanta, Dallas, New Orleans and Oklahoma City the Pete Morrison productions also have been sold.

Weber and North Sign William Nigh

Director of "Why Girls Leave Home" and "School Days" to Make Four Productions for the State Rights Market

William Nigh, one of the foremost directors in the independent field, has signed up with the state rights team of Weber & North, to direct and present four superproductions for the coming season. He will aim to make the calibre of the pictures as high as that of *Why Girls Leave Home* and *School Days*.

The announcement is accepted as a guarantee that independent distributors and showmen will have four strong productions next season. Ever since Nigh completed his former contract the director has received many proposals. Weber & North's proposition filled the bill and Nigh accepted.

The deal places Weber & North among the larger factors in the state rights field. Nigh's performances in the past have drawn attention. Last year he turned out *Why Girls Leave Home*, which was created by him and molded from nothing into a clean-up. He followed this with *School Days*, a Wesley Barry feature with nothing but a kid song as its basis, and made it a big box-office success.

Nigh thereby showed a genius for box-office value. His last handiwork, *Your Best Friend*, is another revelation in direction and manipulation when the time and material with which he had to work are considered.

It is said Nigh knows no rest or relief from the beginning to the end of a film. No detail escapes him. Scenario, titling, continuity, setting and the endless details from start to finish come under his personal scrutiny.

Weber & North will extend unlimited facilities for the success of Nigh's future output. Nigh will have a free hand. Every possible support will be extended to him and no expense will be spared. Nigh's own belief is that his coming productions will outclass anything he has done. He has at his disposal abundant stories and stars. The features will be made in the East.

"Son of Napoleon" to Be State Righted by Howells Sales

The five-part feature attraction, *The Son of Napoleon*, which is being prepared for the American state rights market by the Howells Sales Co., is a screen version of the life of the Duke of Reichstag, the son of Napoleon and Empress Eugenie, and whose life was made the subject of Rostand's drama, *L'Aiglon*, in which Maude Adams appeared several years ago.

The Howells company has prepared advertising matter to be distributed in connection with the attraction, original in character. The picture has been titled and edited by Lesley Mason and is the first of the early fall releases to be distributed by way of the state rights market by the Howells company.

Second National Reports Bookings Are Holding Up

Hot weather bookings of Second National Pictures Corporation releases are holding up well, according to reports received at the New York office. It is said that the suggestion of cooling sea breezes in *David and Jonathan* and *Her Story*, photoplays of romantic adventure by land and sea, and of the bracing mountain air of the Canadian Rockies in *The Night Riders*, is proving gratifying to patrons of the theatres showing these pictures.

The first is the picturization of E. Temple Thurston's novel of the same name, in which a charming young woman and two young men are cast away together on an island near the coast of Africa after the burning of a ship at sea. In *Her Story*, written for the screen by Dion Titheradge to feature his sister, Madge Titheradge, the heroine, daughter of a ship captain, takes command of the vessel after the death of her father at sea and brings it safe to port. *The Night Riders* is the visualization of Ridgewell Cullum's popular Northwestern novel, featuring Maudie Dunham, Albert Ray and Andre Beaulieu.

Miss Du Pre Stars in Subject Made by Casco Productions

From the offices of the Casco Productions, Inc., in the Candler Building, New York, comes the announcement that the first production starring Louise Du Pre, Mary Pickford's former understudy, has been completed, edited and titled, and that this five-reel subject will be available to independent distributors at once as a special hot weather attraction, to fill the present demand for something exceptional to boost attendance, or for fall delivery to those exchanges with full slates for the summer season.

An extensive publicity campaign has been carried on by the Casco company for the past several months and already several hundred thousand lines of space has been given by newspapers to the coming debut of Louise Du Pre as a star in Casco productions.

Catherine Calvert as Adora Winstanley in "That Woman," produced by Capt. F. C. Mims and directed by Harry O. Hoyt

An elaborate line of advertising accessories has been prepared for the subject that will simplify the showing of this picture.

The press book is a thirty-two page volume, laid out in the order in which stories are usually carried by an advance man.

Practical tie-ups of real benefit to merchants as well as the exhibitor, and therefore easy to "put over" are suggested.

The picture will be released under the title of *The Proof of Innocence*—a dramatic romance of the art studios of Greenwich Village, with Louise Du Pre playing the part of an artist model.

R. C. Reports Good Demand for Revue and Travelaugh

Following the fifth Hy Mayer *Travelaugh* on the R-C short subject program will be *Starland Revue No. 5*, which contains its customary fascinating scenes of Broadway stage stars and plays. *Starland Revue* is fast winning the reputation of "bringing Broadway to Main Street." Reports from R-C branch managers indicate that the small towns as well as the large cities are interested in the current Broadway stage attractions.

Both the Hy Mayer *Travelaughs* and *Starland Revue* are proving popular throughout the country, reports R-C. Many of the largest first run theatres are following the lead of the Capitol Theatre in New York and showing the entire series of *Travelaughs* at regular intervals.

"Ten Nights" Sold Abroad

Ten Nights in a Barroom, the success released by the Arrow Film Corporation, figures prominently in the news emanating from the foreign department of that company this week. Pearl Films, Ltd., of London, has bought it for the United Kingdom of Great Britain and Ireland.

This picture has been given a premier showing at one of London't foremost theatres and is said to have met with the same success abroad that it enjoyed here. In addition, twelve *Speed Comedies* and *The Blue Fox* serial, starring Ann Little, were sold to Interocean Film Corporation.

Ten Nights has been sold to International Variety and Theatrical Agency for South Africa. This firm also purchased a series of eighteen single reel *Spotlight Comedies* for South Africa.

"Short Weight" Goes to Rialto

Short Weight, the trials and tribulations of a grocery clerk who doesn't want to work, will be seen at the Rialto Theatre, New York, the week of June 25. This Century Comedy features Johnny Fox, as the unwilling grocer's boy, and he is supported by Brownie the wonder dog, who in the story helps Johnny to keep his job as long as it is humanly possible. This is one of the small town boy series in which Julius Stern is featuring young Fox.

Zierler Buys "Big Stakes"

Sam Zierler of the Commonwealth Film Corporation of 729 Seventh Avenue has purchased from Franklyn E. Backer of East Coast Productions the rights of *Big Stakes* for New York and northern New Jersey.

The picture is a Western five-reel feature in which J. B. Warner is starred.

The second of the Backer series, *Crimson Gold*, has reached New York.

Howells Sales Resumes Distribution

David P. Howells Announces Completion of Plans for State Rights Circulation of Substantial Productions

The Howells Sales Co., which has heretofore released via the state rights market the serial *The Son of Tarzan* and among other feature attractions *Vendetta* and *Intrigue*, each starring Pola Negri, and *You Find It Everywhere*, featuring Herbert Rawlinson and Catherine Calvert, have been for the past two months perfecting its plans looking toward the state rights distribution of a substantial series of feature attractions, and have quietly but thoroughly effected such plans for an enlarged fall market.

The Howells company, which is the state rights corporation handling independent attractions for the domestic market, was the natural outgrowth of David P. Howells, Inc., which has attained eminence in foreign exploitation of American-made productions.

"While the position of the larger producing organizations can never be materially lessened," said David P. Howells, "nevertheless there must always remain a substanital market for what is termed state rights productions, just as long as such attractions are of merit. It is and always will be quite impossible for any individual institution or even group of institutions to monopolize the distribution of motion pictures in the American market, and theatre owners will and must always be left free to book productions of merit, regardless of the source of either their production or distribution.

"The state rights market will continue to gain impetus and strength in proportion to the increasing high character of the independent releases and the exploitation assistance that state rights distributors render to the exchange and theatre owners.

"With that belief in mind I have so shaped our state rights organization as to distribute a steady supply of motion pictures made both in foreign countries and in the United States and to back up such distribution with continued assistance by way of advertising and exploitation.

"We have at present six productions the exploitation of which will commence immediately, and we will keep adding to our releases sufficient attractions to supply the state rights market with a commodity that will stand favorable comparison with the best of American made pictures. By this I do not mean the Howells company will exploit foreign made pictures only.

Artclass Pictures' "After Six Days" Has First Showing

The first showing anywhere in the world occurred on Saturday, June 17, of *After Six Days*, the much discussed feature version of the Old Testament, sponsored by Weiss Brothers' Artclass Pictures Corporation. The picture was opened for an indefinite engagement at Wood's theatre on the Boardwalk. Up to the present writing all box office records have been shattered by the Weiss production in the summer resort theatre. The film did $1,800 on the opening day and has been showing big box office receipts each day during the week.

Louis Weiss and Bert Ennis attended the premiere and took charge of a big exploitation campaign. The entire city was covered with lithographs and window cards, the various organizations were circularized through means of a special letter, and the clergy and leading figures in public life were invited to the opening, in addition to several celebrities at present visiting Atlantic City.

A special display of twenty-five paintings was made in the lobby. The advertising in the newspapers dominated the amusement section in each instance, together with special stories carried on the front page. Particular attention was given to the music and presentation of the picture. It is expected the Old Testament film will stay at Wood's theatre for the next four weeks.

Saenger Enterprises Books Over Circuit "Your Best Friend"

Bookings on the latest Warner Brothers attraction, *Your Best Friend*, a Harry Rapf production starring Vera Gordon, being received at the Warner offices are said to reveal in no small measure the increasing popularity of the star and the merits of the feature.

From the Creole Enterprises, New Orleans, comes the report that the Saenger Enterprises has booked the attraction throughout its entire circuit. This is said to be the biggest single booking thus far secured in the southern territory. The Creole concern controls the rights for Mississippi and Louisiana.

Reports from other state rights buyers are declared to indicate the success that is attending its exhibition.

Export and Import Receive Print of Greenland Scenes

Export and Import Film Company, Inc., has received a print of the exclusive motion pictures of the Rasmussen Expedition to Greenland. The subject is now in five-reel form, and is said to contain many beautiful Arctic scenes, among which are an exciting polar bear chase, a walrus hunt and some sensational seal shots. The life of Greenland Eskimos is shown in all its picturesqueness. J. G. Wainwright brought the pictures over from London. They should be of especial appeal to summer audiences. Distribution as yet is unsettled.

Ben Wilson Comes East to Start Off "Innocent Cheat"

Ben Wilson, producer and director of the Ben Wilson-Arrow special, *The Innocent Cheat*, starring Roy Stewart and Kathleen Kirkham, made a flying trip from the Coast in order to attend the premier presentation of his picture at B. S. Moss's Broadway Theatre.

Mr. Wilson was called upon to make a few remarks at the evening performance and expressed himself as delighted with the manner in which the production was presented and the reception accorded it by the New York audience.

Mitchell Gets Quick Action on Warner's "School Days"

That the southern exhibitors are getting big results from the Warner Brothers feature, *School Days*, featuring Wesley Barry, is evidenced in the report sent by M. Mitchell, who controls the southern rights, to the Warner offices.

He reports more than $10,000 in bookings were secured within a fortnight, following the announcement of the release of the feature in six states. Virtually every key city theatre in the south has contracted to show the feature.

Mary Anderson in the flapper role of "Wild Youth," the latest Graphic release directed by Ivan Abramson

Mildred Phillips Engaged to Manage Starland Revue

Jack Cohn this week announces the appointment of Mildred E. Phillips as managing editor of Starland Revue, a single-reel devoted to stage people and plays, and released through the R-C Distributing Corporation, which after July 1 will be known as the Film Booking Offices of America. Miss Phillips comes to Starland Revue from the Fox Film Corporation, where she served on the editorial staff of Fox News. Previous to this she was Sunday editor of the Syracuse *Post Standard*. She has a thorough knowledge of the New York theatrical field.

Completing "Mr. Potter of Texas"

The Producers Security Corporation, which last week announced the acquisition of world's distribution rights for the new Dorothy Gish feature, *The Country Flapper*, announces that the big Maclyn Arbuckle feature *Mr. Potter of Texas*, will be ready for release in about two weeks.

This is the famous Archibald Clavering Gunter story which found its way to nearly every library in the country. The feature is in six reels.

Beckert Has Arabian Nights Story

Edward Harten Beckert announces he has acquired the exclusive rights for the sale in the United States and Canada of the Ermolieff picture, *Thousand and One Nights*. The production is reported to have been successfully exhibited in Paris and London. It is acted entirely by Russians, with Natalie Kovanko in the leading role. The story is from the Arabian Nights. The picture is being retitled and edited by J. E. Robbins. Announcement will be made shortly as to distribution.

Dorothy Gish supported by Glenn Hunter in "The Country Flapper." A Dorothy Gish production directed by F. Richard Jones for release through Producers Security Corporation

Burr Denies Any Idea of Stopping Torchy Productions

Persistent trade reports that production on the Torchy series featuring Johnny Hines had come to an end were emphatically denied at the Mastodon film office this week when C. C. Burr, producer of the "Torchy" comedies, announced that the Torchy series would positively be continued, reports to the contrary notwithstanding.

"From the very inception of the Torchy comedies based on the famous stories by Sewell Ford," said Mr. Burr, "we have applied ourselves religiously toward making this series one that would fill a popular demand. No means were spared to make each comedy better than its predecessor. The prestige obtained by the Torchy comedies and the high place accorded them in film circles has prompted us to enlarge rather than curtail it, as the trade reports have it.

"As a matter of pure business policy alone, it would be foolish to curtail production when the largest theatre owners in the United States persistently book our Torchy product, and consistently ask for more. Torchy comedies are being played not only in every key city, but in every sizable town throughout the country, as evidenced by a survey of bookings made on each comedy.

"In view of the formidable array of solid bookings on the complete output, and the many praiseworthy exhibitor and circuit expressions of the merit and quality of the series, it would be foolhardy to curtail production on a series that is so universally in demand. Torchy comedies will continue to be made," concluded Mr. Burr.

Cohn and Le Saint Reach New York With C. B. C. Film

Edward Le Saint, who directed the production of *More to Be Pitied Than Scorned*, and Harry Cohn of the C. B. C. Film Sales Corporation, arrived in New York from California this week on the Century, bringing with them the print of this first of the company's new series of melodramas.

Mr. Le Saint had not at first intended making the cross-continent trip, but changed his mind at the last moment upon receipt of word of a special showing that is being arranged for Charles E. Blaney, on whose great Broadway success the film version is founded.

Meanwhile, the plans for the special trade showing are rapidly maturing, and C. B. C. reports the receipt of more inquiries every day and requests for showings at the earliest possible opportunity. It is probable from the looks of things now that a special showing will have to be held for exhibitors and another one for other branches of the industry—territorial buyers, program organization heads and others who have expressed interest in the feature because of the story itself and the strength of the cast, including Rosemary Theby, Alice Lake, J. Frank Glendon, Philo McCollough, Gordon Griffith, and Baby Josephine Adair.

A reason for Mr. Cohn's and Mr. Le Saint's trip East is also the necessity for going over plans on the other features on the series which C. B. C. has announced.

More to Be Pitied Than Scorned is the first of the series to be followed by *Only a Shop Girl* another of the Charles E. Blaney successes, which is to be produced with an all-star cast of equal strength.

Urban Movie Chats Convert Theatre Patrons Into Readers

Just as the motion picture orchestras have made patrons for the symphony concerts by acquainting them with the composers, so are the Urban Movie Chats making theatre patrons into readers of books by acquainting them with authors.

In the newest Urban Movie Chat Mrs. Wilson Woodrow, the well-known writer on topics of especial interest to women, is asked her opinion on the moot question, "Should wives obey their husbands?"

In a fine pictorial interview Mrs. Woodrow says:

"In the past the law gave men authority over their wives, but no legislation can control the instinct which insists upon equality of mind, soul and body between husband and wife.

"Marriage is a partnership and not a despotism. Partners in business aim to further their mutual interests. Partners in the home should do likewise.

"If a woman should try to carry out all orders given by her husband, she would be laughed at. But she doesn't—she has too much common sense."

Jans to Distribute Preferred

Herman F. Jans, president of Jans Film Service, announces that he has secured for northern New Jersey, including Trenton, a franchise to distribute the Al Lichtman Corporation "Preferred" Productions.

Jans Film Service will inaugurate early in September the release of these productions with *Rich Men's Wives*, a picture directed by Louis Gasnier, and will follow with others at regular intervals to be announced later.

Auerbach Returns to New York

Louis Auerbach, vice-president of Export and Import, returned to New York Monday from a three weeks' visit at the Coast, where he made arrangements for the fall producing campaign of his company.

It is stated he has opened negotiations for the world rights of several independent productions.

Out-of-Town Arrow Visitors

Among the visitors to Arrow offices this week was W. G. Underwood, president of the Specialty Film Co., Dallas, Tex., who dropped in to talk things over and plan his fall campaign.

Ben Friedman of Minneapolis, Minn., Sam Grand of Boston and Harry Charnas of Cleveland were also among those present.

Lobby Magnetism

Gestures Which Beckon to the Man Outside

E. R. Rogers, managing director, Rialto Theatre, Chattanooga, Tenn., specializes in dressing the lobby for the occasion. The decidedly martial air achieved for the Metro production "The Four Horsemen of the Apocalypse," is shown above. Below is the same lobby made suggestive of the frontiers for the run of Universal's "Wild Honey." His success in carrying the atmosphere of the play to the front of the theatre is notable for its simplicity of scheme and striking effect.

Lobby, Stage and Street Attractions

Showing the means theatres adopted to exploit some United Artists productions. 1—The Randolph, Chicago, elaborated the regular electric sign with a huge cutout of Betty Blythe, star of "Fair Lady." It was 12 feet high. 2—Stage setting for "Little Lord Fauntleroy" Prologue at the Capitol, Calgary. 3—"A Doll's House" displayed in window by the Empress, Lansing, Mich. 4—Luxurious "Camille" apartment used in lobby of the Odeon, Savannah. 5—"Two Orphans," one five and the other six, costumed for their stroll in "Orphans of the Storm" drive by Foti's Theatre, Waterbury, Conn.

Hyman Scores with "Trouble" Stunt

Brooklyn Responds to Campaign Effected Through Tie-up with Newspaper and Near East Relief

By EDWARD L. HYMAN
Managing Director Brooklyn Mark Strand Theatre

THIRTY-FIVE hundred enthusiastic boys and girls of Brooklyn—kids of every station in life—headed up the campaign of exploitation we put on at the Brooklyn Mark Strand in advance of the showing of Jackie Coogan in *Trouble*.

Added to the 3500 youngsters was the influence of the Brooklyn *Eagle*, which newspaper worked with the children's army of boosters. And added to the Brooklyn *Eagle* was the help of a great national relief organization, also an ally in our advance program to mould public opinion in favor of Jackie and his comedy. Mrs. P. H. Andrew, director of the Near East Relief, joined whole-heartedly in the plan, standing behind the kids and side-by-side with the Brooklyn *Eagle*.

Added to this community support was the aid of three companies of Boy Scouts. These were the principal business-getting factors employed in our exploitation scheme.

We took into consideration the fact that in great money-raising patriotic campaigns the entire community is enlisted and made to work. That was our idea, and I do not think we neglected any exploitation angles. As to the business it brought, we'll vouch for that.

Briefly, this was the procedure. One week prior to the showing of Jackie Coogan's picture an arrangement was entered into whereby the Brooklyn *Eagle* sponsored a "children's party" to be held Saturday morning, May 27, in the Brooklyn Mark Strand with Jackie Coogan in *Trouble* as the chief attraction for the party. The regular engagement of the film opened the next day, Sunday, May 28. All children in Brooklyn were eligible for the party, the only requirement being that they bring an article of old clothing for the needy of the Near East and a coupon from the Brooklyn *Eagle*, which would admit them to the party.

The Brooklyn *Eagle* entered into the spirit of the plan and daily carried news stories and the coupon advertising the children's party. For at least five days parents were telling children of the free party and children in turn were discussing the matter of old clothing with their parents.

Strand and its children party prior to the affair and following it, I believe was responsible for more effective and lasting advertising than we have accomplished in months. The *Eagle* coupon read like this:

THIS COUPON
and an
OLD GARMENT
for the needy children of the Near East will admit
A CHILD
to a special "EAGLE" performance of the new Jackie Coogan film,
"TROUBLE,"
Saturday morning, May 27, at 9 o'clock,
at the Mark Strand Theatre,
Fulton Street and Rockwell Place,
Brooklyn, N. Y.

This coupon was published with daily reading notices inviting all Brooklyn children and explaining the admission proviso. The burden of advertising the plan fell upon the *Eagle*. Several of the press stories told that a suit of Jackie's clothing would be given to the child who wrote the best article on the film after viewing it at the special advance children's party.

The *Eagle* agreed to transport the old clothing brought as admission to the Near East, which organization also gave the plan plenty of publicity. The Strand through Mr. Mark and myself put on the show.

Police, Boy Scouts and theatre attaches had a hard time handling the mob of children carrying bundles of old clothing. Outside the Strand the bundles were piled in a small mountain and the children admitted. Two big five-ton trucks carried the garments contributed to the Near East headquarters in New York. These trucks carried big banners reading:

JACKIE COOGAN,
star of
"TROUBLE,"
which plays at the
BROOKLYN MARK STRAND THEATRE,
beginning to-morrow, Sunday, May 28th,
collected this truckload of clothing for the needy of the Near East at the benefit children's performance held under the auspices of the BROOKLYN EAGLE

The children's party was a success, I think, in every detail. The children applauded everything on the bill. To add to their entertainment a letter written to them by Jackie was shown on the screen prior to the showing of the film.

The youngsters gave the organist, the soloists and every number on the bill an ovation. Before they entered the theatre a score of policemen and thirty Boy Scouts from Troops 32, 2 and 11 had no easy job in keeping them in line.

In addition to the feature picture a news reel and comedy were shown. George DuFranne, tenor; Florence Mulholland, contralto, and Frederick Jagel, tenor, sang for the children, and "Aunt Jean," a children's writer for the Brooklyn *Eagle*, made an address in which she offered prizes for the best account of the party written and sent in to her.

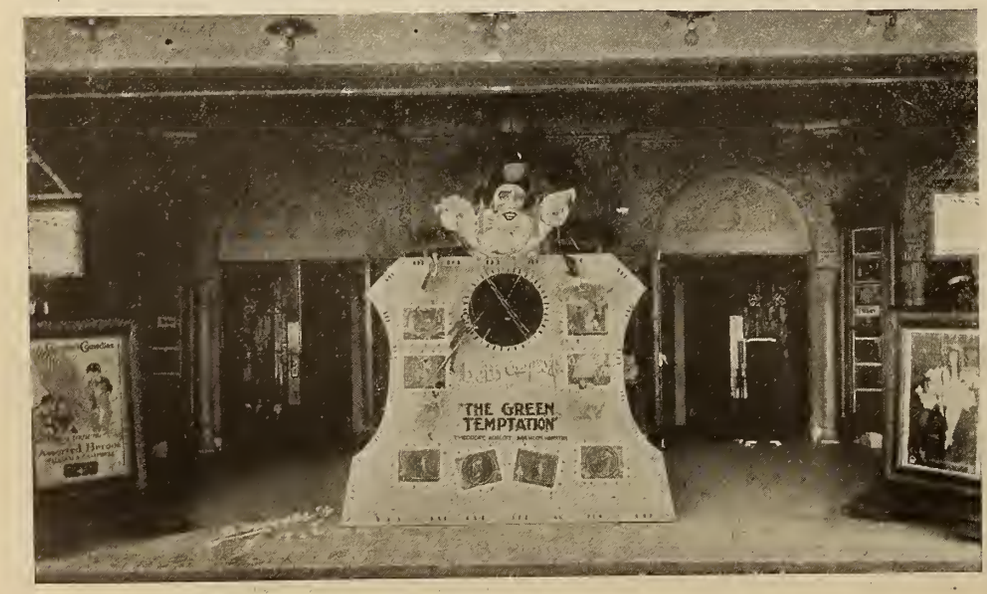
To add to the publicity given to the party by the *Eagle*, I had school principals and teachers notified of the free party so that they could announce it in their classrooms.

At Left—A fragment of the crowd that turned out for the special morning performance. Center—Bundles of clothing realized for the Near East Relief from the "pay with old clothes" admission stunt. Right—The capacity audience ready for the show

Manager A H. Lynch erected a transportation booth on one of the street corners of Jackson, Tenn., where many bookings were made for the excursion to "Fool's Paradise" via an orchestra chair at his Lyric Theatre. The display landed many passersby and also a reproduction in the rotogravure sections of the local newspaper.

First National's "Courage" was the attraction, and Manager Sutter of the Modjeska, Milwaukee, had the courage to play it up with this novel display. It was made entirely of beaverboard and cut-outs, and the greatest expense attached to it was the outlay in time and labor. The results, however, more than paid for the time and labor expended on it.

Witb the aid of a borrowed railroad switchlight, which he dyed green, Manager J. Edgar Hart, Palace Theatre, El Paso, Tex., flooded his lobby with a greenish hue for the running of "The Green Temptation." In the center he used a cut-out of Theodore Kosloff as the Harlequin, with five ribbon streamers reaching to small cut-outs of Betty Compson.



Gets Into Print

The proprietors of the Opera House, Centerville, got on the front page of the Centerville *Observer* in a little rain insurance gag, which they considered worth many times the amount of money invested in it.

When they booked *The Sheik*, Leslie F. Whelan, Paramount exploiteer, induced them to spend $16 as a premium on $300 worth of insurance to be paid the theatre in the event if as little as one-tenth of an inch of rain fell during the run of *The Sheik*.

When Earl & Johnson, local agents of the Hartford Fire Insurance Co., took the risk it was a 2 to 1 shot that the weather would be clear, and they were willing to take the chance just for the advertising. Since the weather was clear, the insurance company pocketed a clear profit.

Whelan allowed the story to "break" in the insurance offices, and the Centerville *Observer* took it up as a news story and gave it a prominent position on page 1.

Love Expert Appeals

Manager I. C. Holloway had the curiosity of Columbus, Ga., well up by the time he opened First National's *Lessons in Love*, at the Rialto Theatre. About a week in advance he started a teaser campaign in the daily papers with a quiet and unostentatious announcement that Monday, Tuesday and Wednesday of the the following week, lessons in love would be given by an expert. The lesson would take only a trifle over an hour and was guaranteed to please. For further information call 1736. These changed only a little in wording, some giving the street address of the theatre.

The lobby display was simple but effective. A trellis of narrow white strips gave the effect of the window of a summer house, and through the window a cut-out could be seen showing Constance Talmadge giving a very successful lesson. A simple announcement over the opening gave the desired information about the expert.

Stages Baby Peggy Contest

During the week of May 28 when *The Little Rascal* had its run at Sid Grauman's Million Dollar Theatre in Los Angeles he originated a novel exploitation contest centering around Baby Peggy, the three-year-old star.

A prize was awarded to the child most resembling Baby Peggy as chosen by four judges. The prize was a valuable wrist watch. At the close of the contest Mr. Grauman gave a luncheon to all the children entered in it.

Good Teaser

Because he recalled the effectiveness of the department stores' shopping advertising of

"So Many days until Christmas."

August Ilg, manager of the Wonderland, Lorain, Ohio, revived these memories in his advance teaser advertising on *Smilin' Through*. Until the day of the opening he said not a word about the nature of the magnitude of the production. Instead he simply advertised: "Three More Days and Then Norma Talmadge in *Smilin' Through*." When he got ready for his big splash, the public was all keyed up to listen to it.

Capitol Theatre foyer became a museum of Eskimo objects for the run of Pathe's "Nanook of the North"

Exploitation Stunts on Broadway

New York Theatre District Responds to Film Exploitation Idea

WITH two of New York's leading theatres represented in the demonstration, Broadway during the week of June 11 was given an example of the mark to which theatre presentation has developed under the guidance of motion picture men.

The period in question brought before theatre-wise Broadway once again the art of picture presentation in the lobby and foyer display arranged by the Capitol Theatre, in connection with the offering of Pathe's *Nanook of the North,* the drama of real life in the Arctic, and the conspicuously attractive theatre front used at the Central for the playing of Universal's *The Delicious Little Devil.*

Few museum exhibits are scrutinized with the interest that was lavished upon the collection of Eskimo paraphernalia that S. L. Rothafel had on show in the foyer of the Capitol. These objects, displayed with rare good taste, attracted the notice of people before they entered the auditorium, but they were viewed almost invariably with the closest attention by all those who had witnessed the picture and were on their way to the street.

The Capitol display consisted of a rather complete collection of the implements, clothing and articles requisite for the life and existence of the hardy people who inhabit the Northern regions.

This "museum" exhibited a "kayak," or boat; a sledge, snowshoes, harpoons, fishing tackle, the harness used to hook the huskies to the sledges which are their particular burden. Also there was a complete outfit of clothing.

The latter collection included several types and specimens of tunics, fashioned of fur. This is the only article of clothing used by the Eskimo as a covering for the upper body. There were also many pairs of fur trousers on display, and all of them as shaggy and cumbersome as those worn by Nanook in the scenes of the picture. And one must not forget the seal boots—sturdy footwear of the kind put into wearable condition by the faithful wife, who removes the stiffness from the toes of the boots after a night of biting frost and cold, by chewing them for ten minutes or so.

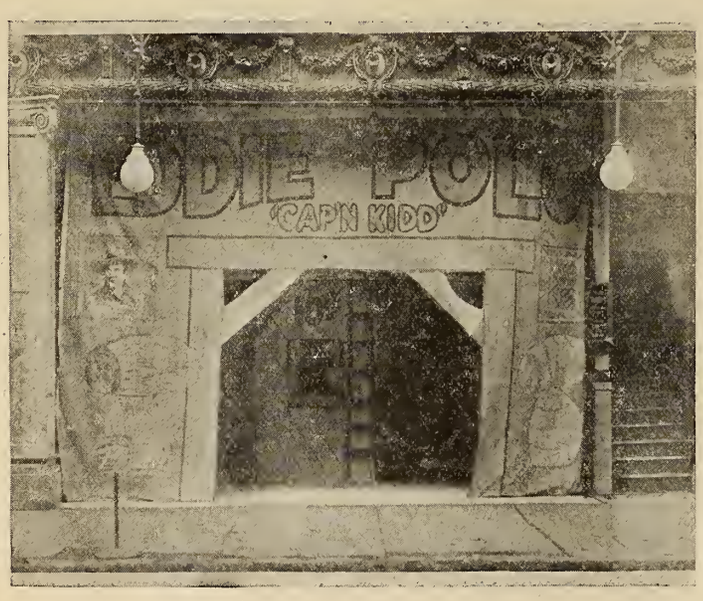
This array of authentic materials was supplemented by enlarged stills from the picture, most of them selected with the specific view in sight of illustrating the manner in which the articles are used by the North people.

Due to the present popularity of the most recent concoction of the confectioner's art, Eskimo Pie, there appeared in the drug store windows many co-operative advertising displays in which this confection and the show at the Capitol were associated. Shops dealing in feminine finery and masculine and feminine smoking materials, as well as others, also showed enlarged stills from *Nanook of the North,* doubtless because these snowbanked scenes added a cooling and welcome note to the decorations.

The "Delicious Little Devil" front at the Central Theatre

(*Continued on page* 284)

Specializing in circus front advertising, Manager H. B. Clarke, Majestic Theatre, Memphis, Tenn., prepared this frontal display in which he used to good effect banners, cut-outs and display frames in his drive for Paramount's "The Ordeal."



This is the way Manager W. E. Drumbar of the Majestic Theatre, Knoville, Tenn., launched Universal's serial starring Eddie Polo as "Cap'n Kidd." The front is constructed of coarse canvas, can be removed and replaced with little effort and will be the stock front for "Cap'n Kidd." The lobby and an adjustable set which gives it the effect of a pirate ship.

The "Reported Missing Float" that served as one of the leading advertising mediums for the Selznick production for its run at the Gordon's Olympia, Boston. Two characters in more or less faithful make-up as Owen Moore and Tom Wilson manned the boat that was 'towed" about the city on a truck.

Ballin's Referendum

Hugo Ballin, producer of independent pictures in which Mabel Ballin has been the star, announces that he has asked the public, through some fifteen hundred newspapers, to write to him and tell him what novel, stage play or short story they would like to see screened.

The plan is to have the readers of the newspapers write to Mr. Ballin at his residence, 662 Lexington avenue, New York City, and forward the name of the book or play favored, and the letter will count as a vote. The book or play or story receiving the largest number of votes will be screened, provided the screen rights are obtainable by Mr. Ballin.

Mr. Ballin has discussed the matter with a number of prominent exhibitors, who, in turn, will co-operate with him in his newspaper campaign. These exhibitors will use a slide, announcing that their local newspaper is carrying the details of the plan. The slide, as suggested, reads:

Would you like to see your favorite novel, play or short story screened in this theatre? Read the conditions of Hugo Ballin's offer in the (name of paper), and after Mr. Ballin has made the picture, we will show it here.

Flower Prologue

Manager A. R. Cunningham of the Princess Theatre, Sioux City, Iowa, used a unique flower prologue in his presentation of *Smilin' Through*, offering a startling example of what a theatre in a smaller town can do. Miss Beryl Burton, soprano soloist, sang *Smilin' Through* under a strong light that silhouetted her against a bouquet of roses, the only thing visable on the screen, so that she appeared to be in the very center of the flowers.

In addition to having unusual appointments inside the theatre, Manager Cunningham duplicated his feat of fine effects at little expense on the outside. Three lobby panels of Norma Talmadge, two being hand painted and one hand decorated, were used around the business section of the city as business builders.

Writing Contest

The *Capital Evening News* of Boise, Idaho, asked its readers this searching question: "Is the marriage contract stronger than the bonds of love?"

This kept *Beyond the Rocks* and the Pinney Theatre on the front page for a week. Everybody was invited to contribute a letter not to exceed 100 words explaining their opinion in the matter. The *Evening News* offered money prizes amounting to $15 and tickets to the Pinney Theatre for the best letters.

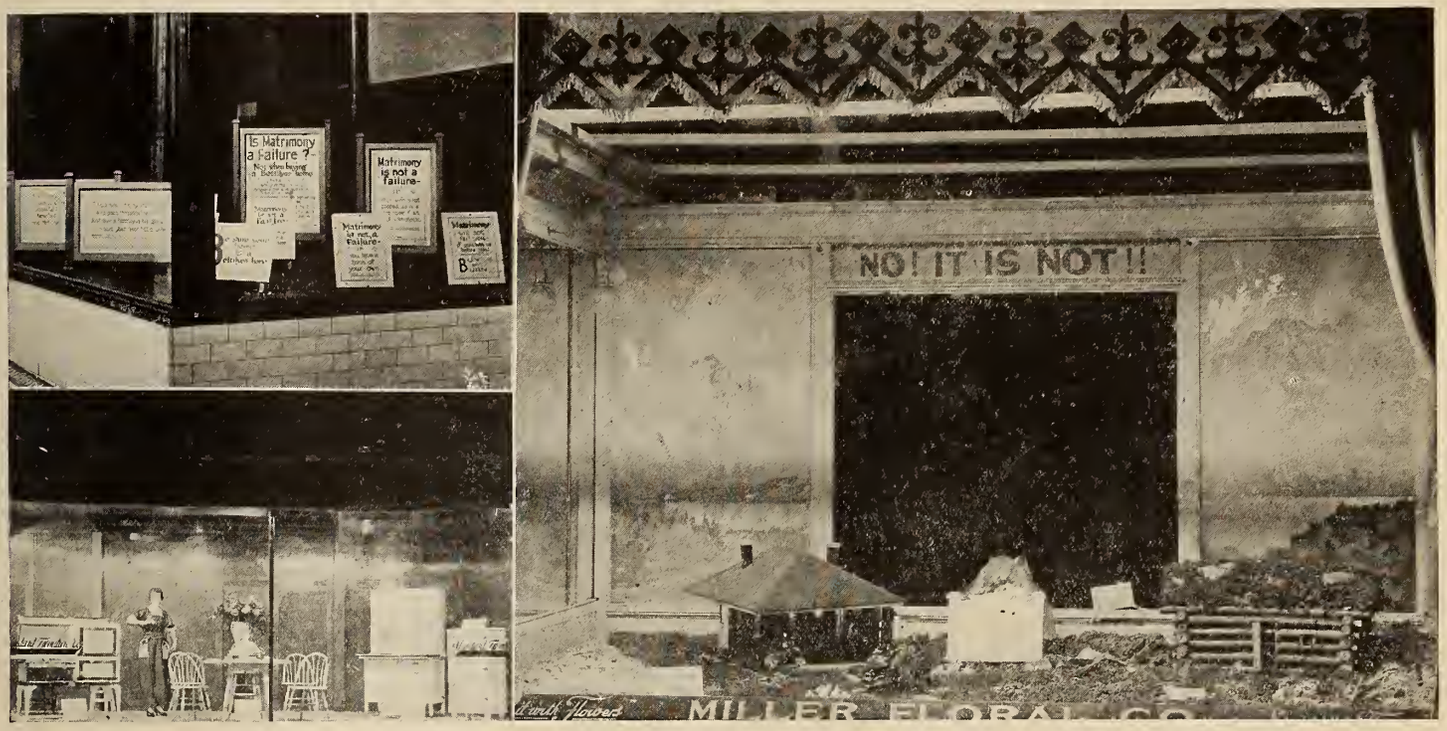
Thirteen hundred people made answer to this question. The letters made entertaining reading matter and the publicity brought crowds to the theatre.

Offers Good Tie-Up

Harold F. Wendt, managing director of the Rivoli Theatre, Defiance, Ohio, reports he used only window displays to exploit Hobart Bosworth in *White Hands*. And he used only displays of soap, at that. Merchants reported very satisfactory results. Manager Wendt found the one-sheets furnished excellent backings for the windows.

Competitive Window Stunt Scores

Prize for Best Co-operative Window Advertising "Is Matrimony a Failure?" Gets Response from Thirteen Salt Lake Merchants



Co-operative displays showing more than the usual attention by merchants resulted when a silver loving cup was offered by the Paramount Empress, Salt Lake City, for the best window featuring "Is Matrimony a Failure?" In the real estate window, upper left, there are several compelling catchlines featuring the own-your-own-home idea. Lower Left—A furniture company's window which makes the point that a well furnished kitchen is an item of great importance in contributing to the success of the matrimonial state. Right—The prize-winning display arranged by the Miller Floral Co. This display introduced a pantomime with a cast of four amateur actors. It was carried out in such an elaborate and clever manner that widespread publicity resulted

GEORGE CARPENTER, of the Paramount Empress, Salt Lake City, assisted by Rick Ricketson, exploiter, accomplished the unusual with his "competitive window stunt" in a campaign for *Is Matrimony a Failure?* For thereby he accomplished a double hit, gaining valuable advertising for the run of the Paramount feature, and improvement of the local condition with respect to co-operative work between the theatre and the merchants.

The scheme of offering a silver loving cup as a prize for the most attractive co-operative window advertising its wares, and *Is Matrimony a Failure?* was entered into by thirteen merchants and the displays resulting therefrom constituted an extensive advertising campaign. In addition to the actual interest value of the windows themselves there was a considerable amount of newspaper and word-of-mouth publicity.

The plan was hit upon while casting about for a method of reviving and sustaining the interest of fellow business organizations of the city. The enthusiastic response which greeted the announcement of the contest left no doubt that future efforts of the theatre to have window space for announcements and displays would be received with interest.

The prize awarded for the contest went to the Miller Floral Co. with a display that included four living models. Two of these were children, costumed as bride and groom, while the second couple were over sixty years of age. The demonstration went to prove a negative answer to the question of the picture's title. The models posed before a velvet curtain at the back-center of the set. "Down stage" was a miniature rural scene, with a little bungalow and a log cabin. The former was electrically lighted, while the cabin's window showed the dull red glow of an oil lamp.

This display was accorded about eight columns of free publicity in the newspapers. The story lacked nothing in local interest, for Rick Ricketson scouted out feature articles about three old couples with the largest families in Utah. The newspapers also carried an amount of advertising on the windows, which was paid for by the merchants.

Supplementing this newspaper publicity, the theatre printed coupons which when clipped and presented by any bride of the month of April was good for two tickets to *Is Matrimony a Failure?*

Mr. Carpenter is authority for the statement that this stunt, which he considers the most successful of his career, was put over at a cost of $25, of which $20 went for the loving cup and $5 for the actual advertising.

The exact value of the stunt in putting a little spice into the co-operative window scheme cannot be estimated in dollars and cents. But it is certain that the interest of merchants in this sort of advertising is likely to flag after repeated practice of the stunt, a factor that is realized by many exhibitors who think it well worth the expense necessary to keep the co-operative spirit alive and active.

Theatre Co-operation

Among the features of a comprehensive exploitation campaign on *Smilin' Through*, for the Rialto Theatre, Tulsa, Okla., were printed invitations and co-operation between theatres. Three thousand invitations were sent out in this city of 72,000 inviting the recipients to attend the wedding of John and Moonyeen, the leading characters in the story.

The city is remarkable for the co-operation among theatres. The Orpheum Theatre, running vaudeville, had a slide for a week announcing the coming of *Smilin' Through* at the Rialto, and the latter house reciprocated.

The record for the campaign includes five window tie-ups, the use of twenty-four cutouts in other windows, a half column free reader in the Tulsa *World*, which never before published theatrical news, and the street stunt of a bridal couple in an old-fashioned surrey.

Mails Newspaper Teaser Ads

Manager Lick Uses Mailing List to Good Purpose by Posting Material Designed for Newspaper Teaser Campaign

A series of four teaser cards, designed for 1-column newspaper display and issued by Goldwyn as part of the exploitation material furnished with *The Wall Flower*, were converted into a follow-up series of mailing pieces by Manager Lick of the New Theatre, Ft. Smith, Ark., and in that form realized exceptional results for the run of the Rupert Hughes play.

The series of teaser ads, which were prepared by the Goldwyn advertising department and reproduced in the campaign book, were printed on cards and mailed out to the names on the mailing list of the New Theatre.

Sending the cards out a day or so apart enabled Manager Lick to carry on an advance campaign for *The Wall Flower*, which, despite the fact that it was inexpensive, measured up to the best standards of the follow-up system of direct-by-mail publicity.

The first of these teasers contains an illustration of a woman's feet, pigeon-toed, with brief text calling attention to one reason why Idalene Nobbin was a wall flower. The second teaser showed a couple on a dance floor, the man holding in his hands one foot, which his partner had trod on. The third shows the wall flower trying to dance. The fourth, and final card, contained two portraits of Colleen Moore, star of *The Wall Flower*, one as the Idalene of the title and the other as Idalene transformed into the charming and happy heroine of the final scenes of the play.

All Angles Used

In a satisfying campaign that embraced "wide angle" exploitation, *Smilin' Through* was put over to splendid business for the Hipp Theatre, Sioux City, Iowa, a second-run house.

The manager, aided by First National's exploitation man, had *Smilin' Through* posters and wildly colored banners put on the fence before a plot of ground where excavation was in progress. This part of the work was done by the exploitation man himself. Immediately the bill posters' union complained to the police department of an alleged violation of the city's ordinances. Followed two days of stalling, and by the end of that time the story was in all the newspapers, and before the signs were taken down, more than 3,000 people had attended *Smilin' Through.*

The general run of signs, dodgers and advertising was supplemented by the peek-hole stunt and a ballyhoo. In the window of an empty store, prominently located, the peek hole was used with the sign: "Do Not Look." Arrows on the sidewalk leading to it were marked "Dangerous." The peek hole itself, as the several thousand who investigated discovered, contained nothing more dangerous than a colored photograph of Norma Talmadge in the bridal costume she wears in the picture.

A truck covered with banners concealing a Magnavox phonograph covered the city, playing "Smilin' Through." The powerful instrument could be heard a distance of several blocks, and was an effective exploitation medium. Telephone hangers, heralds and streamers completed a well-balanced campaign.

Exploitation Stunts

(*Continued from page* 281)

No less notable as an outstanding feature along Broadway was the artistic frontal display at the Central Theatre. The house was disguised under a dressing of the latest design of stage decoration.

The specially designed front for the Universal feature was commented upon as embodying in equal measure good art and good advertising. It held out to the passerby a coaxing invitation to enter the play house. The Central display was done under the direction of Andrew J. Cobe, managing director.

Aside from the particular details of these displays, is the more interesting fact that both demonstrations attained their objects, which goes to prove that exploitation ideas which utilize front, lobby and window displays are not advertising devices with a restricted scope. When properly treated these methods of picture exploitation are as effective on the broadways of the big cities as they are in the villages.

The observer seeking information as to how these exploitation stunts were faring in New York was not long in gathering abundant proof of their success.

The lobby of Loew's Metropolitan, Brooklyn, with special decorations for the showing of First National's "Smilin' Through." The ballyhoo stunt, which used an open victoria in which the couple dressed as the characters of the play drove through the streets and entered the theatre, is to be roadshowed, according to present arrangements. The carriage paused occasionally on its journey through the streets and distributed invitations to the marriage of Moonyeen and John at the Metropolitan Theatre. The carriage pulled up at the entrance of the theatre and the couple entered. They paused in the garden set erected in the lobby and following a bit of pantomime entered the auditorium.

Child's Theatre In Same Building

Kenosha Builders Has New Idea for Catering to the Youngsters

Announcement has been made by Dayton Brothers of the Orpheum Theatre, Kenosha, Wis., that plans have been made for a novel theatre in Waukegan, Ill.

The entire cost of the new theatre, land, etc., will be about $325,000.

One of the interesting features of this new theatre is a juvenile theatre in the upper part of the building. Dayton Brothers have planned this with the end in view of taking care of the children who may come to the theatre with their parents and who get tired of the big pictures which are too heavy for them to understand.

Accordingly, the idea is to have a juvenile theatre where educational, religious, etc., pictures will be shown, especially adaptable and interesting for the children. Thus the parents may be enjoying a big picture down stairs and their children will be properly entertained in the upper portion of the building. A special attendant will be in charge of this small theatre and so far as known it is the first time that an idea of this kind has been installed in a playhouse in the United States.

The architects for the new theatre building are Rapp and Rapp, who constructed the new Chicago theatre, Tivoli, the new Rivera and other modern theatres in Chicago.

To Start in 30 Days

The Dayton Brothers announce that work will proceed on the new building within a very short time, in fact, they may break ground within 30 days from date.

The seating capacity of the new theatre will be approximately 1400, a trifle smaller than the Kenosha Theatre.

No steps have been taken as yet to award the contract, but the Daytons say that the contract will go to the lowest bidder providing it is possible for him to handle a proposition of this magnitude. In the construction of the building is represented one of the biggest investments in the business section that has ever been carried through in Waukegan.

Special attention will be paid to the music which will be provided in this theatre. Mr. Dayton states that an organ that will cost about $15,000 will be installed with all the latest appliances, etc.

While the theatre is opened primarily as a moving picture and vaudeville house the stage will be large enough to accommodate any road show that may come through this community. Mr. Dayton has done this with the end in view of staging now and then some of the big productions which come out of Chicago.

Smith Unit for Forest Hills

The Smith Unit Organ Company of Chicago, the youngest, but one of the lustiest, of organ-building companies, has won an important contract in the New York district, the order for a four-manual unit organ having been awarded to it a few days ago by the Sheer Amusement Enterprises for the new Forest Hills Theatre on Long Island. Forest Hills is one of the most exclusive suburban districts of New York and the new theatre is in keeping with the surroundings, and is one of the most palatial houses anywhere in the country. There is only one afternoon and one evening performance and for this all seats in the house are reserved. The organ is to have a beautiful ebony console, designed by F. W. Smith, who before coming to Chicago was associated with the late Robert Hope-Jones for a number of years.

Two features of the organ of special interest to organists are patents of the Smith Company. One is a new arrangement for swell control, by which on using the second touch the swells are opened automatically from the manuals. To control the device a stop-key for each manual is provided. This device enables the player to use both feet on the pedals when necessary and at the same time open and close the swell-boxes. The other invention is the tenuto arrangement. By this the organist, on depressing a foot piston, may sustain any chord he has struck on any manual, leaving both hands free to play on the other manuals.

Rothacker Recovered

Watterson R. Rothacker is back at his desk in Chicago, having recovered from an operation in St. Luke's Hospital. He expects to spend a week in New York prior to sailing for Europe, July 8, in connection with a London Rothacker laboratory.

New Trenton House

George B. Ten Eyck, that live showman responsible for the costly picture theatre opened in Trenton, N. J., in March, known as "Ten Eyck's Orpheum," a first run house, believes that Trenton will support another. The Trenton Evening *Times* recently announced that Ten Eyck, in collaboration with John V. Boyd, reputable property owner and business man of Trenton, will erect a building including a theatre devoted to high class vaudeville and pictures, at a minimum cost of $750,000. The construction will be one of steel and brick, be equipped with every appointment identified with largest theatres in largest cities with view to comfort and safety of patrons. An elevator system will be necessary, plans for the building indicating a roof auditorium.

Radioing the Picture

Experiments Conducted in Rothacker Laboratory Bring Up Question of Talking Pictures

The movies and the speakies have at last been wedded. The radiophone was the minister.

A device has been perfected whereby any number of motion picture theatre projection machines can be operated in synchronization with a master projection machine at the radiophone broadcasting station. This master machine itself projects a picture which furnishes cues to the actors who supply the sounds heard by the theatre audiences.

This is the principle of the radio talking movie: A motion picture is produced in the studio as usual, the scenario writer having supplied speaking lines and sound effects as though the production were to be given behind the footlights. A number of theatres are equipped with radiophone receiving instruments and projection machine synchronizing apparatus. The movie company, possibly composed of the same persons who made the original film in the studio, is assembled at the raidophone broadcasting station.

Out at the theatres the overture has overtured and the audiences settle back for the evening's feature movie-speakie. Buz-z-z goes the signal at the broadcasting station and in all the theatre projection booths. The master projection machine begins throwing the photoplay upon the screen at the broadcasting station and simultaneously, to a fraction of a second, the silversheets at the various theatres are illuminated with the shadow drama.

And at the broadcasting station the movie actors re-enacting the drama, speaking out their lines, word for word, just as though the many different audiences were seated in down front instead of in many different theatres many miles apart. The actors watch the film being screened by the master projector very closely lest they supply the speakies too swiftly or too slowly for the movie.

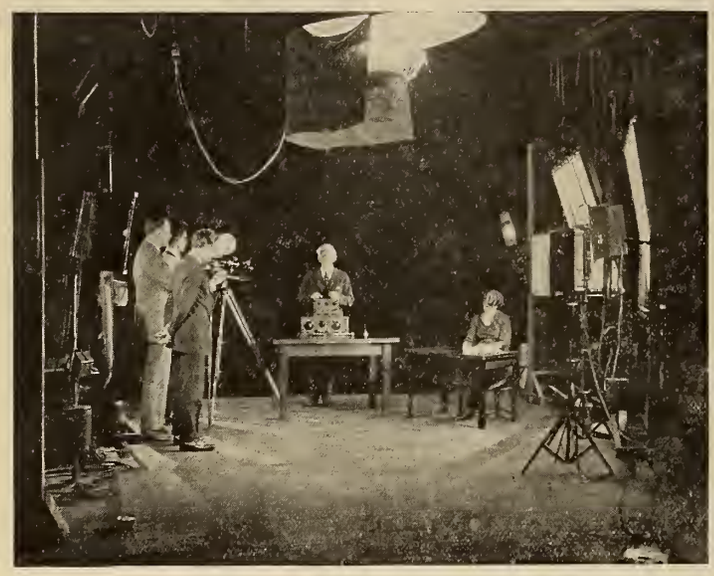
Thus when the heroine screams for help the audience will hear her cries. They will hear the hero's shout of encourage-

ment as he speeds to the rescue. And when he fired the shot that puts an end to the villain's villainy the movie-speakie fans will hear the deafening roar.

The radio talking picture is the invention of Harry J. Powers, Jr., of the Colonial Theatre, Chicago. The wedding of the movies and the speakies took place at the Chicago practical picture studio of the Rothacker Film Co. Frank Bacon, famous as the star of "Lightnin'" was the best man.

The Rothaker studio lights flashed on. Bacon took his position behind a table set in front of a black velvet curtain. Watterson R. Rothacker, president of the film company, shouted "Camera!" the cameraman began to crank and the world's first radio talking picture was in the making.

"Ladies and gentlemen," began Bacon, accompanying his words with those inimitable gestures of his, "it gives me great pleasure to be the first to try to demonstrate something which will prove the most wonderful, the greatest amusement the world has even known—the human voice synchronized with motion pictures



through the radio telephone. We are living in a very rapid age in which nothing seems impossible."

To one side of the studio set a stenographer was taking down Bacon's words in shorthand so that he could later give a precise repetition of them over the radiophone broadcasting apparatus.

"Suppose that in a motion picture," continued Bacon, "the heroine is in great temper; she sees a water glass and, seizing it, she smashes it down upon the table thusly." Bacon smashed the glass.

And on through 200 feet of film Bacon proceeded, ringing a dinner bell, blowing a whistle and finally firing a revolver at an imaginary abductor of the banker's daughter.

"And this," he concluded, lifting a radio receiver to the table, "is the receiving end of the wonderful radiophone which makes it possible for you to hear my voice—or any actor's voice. Upon this occasion I predict that the time is at hand when the radiophone will supply natural sounds in connection with motion pictures in theatres all over the world."

Scene II of the experiment followed next day after the negative had been developed and two prints made. One print was placed in a projection machine at the Rothacker laboratory, and the other in a projector at the broadcasting station. The signal to start was received from the broadcasting station by the receiving instrument beside the projector at the Rothacker plant. Both projectors started simultaneously.

Big Film Warehouse

Prominent Film Men Will Erect Much Needed Service Plant in New York

A film storage warehouse which, its projectors declare, will be the most complete and best-equipped in the world, is to be erected this summer in Long Island City by the Film Storage & Forwarding Corporation, a company recently organized by well-known motion picture men of New York.

The building, which will be of two floors and basement, constructed of brick and steel, will occupy a plot of ground 102 x 145 feet, at Harris and Van Alst Avenues. The cost is estimated at $200,000. Construction work is about to begin and will be rushed to insure completion by September 1.

The plant will be of a thoroughly modern type, equipped with the most approved fire prevention materials and devices. The plans and specifications have been examined, approved and passed by the authorities of the New York Fire Department, the Bureau of Fire Prevention, and the New York Board of Fire Underwriters. It is declared that promise has been given of a fire insurance rate on the contents of the warehouse, when the plant is opened for business, at least 50 per cent below the prevailing rates on risks of a similar character.

The storage warehouse will have a capacity of 12,000 cans of film, and 6,000,000 feet of raw stock. The greater part of the interior is to be divided into 41 vaults for positives and negatives, 2 raw stock vaults, 3 projection rooms and 2 cutting rooms. A forwarding department is being organized to handle domestic and foreign shipments, both incoming and outgoing, and an up-to-date delivery service will be maintained. These are to be made important features of the business and every facility will be introduced to insure expeditious handling.

Arrangements have already been completed to rent a section of the building to Watterson R. Rothacker, president of the Rothacker Film Manufacturing Company of Chicago. This will be fitted out as a laboratory for specializing in first print work.

The Film Storage & Forwarding Corporation is organized with a capital stock of $150,000. Its officers are: Hugo H. Kempf, president; Arthur S. Kane, vice-president; John C. Ragland, treasurer, and Robert F. Noonan, secretary, these officers serving also as the board of directors.

Hugo H. Kempf was formerly with the Robertson-Cole interests as treasurer of the Robertson-Cole Distributing Corporation, Robertson-Cole Studios, Inc., and Robertson-Cole Realty Corporation, and secretary of the Robertson-Cole Pictures Corporation. He resigned these positions in March last to devote his entire time to the new enterprise.

Arthur S. Kane is president of Associated Exhibitors, Inc., and Arthur S. Kane Pictures Corporation. He organized the

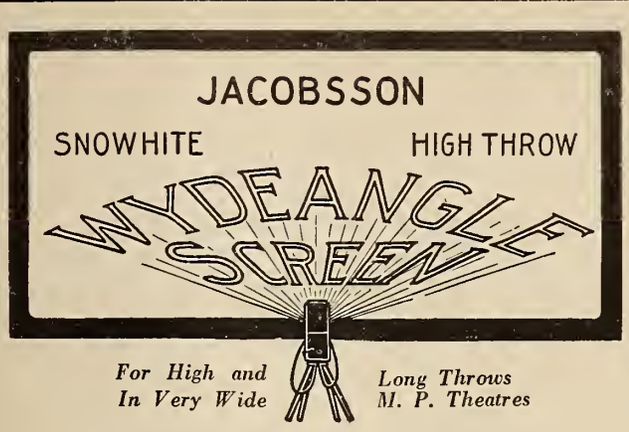
Arthur S. Kane Hugo H. Kempf

latter enterprise and directed the reorganization of Associated Exhibitors more than a year ago. He also had formed Realart Pictures Corporation and was its first president. Through a business career of many years he has occupied important positions with many other motion picture concerns also.

John C. Ragland is secretary of Associated Exhibitors, Inc., and has been vice-president and general manager of Arthur S. Kane Pictures Corporation since its organization.

Robert F. Noonan for years has been a close student of motion picture insurance in all its phases, and it is due largely to his intimate acquaintance with the subject and his untiring efforts that the new company will be enabled to give the picture industry such a rate on negatives as has never been possible in the past.

The construction of the new plant has been entrusted to Wharton Green, a well-known builder and contractor, who has specialized in buildings covering the needs of the film industry. He had charge of the construction work on the Robertson-Cole building and the Chile Exploration Company's building, among many others, and is now building in Long Island City a raw stock storage warehouse for the Eastman Company.



For High and Long Throws
In Very Wide M. P. Theatres

The Best Pictures Are Seen On Jacobsson Screens

This company long ago, through its policy of service, recognized the necessity of each theatre being equipped with a screen technically suited to the particular conditions existing.

The WYDEANGLE SCREEN is scientifically correct for wide houses with long or high throws, or both. It makes every seat desirable, eliminates eye-strains, its high reflective surface reduces power bills, and it is guaranteed for five years.

Write for Particulars—
They Are Worth Having

THE JACOBSSON MFG. CO.
3718 Woodland Ave. Cleveland, Ohio

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Outside is the tireless traffic of Broadway.

Inside—the soothing quiet for the tired.

Its splendid cuisine is a matter of years.

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The world's business almost within arm's length, on one hand. The amusement world at the same distance, on the other.

THE Martinique is a splendidly conducted, well furnished New York hotel, where one may sleep, dine, rest or be gay, with confidence and economy.

Rates are from $2.50 for room without bath, and from $3.50 for room with bath. Club breakfasts 45c to $1.00. On your next trip to New York, say "Martinique" to the station porter. It will add to your pleasure and subtract from your expense account.

The MARTINIQUE

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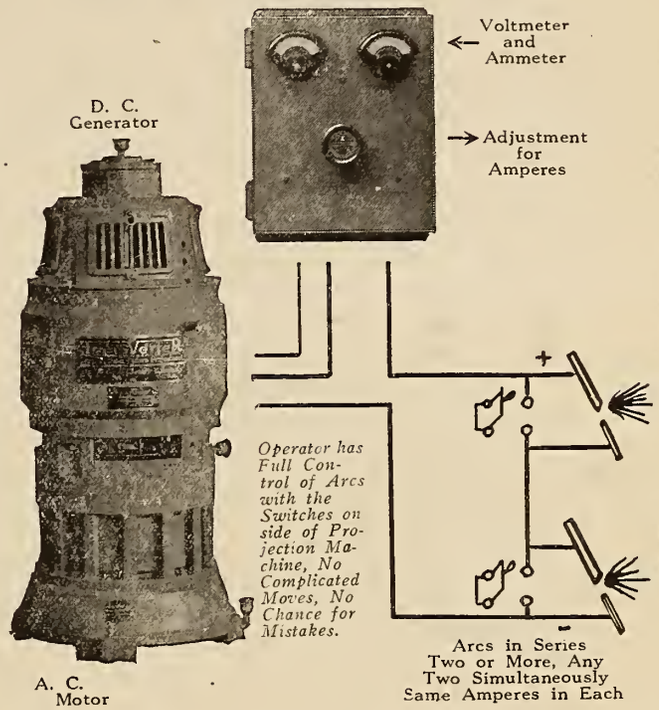
L. M. Boomer, Pres. Frank E. Jago, Res. Mgr.

TransVerteR



The Series Arc M-G Set That Produces Perfect Arcs

TransVerteR (Double Arc Type) is a series arc motor generator, having automatic voltage regulation.

No more amperes used than actually required for the light or dark pictures.

Only such voltage is generated as is used in the arc itself (no ballast being used).

TransVerteR produces better results and uses less current than any other device.

TransVerteR is ball bearing; gives better light and better pictures. It is easy to operate, thoroughly reliable, and is an important factor in drawing full houses, by reason of superior projection.

Ask your dealer.

THE HERTNER ELECTRIC CO.
1908 W. 112th St.
Cleveland, Ohio

Supply Dealers' By-Laws

(Continued from last week)

ARTICLE V

DUTIES OF OFFICERS, EXECUTIVE COMMITTEE AND TRUSTEES

Section 1—It shall be the duty of the president to preside at the meetings of the association, board of trustees and executive committee and to exercise a general supervision over the interests and welfare of the association. He may call special meetings at his discretion, and shall call special meetings of the board of trustees upon the written request of four trustees and a special meeting of the association on the written request of twelve members.

Section 2—In the absence of the president any one of the vice-presidents may perform all the duties and be clothed with all the powers of the president.

Section 3—The secretary shall see that each member of the board of trustees is notified of all meetings and each member of the association of every meeting of the association. He shall see that a true record is kept of all the meetings of the board of trustees and of the association and of all committees. He shall see that all authorized notices are issued to members and have jurisdiction over the correspondence of the association and perform such other duties as shall be directed by the president or the board of trustees. He shall have general executive direction and management of the business of the association, subject only to the president and board of trustees.

All contracts binding on the association must be by the sanction of the finance committee or the board of trustees.

Section 4—The treasurer shall be charged with the responsibility for the funds of the association. He shall have charge of the receiving and the care for all dues and assessments and others moneys due or paid to the association. All disbursements shall be authorized by him subject to the sanction of the finance committee or board of trustees. All funds received shall be deposited in a bank satisfactory to the board of trustees, and all disbursements and payments shall be made by checks signed by the treasurer and countersigned by the secretary, or, in his absence, by the president or acting president. In the absence of the treasurer checks shall be signed by the president or acting president and countersigned by the secretary. The treasurer shall have at all times access to the books of account of the association and the records of all receipts and disbursements and make a report of same to the board of trustees at each regular meeting and to the association at its annual meeting, and shall perform such other duties as shall be directed by the board of trustees.

Section 6—The trustees shall present at the annual meeting of the association a report, verified by the president and treasurer, or by a majority of the trustees, showing the amount applied, appropriated or expended during the year immediately preceding the date of the report, and the purposes, objects or persons to or for which such applications, appropriations or expenditures have been made, and the names and places of residence of the persons who have been admitted to membership in the association during such year, which report shall be filed with the records of the association and an abstract thereof entered in the minutes of the proceedings of the annual meeting.

Section 7—The vice-presidents shall be named without distinction of rank or priority and shall be elected from such locations as to fairly represent all sections of the United States, and each shall be the representative of the president in his respective district to promote and encourage the association's aims.

ARTICLE VI

MEETINGS

Section 1—The annual meeting of the association shall be held wherever the board of trustees in office direct; said annual meeting shall be held in the month of (blank) of each year.

Section 2—All regular meetings of the board of trustees shall be held on the second Thursday of each month at the office of the association.

Section 3—The executive committee shall meet upon the call of the president or by the request of four (4) members of the executive committee at such time as the president or the secretary may appoint.

Section 5—The members of the board of trustees shall convene at such time and place as shall be designated by the president or the executive committee, providing due notice of such meetings has been mailed to them by registered mail or telegraphed at least ten (10) days prior to the time of such meeting from the headquarters of the association by the secretary.

ARTICLE VIII

QUORUM

Section 1—A majority of the total number of members serving as trustees on the board shall constitute a quorum of the board of trustees, and twenty-five (25) members a quorum of the association, provided not over one-third of any quorum constitutes members who in their businesses represent the same manufacturer of moving picture machines. Quorums may be made up by balloting, by mail or telegraph.

Five (5) members of the executive committee shall constitute a quorum.

The affirmative votes of five (5) members of the executive committee shall be necessary to determine any action on their part.

ARTICLE IX

BALLOTING BY MAIL

Section 1—Whenever it shall be inconvenient or inexpedient for any member of the board of trustees or of the executive committee or any member of this association to cast his vote upon any question arising upon which a member of the association, board of trustees or executive committee is entitled to vote, the secretary, acting under instructions from the president, shall mail by registered mail, or telegraph the member of the association, or of the board of trustees, or of the executive committee, requesting their vote on any matter or question that may be submitted by the president or upon any question that may arise at any meeting of the members, members of the association, or of the board of directors or of the executive committee may thereupon write or telegraph their answer and the vote so cast shall have the same effect as if their respective votes had been cast in person. In each such case a two-thirds majority vote of the members or of the board of trustees voting shall govern, or five (5) votes of the executive committee shall govern. The votes so counted, however, shall constitute the quorum, and Section 1, Article VIII, respecting quorums shall in all cases apply.

ARTICLE X

REVISIONS AND AMENDMENTS

This constitution and by-laws may be revised or amended at any regular meeting of the association or at any special meeting called for that purpose, provided that notice of such revision or amendment has been sent by registered mail to each member of the association at least twenty days before said meeting and that such revision or amendment be passed by a two-thirds vote of the members voting either in person or by mail or telegraph, but the provisions of Section 1, Article VIII, respecting quorums shall apply in counting said votes.

ARTICLE XI

ORDER OF BUSINESS

1. Calling of the roll.
2. Reading of minutes of the previous meeting.
3. Reports of officers.
4. Reports of standing committees.
5. Reports of special commitees.
6. Elections.
7. Unfinished business.
8. New business.
9. Adjournment.

ARTICLE XII

SEAL

The seal of the association shall have inscribed thereon the name of the corporation and the words corporate seal. The board of trustees shall appoint a custodian of the seal.

ARTICLE XIII

The rules contained in "Roberts' Rules of Order" shall govern the association in all cases to which they are applicable and in which they are not inconsistent with the by-laws of this association.

ARTICLE XIV

AFFILIATED DISTRICT ORGANIZATIONS

Section 1—The association shall be empowered to constitute affiliated groups of its members in any section of the United States and Canada, such groups to be known as "Districts of The Moving Picture Equipment and Supply Dealers' Association of America."

It shall be the duty of the secretary to attend district meetings whenever called upon and it is feasible for him to do so and to perform the duties of secretary to such meeting.

Section 2—Each district formed by this association shall name annually a chairman and vice-chairman. It shall be the duty of the chairman to designate the date and place of meeting within his district and notify the secretary to issue call accordingly. The vice-chairman shall act in the event of the absence or inability of the chairman. It shall be the further duty of the chairman to aid, as far as possible, the building up of the association membership in his district and to further all its aims.

The district groups will take care of all matters of a strictly local character affecting their district alone.

Section 3—The by-laws of the national association, so far as the same shall be applicable, shall govern the several districts, but other by-laws may be passed by district organizations not inconsistent with the by-laws of the national association.

"A Disgrace to Civilization"

TUBERCULOSIS was once considered a disease that "had to be." Now we know better. We know it for what it is—a disgrace to civilization. Under proper conditions of daily living, tuberculosis would disappear.

Deaths from this cause in New York City have been greatly cut down, particularly in the past dozen years. Last year, in fact, *the reduction was 18 per cent over 1920.*

This is certainly encouraging. Yet the fight must be kept up. There must be no slackening in effort. *Six thousand deaths a year are six thousand too many!*

For the good of New York, we shall be glad to give helpful information, without charge, to all who may inquire of us.

NEW YORK TUBERCULOSIS ASSOCIATION, INC.
10 East 39th Street.

THE GREAT SUCCESS OF THE RAVEN HAFTONE SCREEN

Is due to the fact that it is particularly adapted to some theatres

STANDS ROUGH HANDLING AND CAN BE EASILY WASHED

RAVEN SCREEN CORPORATION
ONE-SIXTY-FIVE BROADWAY, NEW YORK

Kleradesk—your present system—plus

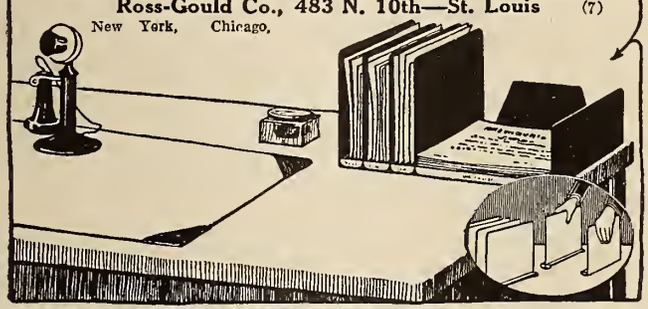
The Kleradesk adapts itself to your peculiar requirements—combining both horizontal and vertical handling of desk papers.

Sorts and routes departmental mail; holds reference papers out of way but immediately at hand when needed. Saves time. Efficient. Convenient.

A Steel Sectional Device

Add compartments as required. Vertical sections 90¢ each. Four-compartment combination illustrated below $5.10 Indexed front and back. Write for free, instructive, illustrated folder, "How to Get Greater Desk Efficiency."

Ross-Gould Co., 483 N. 10th—St. Louis (7)
New York, Chicago,



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FORT SMITH, ARK.
ESTABLISHED 25 YEARS · KNOWN THE WORLD OVER.

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No Mixing—No Muss

Made Expressly for Film Exchange and Exhibitor

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STICKS TO TIN AND ALL OTHER SURFACES

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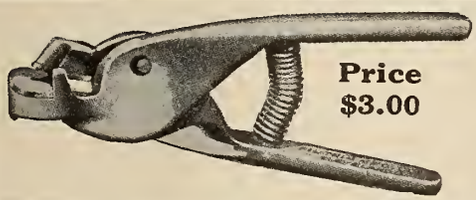

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FIL-TRIM SNIPS, for Broken Perforations

Are Used in 70% of Exchanges Thruout the World and by All Operators Who Strive for the Ultimate in Projection

Get This Device at Your Dealers.

FIL-TRIM COMPANY, Fountain Bldg., Cleveland, O.

Ten Thousand Dollars Reward

will be paid to any person who can prove that B. F. Porter did not sell and install Simplex Machines in the Capitol Theatre at 51st Street and Broadway, New York City.

B. F. PORTER, 729 7th Ave., New York

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

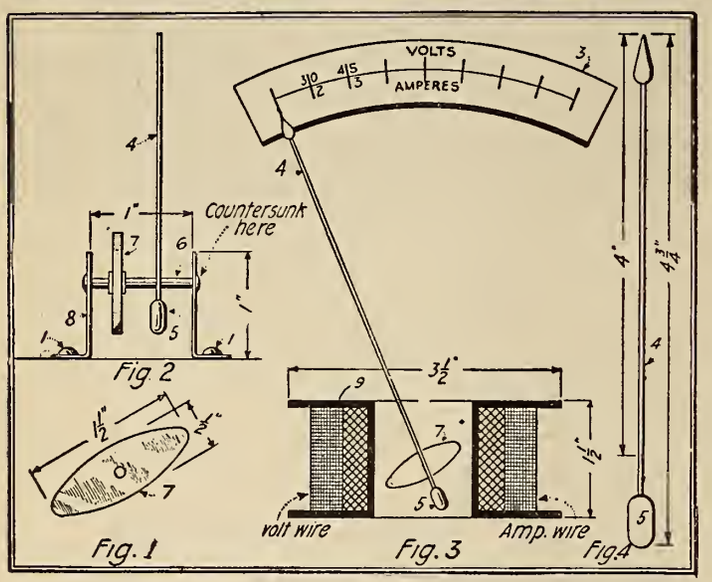
BEST FOR THE LEAST MONEY · QUICKEST DELIVERY · CORRECTNESS GUARANTEED

PROJECTION

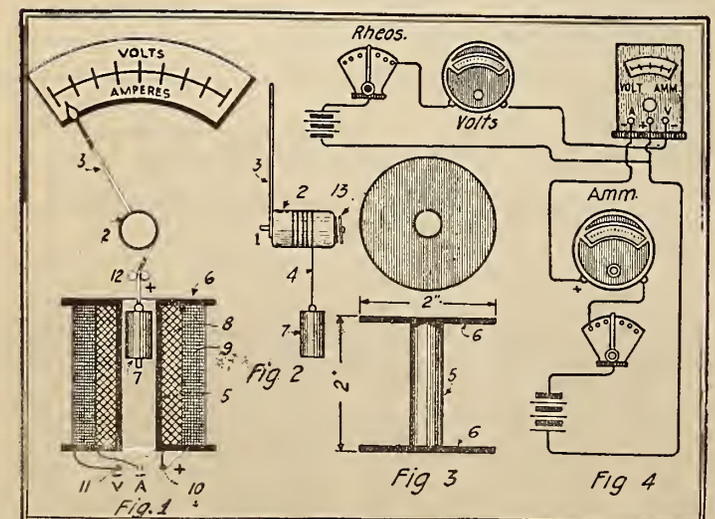
Making a Volt Ammeter

Here is described a home-made volt-ammeter. For the first type a brass box is made for the windings, top and bottom ends, 1½ in. x 3½ in., as shown in Fig. 3; the inside portion to fit core is 1 in. x 1¾ in. and 1 in. deep. When finished it is first wound with three layers of bell wire. When that winding is complete, a coat of shellac is applied and when dry five layers of No. 38 cotton-covered magnet wire is wound, leaving about five inches of wire for connection as shown in diagrams.

It is then tested with a compass and the negative end of the coil turned down. The hand is then made of aluminum 4¾ in. long with a piece of brass, No. 7, fastened at the end, ¾ in. up



from the weight 5. An axle is soldered in place. This axle must be made of aluminum, No. 6, 1 in. long and 1/16 in. in diameter. On the axle a piece of steel (to be magnetized) is also fastened. It is 1½ in. long by ½ in. wide, ¼ in. thick. Bearings, No. 8, are then made of brass. There are two supports 1 in. high and 1 in. wide, countersunk on both sides so that the axle 6 will swing easily between them. It is then placed in the middle of the coil as shown in Fig. 3 and held in place with two brass screws, No. 1. It is put in a suitable box and three binding posts connected to it as shown in the diagram. The meter is then ready for calibration, as plainly shown in Fig. 4, for design No. 2.



Volt-Ammeter No. 2

Here is the description of volt-ammeter No. 2. First we make a bobbin; Fig. 3 clearly illustrates the same. The ends are of hard rubber No. 6 and the brass tube, No. 5, is then fastened in place. It is wound with two layers of bell wire and on top of that we wind five layers of No. 38 gage insulated copper magnet wire. It is connected to the proper binding post shown in Fig. 1. The roller is constructed of wood and placed on the axle. The hand is placed on the front of the roller. It is made of aluminum and is 4 in. long as shown in Fig. 2. A spring No. 13 is fastened to the roller to hold it in place and to register on zero when no current is applied to the meter. A piece of silk thread is placed on the roller No. 4 and fastened to it. On the other end a piece of stick No. 7 is fastened. It is then placed in the box and two pins are fastened in place to guide the thread and weight into the hole. The apparatus is then ready for calibration as shown in Fig. 4. The diagram is all that is necessary for the instruction.

Multiple Unit Rheostat

There are two general methods of regulating the arc in projectors. One is by having a motor generator, with the voltage of the generator from 60 to 80 volts, and regulating the voltage and current on the arc with the field rheostat of the generator.

The rheostat method is satisfactory, it is claimed, because it allows a very much larger current range, which is absolutely necessary in order to bring out the fine points of dark pictures, as well as light ones.

The multiple unit rheostat, manufactured by The Leonard Electric Mfg. Co., of Cleveland, Ohio, gives this condition. They consist of a large number of resistance units connected in parallel through the multi-point dial switch. The switch is easily operated over the 20 to 40 points of regulation, to give the proper current value required. This company says:

"The projector arc works best at from 55 to 65 volts, with a slightly higher voltage on the higher capacity machines. The Leonard multiple unit rheostats are designed to give this voltage automatically, at the same time that the current is being regulated.

"The only argument against the rheostat method of regulating the arc is the somewhat higher current bills, but theatre operators who are using the Leonard Multiple Unit Rheostat say the good pictures secured more than make up for the little additional current used. The difference in the initial investment required for rheostats is only about one-tenth that required for a motor generator installation.

"In the usual form of series rheostat, when the flow of current is heaviest, the smallest amount of conducting medium is in use, putting a heavy burden on a small portion of the rheostat and, in many cases, causing a burn-out which puts the entire rheostat out of service.

"With the Multiple Unit Rheostat, which is adjustable, having a lever and dial with 10, 20 or 40 steps, according to style and size, should an accident occur to any unit it is only necessary to raise the lever one step on the dial and the result will be the same as before. The rheostat can be used in this condition until such time as it will be convenient to replace the damaged unit with a new one, which is very easily accomplished.

"The Leonard Multiple Unit Rheostat works as well on A. C. as on D. C. and can be supplied for any line voltage."

CONSTANT CONTACT WITH BUYERS

The 1922 THEATRE EQUIPMENT DIRECTORY NUMBER OF EXHIBITORS TRADE REVIEW

Will Reach Projectionists, Too

CONSTRUCTION NEWS

New Theatres—Changes in Ownership—
Theatres for Sale — Theatres Wanted

Live Opportunities

New Theatres

COLLEGE PARK, MD.—Architect Flourney, 396 St. Paul Street, Baltimore, Md., will accept bids on the new $190,000 gymnasium and armory to be erected by the owner, University of Maryland, at College Park.

WASHINGTON, D. C.—Bertram G. Goodhue, 2 West Forty-seventh Street, has let contracts on the new $2,000,000 Science Hall and offices building to be erccted at Twenty-second and B streets, N. W., Washington.

WASHINGTON, D. C.—On the new $100,000 motion picture theatre and stores building to be erected at 8612 Connecticut Avenue, N. W., architects Upman & Adams, Woodward Building, have awarded the various contracts. Owner, Chevy Chase Amusement Corp.

RICHMOND, VA.—Architect C. K. Howell, Atlanta, Ga., has awarded contracts for the new $400,000 motion picture theatre building to be erected by owner, Broadway Amusement Company, at Seventh and Broad streets, Richmond.

COVINGTON, KY.—Architect Harry Hake, Telephone Building, Cincinnati, is now forming plans for the new $200,000 theatre building to be placed by the owner, syndicate now forming, at Madison, Sixth and Pike streets, Covington.

BENHAM, KY.—Alberthaw Construction Company, Atlanta, Ga., has been awarded the general contract for the building of the new $300,000 theatre with post office and stores and offices to be erected by the owner, Wisconsin Steel Co., Chicago, Ill., at Benham.

DETROIT, MICH.—Architect Jos. P. Jogers, 37 Rowland Building, is accepting bids on sub-let contracts for the building of the new $250,000 theatre with stores and amusement halls to be placed on the southeast corner La Salle Avenue and Buchanan Street by the owner, Wm. A. Montgomery.

DETROIT, MICH.—Architects, Shisorek & Malkin, for Loyal Theatre Co., owners, have awarded contracts for the new $75,000 motion picture theatre to be placed at 578 Michigan Avenue.

LANSING, MICH.—Contracts have been let by Architect S. D. Butterworth, New Prudden Building, for the work on the new $750,000 theatre building to be erected by owners, Lansing Theatre Co., 128 West Allegan Street. J. C. McCullough, president.

MILWAUKEE, WIS.—For the new $150,000 recreation hall with store and club to be placed between Thirty-first and Thirty-second streets, North Avenue, by the North Avenue Development Association, owners. Architects Baches & Pfaller, 636 Merchants & Mfgrs. Bank Bldg., have awarded the various contracts.

CLINTONVILLE, WIS.—Architect and engineer, H. C. Hengles, 1225 First National Bank Bldg., Milwaukee, has drawn plans for the new $45,000 armory to be erected at Central Park, Clintonville, by the City of Clintonville, for which operation, bids on the various contracts will be accepted up to and including June 10.

CEDARBURG, WIS.—Architect H. T. Schramck, 221 Grand Avenue, Milwaukee, has filed plans for the new motion picture theatre to be erected at Cedarburg, by owner Wm. F. Loidl, also of Cedarburg.

CHATFIELD, MINN.—Owner Lott R. Champion, Gem Theatre, Chatfield, is accepting bids on the new $20,000 theatre building, same place, for which operation architects, F. H. Mosse & Co., Rochester, Minn., have drawn plans.

DES MOINES, IOWA.—Bids may be submitted up to June 15 on the new $90,000 Masonic Temple to be erected by the Adolphic Lodge No. 509 A. F. & A. M., for which operation plans were drawn by architects Keffer & Jones, 204 Masonic Temple.

HUMBOLDT, IOWA.—Architects Damon O'Mears & Hills, Ft. Dodge, Iowa, have filed plans for the new $50,000 club house building to be erected by the American Legion at Humboldt, for which bids on general contract work will be received up to June 12, 2 p. m.

KANSAS CITY, MO.—Architect J. F. Thompson, 615 Mass. Bldg., has filed plans for the new theatre, hall and store building to be placed at Thirty-sixth Street and Indiana Avenue by owner Geo. Boden, 3616 Indiana Avenue.

PITTSBURGH, KAN.—Architects T. W. Williamson & Co., Central National Bank Bldg., Topeka, Kansas, is open for bids on the new $25,000 Temple (Scottish Rite) to be erected at same place by owner, Masonic Bldg. Ass'n.

HASTINGS, NEB.—Ernest Rokahr & Son, 1743 South Twenty-fourth Street, Lincoln, are open for bids for sub-let contract work up to June 17, on the City Auditorium, for which C. W. Way Company acted as architects.

CHICAGO, ILL.—Archts. Lowe & Bollenbacker, No. 108 S. La Salle St., Chicago, are drawing plans for $300,000 community bldg., on Broadway.

Archts. Levy & Klein, No. 111 W. Washington St., are receiving bids for new hall on the corner of Hampton & Wrightwood Aves., by E. O. Sorg & Chas. Schoenberger, No. 4512 N. Lincoln Ave., owners.

Archts. C. W. & G. P. Rapp, No. 190 N. State Street, will receive bids on the new $650,000 Temple, to be placed in Tulsa, Okla.

CAIRO, ILL.—Archt. W. W. Beach Company, Warnock Bldg., Sioux City, Iowa, is drawing plans for the new $100,000 Masonic Temple to be erected in Cairo.

CARBONDALE, ILL.—Archts. Buettler & Arnold, Grain Exchange Bldg., Sioux City, Iowa, drawing plans for community bldg., for Carbondale, Ill.

EAST ST. LOUIS, ILL.—Contracts have been let for the new $500,000 Temple to be built on Fifth and Illinois Sts., East St. Louis, by Shriners Temple Ass'n. for which Archt. Wm. B. Ittner, drew plans.

HARRISBURG, ILL.—Archts. Allen P. Barnes, 1329 Birchwood Avenue, Chicago, Ill., and Archt. Harry E. Boyle, Furniture Bldg., Egansville, Ill., are drawing plans for a new $75,000 theatre, Cherry and East Poplar Streets, by O. L. Turner, owner, of Harrisburg.

LA SALLE, ILL.—Archt. Jason E. Richardson, Central Life Bldg., Ottawa, Ill., is receiving bids on general contracts for club house on Gooding and Second Streets, La Salle.

JOLIET, ILL.—Archts. Kennerly & Stiegemeyer, Title Guaranty Bldg., St. Louis, Mo., have awarded contracts on $100,000 Elks Hall, Litchfield, Ill.

WAUKEGAN, ILL.—Archts. C. W. & G. L. Rapp, 190 N. State Street, Chicago, Ill., are engaged in drawing plans for $350,000 theatre on n.w. corner Water and Genesee Sts., Waukegan, by owner, Dayton Bros.

VIRDEN, ILL.—Archt. Joseph W. Royer, Flat Iron Bldg., Urbana, Ill., has drawn plans for the new community building.

TOLONO, ILL.—Archts. Lewis & Dougherty, 35 N. Dearborn Street, Chicago, and 519 Temple Bldg., Danville, Ill., have filed plans for new $100,000 community building.

SHABBONA, ILL.—Archt. John Morell, Architectural Co., 18 E. Third Street, Sterling, Ill., has awarded contracts in connection with the new $75,000 community building for Shabbona.

BABYLON, L. I., N. Y.—Archt. J. H. Phillips, No. 581 Fifth Avenue, City, has awarded contracts for the new theatre at Babylon, by Riley & Gilman, Inc., owners.

HOLLEY, N. Y.—Archt. J. Mills Platt, No. 525 Cutler Bldg., Rochester, N. Y., is drawing plans for the new community bldg.

LONG BRANCH, N. J.—Archt. Leon Cubberly, No. 33 Morris Ave., same place, has filed plans for the new $50,000 clubhouse, to be erected by American Legion.

PITTSBURGH, PA.—Archt. L. B. Lee, Chamber of Commerce Bldg., has awarded contracts for new $175,000 Y. M. C. A. building to be erected on Central Ave.

STATE COLLEGE, PA.—Archt. Harry S. Bair, Vandergrift Bldg., Pittsburgh, Pa., has completed plans for the new theatre on Collete Avenue by Nittany Theatre Co., owners, care Maurice Baum, care Sim Baum Store, State College.

BRIDGEPORT, PA.—Archt. Clyde S. Adams, 2058 Spruce St., Philadelphia, Pa., has finished plans for new town hall.

RICHMOND, VA.—Archts. Marcellus Wright, American Bank Bldg. and Chas. M. Robinson. Times-Dispatch Bldg., have just started plans for new $1,000,000 Mosque.

POTTSVILLE, VA.—Thomas J. Charlton, No. 437 N. Centre St., is owner of the new $60,000 public hall.

CINCINNATI, OHIO—Archt. C. Howard Crane, Huron Bldg., Detroit, Michigan, has started working out plans for the $350,000 theatre at 508 Vine Street, Cincinnati, by Fox Film Corporation, N. Y. C.

WILBERFORCE, OHIO.—Archt. David Reibel & Sons, First National Bank Bldg., Columbus, Ohio, have given contracts for $350,000 auditorium building to be placed in Wilberforce by Wilberforce University.

Building Notes

S. M. Gott, formerly an exhibitor of Holden, Mo., is erecting an airdome at Warrensburg, Mo., which will be replaced this fall by a modern theatre building.

Liberty Hall, at Tamaqua, Pa., bought recently by Martin Yedusky, of Shenandoah, Pa., and Alexander Czamanski of Tamaqua, is being remodeled and will be used for pictures. For years it was the arena for prize fights.

Exit the Family Theatre at Tamaqua, Pa. The property has been sold to Solomon Brothers & Polcoff, of Lansford, who will turn it into stores.

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Music for the Photoplay

Conducted by NORMAN STUCKEY

The Musician's Bookself

Music as a Humanity and other Essays, by D. G. Mason, forms vol. iv of the Appreciation of Music series (H. W. Gray). The writer has chosen a wide range of subjects. Starting with the rightful idea of placing music on an equality with letters, and tracing the attitude of the college man to music, Mr. Mason devotes a whole essay to "Harvard the Pioneer"—for Harvard was the first American college to introduce into its curriculum the study of music. Since then other colleges have more or less followed Harvard's lead. In the first essay he launches out against the undue exploitation of personality among artists. It leads, he says, to the exaggeration of the importance of virtuosity and the silly idolizing of soloists and opera singers, all of which, he considers, are as injurious to musical art as the star system is to dramatic art. The achievement of impersonal expression and beauty he regards as the aim of musical art.

Orchestral Instruments

The Trumpet

The trumpet may be traced back to the ram's horn of the Scriptures, but the trumpet we know to-day first came into use about the time of Monteverde, at the beginning of the seventeenth century. Bach and Handel used the instrument, often for *bravura* effects, occasionally writing passages which seem out of range to the modern trumpeter. As with the horns, the introduction of the valve did much to simplify the playing of the instrument and to add to its resources. The modern trumpet has a range from E below middle C to B-flat above the treble staff, even higher on occasion. The whole of the chromatic scale between these points can be played forte or piano.

The trumpet, like the flute or cornet, can be played with single, double or even triple tonguing, so that rapidly reiterated notes can be played with brilliant effect. A pair of trumpets are commonly used in the orchestra, together with a pair of trombones, thus making a complete brass quartet, to which may be added a bass trombone and a bass tuba if desired. The trumpet and trombone are much more "brassy" than the French horn, which blends equally well with either the brass instruments or the woodwind. Trumpets muted produce a strange, pinched effect, much in vogue with modern composers such as Strauss, Debussy, d'Indy and Puccini.

Music and Movies

"Music and movies are now commonly associated with each other, doubtless more to the delight of the movie-fan than the music lover," says Homer Walters, conductor at the Stillman Theatre, Cleveland, Ohio, "but the time will come when the mating of music and pictures will rival grand opera as an artistic form and as a popular medium of public entertainment."

Mr. Walters, who is one of the pioneers in this particular field, believes that many people prefer going to the large theatres because they like to hear the orchestras.

"Perfect synchronization between a film and its musical accompaniment has long since been achieved," says Mr. Walters, "but few persons have any conception of the amount of labor required in perfectly synchronizing the music to fit the action on the screen. My library consists of several thousand orchestral numbers, many of them from European publishers, and for many features it is necessary to use over a hundred numbers to give the film the proper atmosphere. As these numbers vary from the popular or jazz to the classical, it is needless to say that a high type of musician is required to interpret music that ranges from "Blue Danube Blues" to Wagner's "Rienzi Overture" or from "The Old Gray Mare" to one of Beethoven's symphonies.

"In order to fit a certain scene, it is often necessary to examine many selections before the suitable number is found, and one must be familiar with thousands of different selections in this exacting task. In arranging my musical scores for the productions at the Stillman, I use the highest grade of music, knowing that the audiences demand the best.

"There is no gainsaying the education and artistic value of the orchestras found in motion picture theatres when they play from the best symphonic music, and the fact remains that many persons are gradually becoming acquainted with the better forms of musical compositions, which, in no small measure, is due to the conductors and musicians who are devoting their best efforts to the musical interpretation of the film."

A Wurlitzer, Hope-Jones organ has been installed in the new World Theatre, Omaha, Neb.

Erno Rapee, director of the Capitol Theatre orchestra, New York, has composed and arranged an especially elaborate musical score for the William Fox screen production, *Nero*, which opened at the Lyric Theatre, New York.

J. F. Leventhal, of the Out-of-the-Inkwell Films, is making music films; that is, through photographing the head and shoulders of a leader, any orchestra may be directed from the screen, thereby synchronizing music for featured dances.

A film opera is to be attempted in the sunny vineyards of southern France, with the villagers themselves as the actors in the setting of their natural environs. The action is to be taken from Mistral's "Mireille" and the music from Gounod's opera on the same theme.

Fred Zimmerman has installed a Wurlitzer Hope-Jones organ in his Avondale Theatre at North Tonawanda, N. Y.

The Capitol Theatre, Pittsfield, Mass., opened recently with a three manual Marr and Colton organ which is used exclusively for the musical program. Mr. Grierson is the organist. The new Rivoli, Syracuse, N. Y., is also equipped with a Marr and Colton organ which is presided over by Mr. Paddock of Rochester, N. Y.

Opportunities for Students

"The moving picture houses are opening up a new field for musicians who cannot reach the top," says W. J. Henderson in the New York *Sun*. "Such men as Mr. Riesenfeld and Mr. Rothafel are doing very much for the cause of good music. They offer excellent orchestral performances and they engage singers of repute. Young musicians should not harbor the idea that there is something beneath their dignity in appearing in a moving picture house.

"The truth is quite the contrary. The audiences in these theatres listen most attentively to good music and applaud it heartily. They like it. And the more they like it the more ready will other moving picture managers be to follow the lead of the big Broadway houses in presenting short but excellent programs of music."

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Theatre Orchestra-Organ

Cameraman's Department

Non-Theatrical Markets

Some time ago we announced that the names and addresses of firms in the market for educational, industrial and review film subjects would be published in these columns. It has taken quite a period to bring the list up to date, but here it is:

Ford Motion Picture Laboratories, Highland Park, Mich.
Kineto Co. of America, 71 West 23rd St., New York City.
World Book Co., Yonkers, N. Y.
Fitzpatrick & McElroy, 202 So. State St., Chicago, Ill.
Edited Pictures System, 71 West 23rd St., New York City.
Dickens Filmcraft, 1540 Broadway, New York City.
Industrial Division, Fox Film Corp., New York City.
Victor Animatograph Co., Davenport, Iowa.
Central Film Co., 729 Seventh Ave., New York City.
Pathe Review, 35 West 45th St., New York City.
Exhibitors Film Exchange, 130 West 46th St., New York City.
Reliable Educational Film Co., 6751 East End Ave., Chicago.
Austin Film Library, Austin, Tex.
Jawitz Pictures Corp., 729 Seventh Ave., New York City.
Kinema Film Service, 808 S. Wabash Ave., Chicago.
Community Motion Picture Service, 46 West 24th St., New York City.
Educational Film Corp. of America, 729 Seventh Ave., New York City.
Society for Visual Education, 806 W. Washington Blvd., Chicago.
Classic Feature Film Company, 51 E. 42nd St., New York City.
World Educational Film Co., 804 So. Wabash Ave., Chicago, Ill.
Lea Bell Film Co., 806 So. Wabash Ave., Chicago.
Carter Cinema Prod. Corp., 220 W. 42nd St., New York City.
De Vry Corporation, 1240 Marianna St., Chicago.
American Projecting Co., 6346 Broadway, Chicago, Ill.
Picture Service, Ltd., 755 Yonge St., Toronto, Can.
Film Library, Inc., 130 W. 46th St., New York City.
Crusader Films Corp. of America, 25 W. 43rd St., New York City.
Worcester Film Corp., 130 W. 46th St., New York City.
Plymouth Film Corp., 46 W. 24th St., New York City.
Pricefilms, Inc., 1540 Broadway, New York City.
Eastern Film Corporation, 220 W. 42nd St., New York City.
National Pictures Academy, 157 Michigan St., Milwaukee, Wis.
Matre's Library of Films, 76 West Lake St., Chicago, Ill.
Ira L. Hicks & Co., 804 So. Wabash Ave., Chicago, Ill.
Charles F. Herm, Inc., 220 W. 42nd St., New York City.
Henry Bollman, 67 W. 44th St., New York City.

Among our interested readers who asked for the above information are W. L. Stephens, West Palm Beach, Fla.; W. W. Jennings, Creston, Iowa; Castle Films, San Francisco; Norman Gunn, Toronto, Can.; Wisconsin M. P. Co., Oshkosh, Wis.; Harry F. Blanchard, South Glens Falls, N. Y.; Theodore Lish, Dunkirk, N. Y.; Laval Co., Fresno, Cal.; Walter Birdsall, New Bedford, Mass.

Another for Rothacker

The third link in the Rothacker laboratory chain will be forged in New York this summer. Watterson R. Rothacker has made definite arrangements to start construction soon on an east coast research laboratory devoted primarily to negative developing and art prints suitable for trade showings.

Upon Mr. Rothacker's return to Chicago, the headquarter's technical staff immediately got busy on final changes in the New York laboratory plans. Technical experts leave soon for New York. Mr. Rothacker will be there early in June.

While in New York, Mr. Rothacker arranged to transfer the New York Rothacker offices from 220 West Forty-Second Street to a location on Fifth Avenue near Forty-fifth Street.

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Cameraman Henry Cronjager shooting First National's "The Seventh Day," starring Richard Barthelmess

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The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

ALLENTOWN, PA.

COLONIAL

"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT," (Fox). Continued run finds business still encouraging, despite advent of hot weather. Good sized audiences and picture appreciated.

STRAND

"THE POVERTY OF RICHES," All Star (Goldwyn). Another run of longer duration than usual. Attendance not so heavy as at start of booking but not so bad nevertheless.

RIALTO

"VENDETTA," Pola Negri. During this feature's appearance, the star was the main point of interest used in appealing for patronage. Showed, as usual, that European actress has her own following but can't break in with others. Many go to see her, others won't respond to the appeal for pictures in which she is starred.

ATLANTA, GA.

METROPOLITAN

"FOOLS FIRST," Marshall Neilan (First National). Splendid week. The production was characteristic of Marshall Neilan pictures and held the audience from start to finish. Raymond Griffith was given especial credit by the papers for his interpretation of "The Wop," but every player received their share of praise.

Short Subjects.—"The Rainmaker," Educational comedy. Kinograms.

CRITERION

(First three days)

"THE BELLE OF ALASKA," Jane Novak (American Releasing Corporation). Audiences liked it very much and it proved successful in spite of heavy rains.

"GLASS HOUSES," Viola Dana (Metro). Return engagement which proved very successful.

Short Subjects.—Campbell, Educational Comedy, Kinograms.

HOWARD

"THE GOOD PROVIDER," Vera Gordon (Paramount). Won highest praise from patrons and drew good business during week of very bad weather.

Short Subjects.—Selznick News.

STRAND

"FOOTBALLS," Tyronne Power (Fox). Did not please patrons. Played to very poor week.

Short Subjects.—Christie Comedy.

GRAND

(First half.)

"LUCKY CARSON," Earle Williams (Vitagraph). Good drawing card, and above the average run of program pictures. Pleased large crowds.

(Last half.)

"ELOPE IF YOU MUST," Eileen Percy (Fox). Star popular with patrons and picture was a great success.

Short Subjects.—Goldwyn Graphic, Fox News, Mutt and Jeff, and a Century Comedy.

TUDOR

"THE PRICE OF POSSESSION" (Monday and Tuesday) (Paramount. Business good despite heavy rains.

"TRACKED TO EARTH" (Wednesday and Thursday) (Universal). Good business.

"THE FIRE EATER" (Friday and Saturday), Hoot Gibson (Universal). Good business.

Short Subjects.—Star Comedy, International News and Gaiety Comedy.

BETHLEHEM, PA.

PALACE

"BEYOND THE ROCKS," Gloria Swanson and Rudolph Valentino (Paramount). Good feature from business standpoint. Pretty warm weather but picture brought 'em in.

LORENZ

"THE BRAND," Russell Simpson, Robert McKim (Hodkinson). Strong arm stuff of Alaskan dance halls made hit. Windup was thriller and made people gasp.

KURTZ

"BEYOND THE RAINBOW," All Star Cast. With this showing the Kurtz went into stock for the summer. Good feature and did average business although hot spell cut into receipts to some extent.

BOSTON, MASS.

LOEW'S STATE

"ACROSS THE CONTINENT," Wallace Reid (Paramount). Did a big business, the house being filled at every performance regardless of weather, and the fact that the circus was playing nearby. A great film according to all comments overheard.

"HATE," Alice Lake (Metro). A picture that went over big. The feature had to share the honors.

Exploitation.—Window cards, advance lobby display, and large amount of billboard advertising. Ordinary newspaper advertising with a special in the Sundays.

Short Subjects.—Universal Comedy, Pathe Review and News, and Screen Snapshots.

GORDON'S OLYMPIA

"THE BACHELOR DADDY," Thomas Meighan (Paramount). Drew a lot of favorable comment, and is an all around good picture. No mistake on this one.

Exploitation.—A few three sheets in advance, large advance lobby display, featuring large painted strechers that catch the eye going both in and out, window cards widely distributed, and some one sheets. Usual newspaper advertising.

Short Subjects.—Fox Comedy and Kinograms.

MODERN

"THE TRUTHFUL LIAR," Wanda Hawley (Paramount). The best here for a long time. Wanda is a favorite.

"MR. BARNES OF NEW YORK," Tom Moore (Goldwyn). Both of these pictures went to make a great show. They were both good drawing cards and pleased.

Exploitation.—Regular advance display of stills in lobby frames and small sheets. Usual newspaper advertising.

Short Subjects.—Bobby Vernon Comedy and International Weekly.

PARK

"FACING THE WORLD," Barbara Bedford (Hodkinson). Did not have very much appeal. Less than average.

"FREE AIR," Thomas Douglas (Hodkinson). Fairly well liked and made the show.

Exploitation.—Advance of large stretchers in the lobby. Automatic still exhibitor and stills framed in lobby, also three sheets.

Short Subjects.—Movie Chats and International Weekly.

BUFFALO

SHEA'S HIPPODROME

"REPORTED MISSING," Owen Moore (Select). While the newspapers gave this attraction a great send off and those who saw it gave it a lot of free word of mouth advertising, business was only fair.

Exploitation. — Newspaper advertising of original type, billboards, window cards and one sheets, lobby and marque electric display.

Short Subjects.—James Oliver Curwood's "The Northern Trail," "Nippon," a prizma subject and Hippodrome Pictorial Review.

LOEW'S STATE

"BLIND HEARTS," Hobart Bosworth (First National). Business was fair during the week on this one.

Exploitation. — Newspapers, window cards, lobby and marque displays.

Short Subjects.—"Snub" Pollard Comedy, Educational and Pathe News.

LA FAYETTE SQUARE

"BEYOND THE RAINBOW," All-Star Cast (R.-C. Pictures). Picture was well liked by audiences. Most of the seats were filled at all performances.

Exploitation. — Newspaper advertising, window cards, big electric display on front of house, billboards.

Short Subjects.—Courier Camera, showing local events, Fox News and Educational Comedy.

MARK-STRAND

"THE PRIMITIVE LOVER," Constance Talmadge (First National). The picture was well received. Average business for the week.

Exploitation.—Newspapers, lobby display and window cards.

Short Subjects.—Pat Sullivan cartoon, "Drawing Cards," a Sport Pictorial, Kinograms and Screen Snapshots.

PALACE

"SECOND HAND ROSE," Gladys Walton (Universal). Business was about average on this production.

Exploitation. — Newspaper advertising, lobby display, window cards.

Short Subjects.—Roy Atwell in "A

Powder Romance," Star comedy and International News.

SHEA'S NORTH PARK

"REPORTED MISSING," Owen Moore (Select). This neighborhood house attracted a capacity business on this one for a half week run.

CHARLOTTE, N. C.

IMPERIAL

"OVER THE BORDER," Betty Compson (Paramount). Excellent business on a two day run.

"ACROSS THE CONTINENT," Wallace Reid (Paramount). Three days to fair business.

BROADWAY

"UP AND GOING," Tom Mix (Fox). Fair business on a three day run.

"THE LOTUS EATER," John Barrymore (First National). Ordinary business only.

CHICAGO

RANDOLPH

"THE WOMAN WHO WALKED ALONE," Dorothy Dalton (Paramount). Played to excellent audiences.

CHICAGO

"THE MAN FROM HOME," Anna Q. Nilsson (Paramount). Business held up in a satisfactory manner.

ROSE

"SHARLOCK BROWN," Bert Lytell (Metro). Business was fair.

STATE-LAKE

"JOHN SMITH," Eugene O'Brien (Selznick). Business was good.

ROOSEVELT

"NORTH OF THE RIO GRANDE," Jack Holt, Bebe Daniels (Paramount). Presented to fair audiences.

CLEVELAND

STATE

"THE RULING PASSION," George Arliss (United Artists), and "SHOULDER ARMS," Charles Chaplin (First National). Business was very good.

STILLMAN

"THE GOOD PROVIDER," Vera Gordon and Dore Davidson (Paramount). Good business. Despite favorable newspaper criticism, advance newspaper advertising and street car cards, the picture played but one week.

PARK AND MALL

"WHAT NO MAN KNOWS," Clara Kimball Young (Equity).

Just a little advance publicity on this picture which played for a three day engagement. Business fair.

Short Subjects.—Sunshine comedy "The Landlord," Topics of the Day and News Weekly.

KNICKERBOCKER

"THE VERMILLION PENCIL," Sessue Hayakawa (R.-C.). Fair business. No advance publicity and just a small ad during the run of the picture. This house changes pictures three times a week and doesn't deem it advisable to make a big showing when they get a worth while attraction.

COLUMBIA, S. C.

RIVOLI

"THE FATAL MARRIAGE," Wallace Reid and Lillian Gish (R.-C. Pictures). This is an old picture re-vamped and did good business here.

IMPERIAL

"OVER THE BORDER," Betty Compson (Paramount). Three days to very good business.

KANSAS CITY

LIBERTY

"REPORTED MISSING," Owen Moore (Selznick). Played to good houses for a week's run.

Short Subjects.—"A Rural Cinderella," comedy, Pathe News and current events.

Exploitation.—The line, "When they made this film they dragged down the catalogue of tricks and then—shot the whole darn works," was used in conjunction with large cut of Owen Moore, garbed in sailor's uniform and holding up right hand in response to roll call. Also billboard and lobby display.

DORIC

"BLIND HEARTS," Hobart Bosworth (First National). Did good good business, due largely to star's popularity.

Short Subjects.—"The Adventures of Robinson Crusoe," chapter play, and International News, current events.

Exploitation.—Names of members of the cast were played up in newspaper space. The serial also given liberal space, with sketch of Robinson Crusoe living in plebian style. Also billboard and lobby display space.

NEWMAN

"TROUBLE," Jackie Coogan (First National). Packed houses all week, despite unusually hot weather and opening of amusement parks.

Short Subjects.—"The Rainmaker," comedy, and Newman News and Views, current events.

Exploitation.—Large sketch drawings of Jackie Coogan in various poses were used, billboard space being featured by the young star crawling out of a barrel. Also bill board and lobby display.

ROYAL

"THE ORDEAL," Agnes Ayres (Paramount). Good crowds for a week's run despite strong competition and hot weather.

Short Subjects.—"Adventures of Sherlock Holmes," serial; "The Show," comedy, and Royal Screen Magazine, current events.

Exploitation.—The entire program was played up as a "program of features," in newspaper, billboard and lobby display space.

TWELFTH STREET

"SHACKLES OF GOLD," William Farnum (Fox). William Farnum has a good following here. The picture did a good business for a week.

Short Subjects.—Torchy comedy and Screen Magazine, current events.

Exploitation.—All advertising, billboard, newspaper and lobby display, devoted to playing up the name and pictures of William Farnum.

LOS ANGELES

KINEMA

"YOUR BEST FRIEND," Vera Gordan (Warner Bros.). Went over fairly good, nothing exceptional. Only average advertising used and no exploitation. A great deal of advance publicity was used in the form of news stories and playing up "Who is Your Best Friend," but the picture pulled only medium receipts.

HILLSTREET

"BOBBED HAIR," Wanda Hawley (Paramount). Fair audience picture with vaudeville bill. Audiences discussed "old plot," "illogical theme" and "no special kick" to picture. On the bill was a comedy "Rag Doll Romance," Scenic and Kinograms.

MISSION

"MONTE CRISTO," All Star (Fox). Closing in the fifth week and has held up very good. Management reported a little flop during the last week but witn average advertising after the first or opening week, the picture has played a very satisfactory booking.

SUPERBA

"KISSED," Marie Prevost (Universal). Went over very good, the title was good. The wording of the ad. "An unusual comedy drama based on the international art" drew some interest. International News, Organ solo, Century comedy completed the bill.

CLUNES

"THE MAN FROM HELL'S RIVER," Irving Cummings (Western Pictures Exploitation). Went over very, very good. Pulled a page advertising in one local paper and average space in other papers. Also played a Lloyd comedy "Follow the Crowd," and with "Grandma's Boy" having a world premiere a block away the whole program went over big.

LOEW STATE

"THE PRODIGAL JUDGE," Maclyn Arbuckle (Vitagraph). Very good, the title proved attractive and the daily advertising was played up over the vaudeville program.

SYMPHONY

"GRANDMA'S BOY," Harold Lloyd (Pathe). In the 4th week and "Knockin' 'Em Dead" as the management expressed it.

MILLERS

"THE INNOCENT CHEAT," Roy Stewart and Kathleen Kirkham (Arrow-States Rights). Hardly fair. The picture received poor criticism in the newspapers and the title was not attractive. The picture did not pull.

CALIFORNIA

"THE TRAP," Lon Chaney (Universal). Only average advertising used as Lon Chaney's name sold the picture on the face of it. Prizma "Seeing the Unseen," Aesops Fables "The Dog and the Wolves." Cal. topical Review and Magazine and Topics of the Day completed the bill.

GRAUMAN'S

"FOR THE DEFENSE," Ethel Clayton (Paramount). Went over very good. One of the prominent members of the cast, Bertram Grassby appeared in person in a very startling prologue "A Night in India." Usual weekly advertising was used, no billboards and no exploitation. The bill started the week with Mack Sennett's new comedy "Be Reasonable" but it was pulled off Tuesday and a Christie took its place on the bill.

MILWAUKEE

ALHAMBRA

"THE MAN FROM HOME," Anna Q. Nilsson (Paramount). Fair business. Weather and intense heat unfavorable.

Short Subjects.—Two act comedy, Pathe news reels and educational reels.

BUTTERFLY

"ISLAND WIVES," Corinne Griffith, and "A PAIR OF KINGS," Larry Semon (Vitagraph). Fair business. A good combination, and if weather conditions had been favorable, would have done better.

Short Subjects.—Fox news reels and educational films.

GARDEN

"THE GREEN TEMPTATION," Betty Compson (Paramount). Good business considering weather.

Short Subjects.—Two reel comedy, Fox news reels and educational reels.

MERRILL

"THE MAN WITH TWO MOTHERS," Mary Alden and Cullen Landis (Goldwyn), and "HEAD OVER HEELS," Mable Normand (Goldwyn). Fair business. Mable's picture criticized by local press as not being up to snuff.

Short Subjects. — International news reels, Tony Sarg's Almanac and educational reels.

SAXE'S RIALTO

"JAN OF THE BIG SNOWS," James Oliver Curwood film. Fair business.

Short Subjects. — Two act Century comedy; Selznick news reels.

SAXE'S STRAND

"REPORTED MISSING," Owen Moore (Selznick). Good business. Praised by local newspaper and by the public.

Exploitation.—Manager got out the Strand Bulletin several days previous to the showing, and had newsboys peddle them with their regular papers. The "make-up" of the paper proved sensational, red type figuring largely in the make-up.

Short Subjects.—First National Kinograms and Sketchograms.

NORFOLK, VA.

WELLS

"THREE LIVE GHOSTS" (Paramount). An entire week to fair business.

STRAND

"THE REFEREE," Conway Tearle (Select). Fair business on a three day run.

GRANBY

"THE WOMAN WHO WALKED ALONE," Dorothy Dalton (Paramount). Excellent business on a six day run.

SEATTLE, WASH.

COLISEUM

"THE INFIDEL", Katherine MacDonald (First National). Good business. Star well liked here.

Exploitation.—Newspaper advertising, lobby display, billboards and window cards.

Short Subjects.—"Toonerville Blues," Topics of the Day, Pathe News, Kinograms.

COLUMBIA

First Half

"THE PRODIGAL JUDGE," All Star (Vitagraph). Fair average audiences.

Exploitation. — Regular newspaper space and lobby display.

Short Subjects.—Lee Moran comedy "Apartment Wanted," International News.

Last Half

"THE TRAP," Lon Chaney (Universal). Return engagement by popular demand. Distinct departure in policy of management.

Short Subjects.—Century Comedy, International News.

LIBERTY

"ACROSS THE CONTINENT," Wallace Reid (Paramount). Audiences well sustained.

Exploitation.—Billboards, newspaper advertising, window cards, lobby display with stills and little red racer ballyhoo in business district.

Short Subjects.—"On Patrol," Sennett comedy, Liberty News.

BLUE MOUSE

"REPORTED MISSING," Owen Moore (Selznick). Held over for second week to capacity audiences, with regular newspaper space throughout engagement.

STRAND

"THE MAN FROM HOME," James Kirkwood, Anna Q. Nilsson (Paramount). Good business.

Exploitation.—Newspaper and billboard advertising, window cards and lobby.

Short Subjects.—"Poor Boy," Mermaid comedy, Kinograms.

WINTER GARDEN

"THE SILVER CAR," Earle Williams (Vitagraph). Excellent business.

Exploitation.—Newspaper advertising and lobby display. Silver car with white pennant advertising show in downtown district.

Short Subjects.—"Good Morning, Judge," Pathe and International News.

ST. LOUIS, MO.

MISSOURI

"ACROSS THE CONTINENT," Wallace Reid (Paramount). Star is a drawing card here at all times. Matinees drew a nice women attendance, while nights, despite very hot weather, found the crowd very good, in fact better than usual.

Short Subjects.—"Split Seconds," Grantland Rice Sport Pictorial, "Women Must Weep," News and Views, and cartoon "Out of the Inkwell."

Exploitation.—Usual amount of advertising in local papers. Staged a big automobile parade on day feature started. Went over big.

NEW GRAND CENTRAL, WEST END LYRIC AND LYRIC SKYDOME

"FOOLS FIRST," Richard Dix (First National). Attendance at all the theatres very good during run of this attraction. Attendance at West End Lyric Skydome very good during the hot nights.

Short Subjects. — Buster Keaton in "Cops," News and Views, Topics.

Exploitation.—Slight increase in newspaper advertising. Advance copy on picture ran in local papers.

KINGS

"TRAVELIN' ON," William S. Hart (Paramount). Good attendance at most every performance.

COLUMBIA

"DEVOTION," Hazel Dawn. Matinees, despite warm weather, showed a slight increase, while night attendance registered nicely.

SCRANTON, PA.

STRAND

"A SAILOR MADE MAN," Harold Lloyd (Pathe). Special children's matinees used to build up business. Picture featured in headliners and was good drawing card. Mine suspension hit trade in general though.

POLI

"BE MY WIFE," Max Lindner. French comedian played to average business, with weather hot and business conditions depressed because of mine strike. No great flury created by feature.

MILES

"TILLIE," Mary Miles Minter (Realart). Good picture and stood up well as magnet, despite rather discouraging industrial status of affairs.

STATE

"ORPHANS OF THE STORM," Dorothy and Lillian Gish (United Artists). Continued run needed to handle business, since offer of feature at popular prices proved good move and brought in best business done probably at any theatre for the week.

WILKES-BARRE, PA.

POLI

"DE LUXE ANNIE," Norma Talmadge (Select). Re-issue of old time success went across for good results.

CAPITOL

"FIRST LOVE," Constance Binney (Realart). Went well, with vaudeville to boost it along. Good booking, safe for any exhibitor to take on for run at his house.

ORPHEUM

"ORPHANS OF THE STORM," Dorothy and Lillian Gish (United Artists). Extended run continued with average success. Interest dropped after first part of booking but despite this attendance was good.

SAVOY

"PEACOCK ALLEY," Mae Murray (Metro). Another run of greater length than usual but necessary to handle business. Feature continues to make showing in box office.

WILMINGTON, N. C.

VICTORIA

"TEN NIGHTS IN A BAR-ROOM" (Arrow). Three days to only ordinary business.

ROYAL

"HAIL THE WOMAN" (Ince-First National). Poorest business of the season on this.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
"Across the Continent"	(Wallace Reid and Mary MacLaren)	Paramount	May 6	1683
"All's Fair in Love"	(May Collins and Richard Dix)	Goldwyn	May 20	1849
"Angel of Crooked Street, The"	(Alice Calhoun)	Vitagraph	June 3	55
"Any Wife"	(Pearl White)	Fox	Apr. 8	1373
"Arabian Love"	(John Gilbert and Barbara Bedford)	Fox	Apr. 15	1449
"Bachelor Daddy, The"	(Thomas Meighan)	Paramount	May 6	1679
"Barnstormer, The"	(Charles Ray)	First National	May 13	1775
"Bearcat, The"	(Hoot Gibson and Lilian Rich)	Universal	Apr. 8	1371
"Beautiful Liar"	(Katherine MacDonald)	First National	Apr. 22	1517
"Beauty Shop, The"	(All-Star Cast)	Paramount	May 20	1847
"Beauty's Worth"	(Marion Davies)	Paramount	Apr. 8	1369
"Beyond the Rocks"	(Gloria Swanson and Rodolph Valentino)	Paramount	May 20	1853
"Black Bag, The"	(Herbert Rawlinson and Virginia Valli)	Universal	June 10	127
"Bobbed Hair"	(Wanda Hawley and William Boyd)	Paramount	Apr. 29	1593
"Broken Silence, The"	(Zeena Keefe)	Arrow Film Corp.	May 6	1641
"Channing of the Northwest"	(Eugene O'Brien)	Selznick	May 20	1855
"Cradle Buster, The"	(Glenn Hunter and Marguerite Courtot)	American Releasing Corp.	June 3	63
"Crimson Challenge, The"	(Dorothy Dalton)	Paramount	Apr. 22	1517
"Crossroads of New York, The"	(All-Star Cast)	First National	June 3	59
"Desert Blossoms"	(William Russell)	Fox	Apr. 15	1451
"Deuce of Spades, The"	(Charles Ray)	First National	May 20	1847
"Devil's Pawn, The"	(Pola Negri)	Paramount		245
"Domestic Relations"	(Katherine MacDonald)	First National		183
"Don't Doubt Your Wife"	(Leah Baird)	Associated Exhibitors	May 6	1673
"Don't Write Letters"	(Gareth Hughes)	Metro	May 27	1933
"Evidence"	(Elaine Hammerstein)	Selznick		247
"Exposé of Sawing a Lady in Half, The"	(Clarion Photoplays)		Apr. 15	1405
"Face Between, The"	(Bert Lytell and Sylvia Breamer)	Metro	June 10	119
"Fascination"	(Mae Murray)	Metro Pictures Corp.	Apr. 29	1601
"Fighting Streak, The"	(Tom Mix and Patsy Ruth Miller)	Fox	May 6	1671
"Find the Woman"	(Alma Rubens and Harrison Ford)	Cosmopolitan Production	May 27	1935
"First Love"	(Constance Binney)	Paramount	Apr. 15	1445
"First Woman, The"	(Mildred Harris and Percy Marmont)	R-C	May 27	1933
"Five Dollar Baby, The"	(Viola Dana)	Metro		187
"For the Defense"	(Ethel Clayton and Vernon Steel)	Famous Players-Lasky	May 13	1773
"Free Air"	(Tom Douglas and Marjorie Seaman)	Hodkinson	Apr. 15	1443
"Game Chicken, The"	(Bebe Daniels)	Paramount-Realart	Apr. 22	1519
"Gay and Devilish"	(Doris May and Cullen Landis)	R-C Pictures	June 10	125
"Girl in the Taxi, The"	(Mr. and Mrs. Carter De Haven)	First National	June 10	121
"Glorious Adventure, The"	(Lady Diana Manners)	Blackton Prod.	May 6	1681
"Glory of Clementina"	(Pauline Frederick)	R-C Pictures	June 10	121
"Go Get 'Em Hutch"	(Charles Hutchinson)	Pathe Serial	Apr. 8	1375
"Golden Dreams"	(All-Star)	Goldwyn		191
"Good Provider, The"	(Vera Gordon and Dore Davidson)	Paramount	Apr. 22	1519
"Gray Dawn, The"	(Carl Gantvoort and Claire Adams)	Hodkinson	May 6	1681
"Great Alone, The"	(Monroe Salisbury)	American Releasing Corp.		243
"Guilty Conscience, A"	(Antonio Moreno and Betty Francisco)	Vitagraph	May 6	1675
"Gypsy Passion"	(All-Star Cast)	Vitagraph	Apr. 8	1373
"Hate"	(Alice Lake)	Metro	May 20	1845
"Head Over Heels"	(Mabel Normand)	Goldwyn		189
"Heart Specialist, The"	(Mary Miles Minter)	Realart	May 13	1775
"Her Mad Bargain"	(Anita Stewart)	First National	May 6	1683
"Hills of Missing Men"	(Helen Holmes and J. C. McGowan		May 20	1845
"His Back Against the Wall"	(Raymond Hatton and Virginia Valli)	Goldwyn	May 27	1939
"His Wife's Husband"	(Betty Blythe and Huntley Gordon)	American Releasing Corporation	May 20	1853
"Homespun Vamp, A"	(May McAvoy)	Realart	Apr. 8	1375
"In Self-Defense"	(All-Star Cast)	Swedish Biograph	May 6	1641
"Infidel, The"	(Katherine MacDonald and Robert Ellis)	First National	Apr. 29	1597
"Invisible Fear, The"	(Anita Stewart)	First National	Apr. 29	1595
"Is Matrimony a Failure?"	(All-Star Cast)	Paramount	Apr. 29	1603
"Island Wives"	(Corinne Griffith)	Vitagraph	Apr. 29	1603
"Kindred of the Dust"	(Miriam Cooper and Ralph Graves)	First National	Apr. 15	1445
"Kissed"	(Marie Prevost)	Universal	June 3	57
"Kisses"	(Alice Lake and Harry Myers)	Metro	Apr. 15	1441
"Lady Godiva"	(Special Cast)	Associated Exhibitors	May 20	1851
"Lights of the Desert"	(Shirley Mason)	Fox		239
"Love's Masquerade"	(Conway Tearle)	Selznick	May 13	1779
"Lying Truth, The"	(Marjorie Daw and Pat O'Malley)	American Releasing Corporation	May 6	1679
"Man from Beyond, The"	(Houdini)	Houdini Productions	Apr. 15	1406
"Man from Downing Street, The"	(Earle Williams)	Vitagraph	Apr. 22	1521
"Man from Hell's River"	(Irving Cummings)	Western Pictures Exploitation	Apr. 29	1557
"Man from Home, The"	(James Kirkwood and Anna Q. Nilsson)	Paramount	May 13	1777
"Man Who Married His Own Wife, The"	(Frank Mayo and Sylvia Breamer)	Universal	May 13	1769
"Man Under Cover, The"	(Herbert Rawlinson and Barbara Bedford)	Universal	Apr. 22	1523
"Man with Two Mothers, The"	(All-Star Cast)	Goldwyn	Apr. 29	1599
"Marry the Poor Girl"	(Mr. and Mrs. Carter De Haven)	Associated Exhibitors	Apr. 29	1597
"Men of Zanzibar, The"	(William Russell)	Fox	June 3	55
"Midnight"	(Constance Binney and William Courtleigh)	Realart	Apr. 29	1601
"Missing Husbands"	(Special Cast)	Metro	May 27	1939
"Mistress of the World," No. 3 and No. 4	(Mia May)	Paramount	Apr. 8	1367
"Money to Burn"	(William Russell)	Fox	Apr. 22	1513
"Mr. Barnes of New York"	(Tom Moore)	Goldwyn	June 10	127
"My Old Kentucky Home"	(Monte Blue and Sigrid Holmquist)	American Releasing Corporation	May 13	1771
"My Wild Irish Rose"	(All-Star)	Vitagraph		247
"Nanook of the North"	(Eskimo Cast)	Pathe		241
"Nero"	(Special Cast)	Fox	June 3	63
"Night Riders, The"	(Albert Ray and Maudie Dunham)	Second National Pictures	Apr. 29	1558
"No Trespassing"	(Irene Castle)	Hodkinson	May 6	1677
"North of the Rio Grande"	(Bebe Daniels and Jack Holt)	Paramount	May 27	1937
"Ordeal, The"	(Agnes Ayres and Conrad Nagel)	Paramount	June 10	123
"Our Leading Citizen"	(Thomas Meighan)	Paramount		243
"Out of the Silent North"	(Frank Mayo)			241
"Over the Border"	(Tom Moore)	Paramount		187
"Pasteboard Crown, A"	(Evelyn Greely and Robert Elliott)	Pathe	May 13	1769
"Pay Day"	(Charles Chaplin)	First National	Apr. 15	1449
"Primitive Lover, The"	(Constance Talmadge and Harrison Ford)	First National	May 27	1937
"Prophet's Paradise, The"	(Eugene O'Brien and Sigrid Holmquist)	Selznick	Apr. 22	1523
"Queen o' the Turf"	(Brownie Vernon)	R-C Pictures	May 27	1929
"Rainbow"	(Alice Calhoun)	Vitagraph	Apr. 29	1593
"Reckless Chances"	(J. P. McGowan and Dorothy Ward)	Associated Exhibitors	Apr. 29	1591
"Reckless Youth"	(Elaine Hammerstein)	Selznick	Apr. 29	1599
"Red Peacock, The"	(Poli Negri)	Paramount	Apr. 15	1451
"Referee, The"	(Conway Tearle)	Selznick	May 20	1849
"Reported Missing"	(Owen Moore)	Selznick	Apr. 22	1515
"Ridin' Wild"	(Roy Stewart, Wallace Beery and Marjorie Daw)	Western Pictures Exploitation	Apr. 29	1557
"Rough Shod"	(Charles Jones)	Fox		183
"Seeing's Believing"	(Viola Dana)	Metro	Apr. 8	1371
"Second Hand Rose"	(Gladys Walton)	Universal	May 20	1843
"Shackles of Gold"	(William Farnum)	Fox	May 20	1851
"Sheik of Araby, The"	(H. B. Warner and Barbara Castleton)	R-C Pictures	May 13	1771
"Sherlock Holmes"	(John Barrymore)		May 27	1931
"Silas Marner"	(All-Star)	Associated Exhibitors		245
"Silent Vow, The"	(Wm. Duncan and Edith Johnson)	Vitagraph	May 6	1677
"Silver Wings"	(Mary Carr)	Fox	June 3	57
"Sisters"	(Seena Owen, Gladys Leslie and Matt Moore)	American Releasing Corp	Apr. 15	1443
"Sleepwalker, The"	(Constance Binney)	Realart	May 13	1779
"Snitching Hour"	(Arthur Housman)	Clark-Cornelius		217
"Son of the Wolf, The"	(All-Star)	R-C Pictures		237
"Sonny"	(Richard Barthelmess)	First National	June 10	123
"Spanish Jade, The"	(All-Star)	Paramount		191
"Step on It"	(Hoot Gibson)	Universal	May 27	1929
"Strange Idols"	(Dustin Farnum and Doris Pawn)	Fox	June 10	119
"Stroke of Midnight, The"	(All-Star)	Metro		185
"Through a Glass Window"	(May McAvoy)	Famous Players-Lasky	May 6	1671
"Tillie"	(Mary Miles Minter)	Paramount	May 6	1675
"Too Much Business"	(Ethel Grey Terry and Edward Horton)	Vitagraph	Apr. 8	1369
"Tracks"	(All-Star)	Pathe		237
"Trap, The"	(Lon Chaney)	Universal	May 13	1773
"Trouble"	(Jackie Coogan)	First National	June 3	59
"Truthful Liar, The"	(Wanda Hawley and Edgar Hearn)	Famous Players-Lasky	May 6	1673
"Up and Going"	(Tom Mix)	Fox	Apr. 8	1367
"Very Truly Yours"	(Shirley Mason)	Fox	June 3	61
"Virgin's Sacrifice, A"	(Corinne Griffith)	Vitagraph		189
"Wall Flower, The"	(Colleen Moore)	Goldwyn	June 3	61
"Watch Your Step"	(Cullen Landis and Patsy Ruth Miller)	Goldwyn	May 27	1935
"Western Speed"	(Charles Jones and Eileen Percy)	Fox	May 13	1777
"When Romance Rides"	(Claire Adams and Carl Gantvoort)	Goldwyn	Apr. 22	1521
"Wide Open Town, A"	(Conway Tearle and Faire Binney)	Selznick	Apr. 15	1447
"Wife Against Wife"	(Pauline Starke)	First National	May 20	1855
"Wife Trap, The"	(Mia May)	Famous Players-Lasky	May 20	1843
"Without Fear"	(Pearl White and Robert Elliott)	Fox	Apr. 29	1591
"Woman He Married, The"	(Anita Stewart)	First National	Apr. 22	1513
"Woman of No Importance, A"	(All-Star)	Selznick		239
"Woman's Side, The"	(Katherine MacDonald)	First National	Apr. 15	1447
"Woman, Wake Up!"	(Florence Vidor)	Associated Exhibitors-Pathe	Apr. 22	1515
"Woman Who Walked Alone"	(Dorothy Dalton)	Paramount		185
"Wonderful Wife, A"	(Miss DuPont and Vernon Steele)	Universal	Apr. 29	1595
"Yellow Men and Gold"	(Helene Chadwick and Richard Dix)	Goldwyn	June 10	125
"Yellow Stain, The"	(John Gilbert)	Fox	May 27	1931
"Your Best Friend"	(Vera Gordon)	Warner Brothers	Apr. 15	1405

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
Cardigan (Messmore Kendall)	7,000*
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	5,000*
Daring Dangers (Cliff Smith)	5,000*
Jan of the Big Snows (J. Oliver Curwood)	5,000*
The Cradle Buster (Tuttle Walter)	6,000*
Bluebeard, Jr. (Jas. Livingston)	5,000*
The Lying Truth (Marion Fairfax)	6,000*
Sisters (International Film)	7,000*
The Hidden Woman (Nanuet Am. Corp.)	5,000*
My Old Kentucky Home (Pyramid Pictures)	6,000*
Man's Law and God's (Finis Fox)	5,000*
The Three Buckaroos (Fred Balshofer)	5,000*
The Pillagers (Louis Wm. Chaudet)	6,000*
Destiny's Isle (Wm. P. S. Earle)	6,000*
False Fronts (Herold Bros.)	6,000*
The Mohican's Daughter (S. E. V. Taylor)	6,000*
His Wife's Husband (Pyramid)	6,000*
The Great Alone (West Coast Films)	6,000*
Me and My Gal (Welsh-Pearson)	5,000*
Queen of the Moulin Rouge (Pyramid Pictures)	6,000*
Moongold (Will Bradley)	2,000*

ASSOCIATED PHOTOPLAYS, INC.

SPENCER PRODUCTIONS

The Wolverine (Helen Gibson)	4,921

CLIFF SMITH PRODUCTIONS

Western Hearts (Art Station and Josie Sedgwick)	4,711
Crossing Trails (Pete Morrison)	4,539

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES

The Rider of the King Log (Special)	5,000*
The Road to London (Bryant Washburn)	5,000*
Sin of Martha Queed, The (Alan Dwan Prod.)	6,000*
Marry the Poor Girl (Mr. and Mrs. Carter De Haven)	6,000*
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*

HAROLD LLOYD COMEDIES

Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*

PLAYGOERS PICTURES, INC.

Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Annee of Little Smokey (All Star Cast)	5,000*
Ruse of the Ratler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES

Her Own Money (Ethel Clayton)	4,981
Midnight (Constance Binney-Realart Prod.)	4,653
The Red Peacock (Pola Negri)	6,735
A Game Chicken (Bebe Daniels-Realart Prod.)	4,748
Travelin' On (William S. Hart)	6,267
Forever (George Fitzmaurice Prod.)	7,236
The Mistress of the World (Chapter 1) (Spec. Prod.)	5,647
The World's Champion (Wallace Reid)	5,030
The Mistress of the World (Chapter 2) (Spec. Prod.)	5,275
Her Husband's Trademark (Gloria Swanson)	5,101
Bobbed Hair (Wanda Hawley) (Realart)	4,395
Fool's Paradise (Cecil B. De Mille Prod.)	8,681
The Mistress of the World (Chapter 3) (Spec. Prod.)	5,061
The Heart Specialist (Mary Miles Minter-Realart)	4,768
Beauty's Worth (Marion Davies-Cosmopolitan)	6,751
The Mistress of the World (Chapter 4) (Spec. Prod.)	3,825
The Green Temptation (Betty Compson)	6,165
Through a Glass Window (May McAvoy-Realart)	4,490
Find the Woman (Cosmopolitan)	5,144
The Cradle (Ethel Clayton)	4,698
The Sleep Walker (Constance Binney-Realart)	4,530
Bought and Paid For (Wm. de Mille-Ayres-Holt)	5,601
The Devil's Pawn (Pola Negri)	4,712
The Crimson Challenge (Dorothy Dalton)	4,942
The Truthful Liar (Wanda Hawley-Realart)	5,243
The Spanish Jade (John S. Robertson Prod.)	5,111
Is Matrimony a Failure? (J. Cruze-All Star Prod.)	5,612
The Good Provider (Cosmopolitan)	7,753
Beyond the Rocks (Gloria Swanson-Sam Wood Prod.)	6,740
The Wife Trap (UFA Prod.)	5,207
The Beauty Shop (Cosmopolitan Prod.)	6,536

*Approximately

	Footage
North of the Rio Grande (Jack Holt-Bebe Daniels)	4,770
The Man From Home (George Fitzmaurice Prod.)	6,895
The Ordeal (Agnes Ayres)	4,592
The Bachelor Daddy (Thomas Meighan)	6,229
Across the Continent (Wallace Reid)	5,502
Over the Border (Penrhyn Stanlaws-Compson-Moore	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	????
The Eyes of the Mummy (Pola Negri)	3,805

REALART PICTURES
(Through Famous Players-Lasky)

STAR PRODUCTIONS

Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FIRST NATIONAL

Molly O (Mack Sennett-Mabel Normand)	7,558
The Silent Call (Trimble-Murphin Prod.)	6,784
Hail the Woman (Ince Prod.)	7,222
The Sea Lion (Bosworth Prod.)	4,367
Her Mad Bargain (Anita Stewart)	5,491
Woman's Side (Katherine MacDonald)	????
Love's Redemption (Norma Talmadge)	5,889
The Beautiful Liar (Katherine MacDonald)	5,030
My Boy (Jackie Coogan)	4,967
Shattered Idols (Frothingham Production)	5,850
The Cave Girl (Special)	4,405
The Seventh Day (Richard Barthelmess)	5,335
The Song of Life (John Stahl)	6,920
Red Hot Romance (Emerson-Loos Prod.)	6,055
The Barnstormer (Charles Ray)	5,300
Penrod (Wesley Barry) (Neilan Prod.)	8,037
The Rosary (Selig-Rorke Production)	7,645
The Woman's Side (Katherine MacDonald)	5,366
Polly of the Follies (Constance Talmadge)	6,467
A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine MacDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*

ASSOCIATED PRODUCERS
(Through First National)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicans (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (Thos. H. Ince)	6,500
Lying Lips (Thos H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000

FOX FILM CORPORATION

SPECIAL

Over the Hill	10,500
A Virgin Paradise	7,781
A Connecticut Yankee in King Arthur's Court	8,000*
Thunderclap	6,724
Shame	8,231
Perjury	8,373
Footfalls	8,068
The Last Trial	6,355
Queen of Sheba	9,599

WILLIAM FARNUM SERIES

His Great Sacrifice	6,282
Stage Romance, A	6,416
Shackles of Gold	????

PEARL WHITE SERIES

Beyond Price	6,237
Any Wife	4,597
Broadway Peacock, The	4,380
Without Fear	4,406

TOM MIX SERIES

A Ridin' Romeo	4,747
The Big Town Round-Up	4,250
After Your Own Heart	4,244
The Night Horsemen	4,993
The Rough Diamond	4,458
Trailin'	4,355
Sky-High	4,546
Chasing the Moon	5,092
Up and Going	4,525
The Fighting Streak	????

CHARLES JONES SERIES

	Footage
To a Finish	4,000*
Bar Nothin'	4,311
Ridin' With Death	4,175
Pardon My Nerve	4,484
Western Speed	????

DUSTIN FARNUM SERIES

The Primal Law	4,320
The Devil Within	5,997
Iron to Gold	4,515

WILLIAM RUSSELL SERIES

Desert Blossoms	4,175
The Roof Tree	4,409
Strength of the Pines	4,382
Money to Burn	????

SHIRLEY MASON SERIES

Ever Since Eve	4,531
Queenie	5,147
Jackie	4,943
Little Miss Smiles	4,834
The Ragged Heiress	4,888

JOHN GILBERT SERIES

Gleam O' Dawn	4,178
Arabian Love	????

TWENTIETH CENTURY PICTURES

Bucking the Line (Maurice Flynn)	4,544
The Jolt (Murphy-Walker)	4,835
Winning With Wits (Barbara Bedford)	4,435
Whatever She Wants (Eileen Percy)	4,616
Smiles Are Trump (Maurice Flynn)	4,049
Extra! Extra! (Walker-Murphy)	4,160
Elope If You Must (Eileen Percy)	4,995

WID GUNNING, INC.

What Do Men Want? (Claire Windsor)	6,141
Our Mutual Friend (All Star)	7,698
White Hands (Hobart Bosworth)	5,654
The Blot (Claire Windsor)	7,121
Quo Vadis (All Star)	5,884
Girl From God's Country (Nell Shipman)	6,957
Old Oaken Bucket (All Star)	5,098
Good to Evil (Lucy Doraine)	4,951

ENTERTAINMENT SERIES

The Fire Bride	5,000*
The Madness of Love	5,000*
Alias Phil Kennedy	5,000*
The Blonde Vampire	5,000*
Foolish Monte Carlo	5,000*
The Bootleggers	5,000*
The Love Nest	5,000*
Don't Blame Your Children	5,000*
Mrs. Dane's Confession	5,000*
The Blue Mountain Mystery	5,000*

GOLDWYN PICTURES

For Those We Love	5,752
The Invisible Power	6,613
Dangerous Curve Ahead	5,503
The Old Nest (Mary Alden)	7,250
Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON

The Sagebrusher (All Star)	6,000*
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*

ZANE GREY PICTURES

The Riders of the Dawn (All Star)	6,180
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500

J. PARKER READ

The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208

DIETRICH BECK, INC.

The Harvest Moon (Doris Kenyon)	5,480

ART CO. PRODUCTIONS

Cynthia-of-the-Minute (Leah Baird)	5,634

ROBERT BRUNTON

The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph J. Dowling)	5,965

JOSEPH LEVERING

His Temporary Wife (Rubye De Remer)	5,329

DIAL FILM

The Tiger's Coat (Myrtle Stedman)	4,430

GUIDE TO FEATURE RELEASES—Cont'd

	Footage
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
LEWIS TRACY	
The Silent Barrier (Sheldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Down Home (All Star)	6,335
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800
HUGO BALLIN PROD.	
Pagan Love (Rockliffe Fellows and Mahel Ballin)	6,000*
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
The Luxury Tax (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
ROCKET FILM CORP.	
The Truant Husband (All Star)	5,000*
Keeping Up With Lizzie (Enid Bennett)	6,000*
RENCO FILM CORP.	
Lavender and Old Lace (Marguerite Snow)	5,770
At the Sign of the Jack O'Lantern (All Star)	5,193
WARD LASCELLE PRODUCTIONS	
Rip Van Winkle (All Star)	6,700
WINNIPEG PRODUCTIONS, LTD.	
God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*
HOLTRE PRODUCTIONS	
French Heels (Irene Castle)	5,500

METRO PICTURES CORP.

NAZIMOVA	
The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600
METRO CLASSICS, Inc. (Special)	
Life's Darn Funny (Viola Dana)	5,741
Big Game (May Allison)	5,333
A Trip to Paradise (Bert Lytell)	5,510
The Match Breaker (Viola Dana)	6,000*
Hole in the Wall, The (Alice Lake)	6,000*
Idle Rich, The (Bert Lytell)	6,000*
Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villains (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Believing (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000*
Sherlock Brown (Bert Lytell)	6,000*
MAURICE TOURNEUR PROD.	
The Great Redeemer (All Star Cast)	5,005
TAYLOR HOLMES PROD.	
Nothing But the Truth	5,639
The Very Idea	5,212
Nothing But Lies	4,882
C. E. SHURTLEFF PROD.	
The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670
S. L. PRODUCTIONS	
Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*
ROLAND WEST PROD.	
The Silver Lining (Jewel Carmen)	5,846
HOPE HAMPTON PROD.	
A Modern Salome (Hope Hampton)	5,280
WILLIAM DESMOND PROD.	
Fightin' Mad (Special Cast)	6,000*
REX INGRAM PROD.	
Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497
TIFFANY PROD.	
Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

NATIONAL EXCHANGES, INC.

Welcome Children (Elsie Albert)	5 reels
Shadows of the West (Hedda Nova)	5 reels
The Lotus Blossom (Tully Marshall)	6 reels

PATHE EXCHANGES, INC.

Dice of Destiny (H. B. Warner)	6,000*
Her Unwilling Husband (Blanche Sweet)	5,000*

*Approximately

	Footage
The Empire of Diamonds	6,000*
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*

PIONEER FILM CORP.

Indiscretion (Florence Reed, Lionel Atwill, Gareth Hughes)	6,000*
Oh Mary Be Careful (Madge Kennedy)	6,000*
The Crimson Cross (Vandyke Brooks)	5,000*
The Forgotten Woman (Pauline Starke)	6,000*
A Millionaire for a Day (Arthur Guy Empey)	5,000*
Beyond the Crossroad (Ora Carew)	6,000*
In Society (Edith Roberts)	5,000*
Wise Husbands (Gail Kane, J. Herbert Frank)	6,000*
The Leech (Claire Whitney)	6,000*
His Brother's Keeper (Martha Mansfield, Rogers Lytton, Gladden James)	6,000*
The Barbarian (Monroe Salisbury)	6,000*
A Man There Was (Victor Seastrom)	6,000*
Idle Hands (Gail Kane)	6,000*
Out of the Depths (Violet Mersereau)	6,000*
Finder's Keepers (Violet Mersereau)	6,000*

R-C PICTURES

Where Lights Are Low (Sessue Hayakawa)	5,810
Live and Let Live (Wm. Christy Cabanne)	5,900
Salvage (Pauline Frederick)	6,450
The Foolish Age (Doris May)	4,500
The Barricade (Cahanne Prod.)	6,170
The Swamp (Sessue Hayakawa)	5,600
Lure of the Jade (Pauline Frederick)	5,935
Possession (Mercaton Prod.)	6,550
The Duke of Chimney Butte (Fred Stone)	4,600
Silent Years (J. L. Gasnier)	6,056
At the Stage Door (Cahanne)	6,300
Eden and Return (Doris May)	4,831
Five Days to Live (Sessue Hayakawa)	5,356
Two Kinds of Women (Pauline Frederick)	????
Billy Jim (Fred Stone)	5,032
Why Men Forget (Special Cast)	5,299
The Call of Home (J. L. Gasnier)	5,220
Beyond the Rainbow (Cahanne Prod)	6,500
Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	????
Gay and Devilish (Doris May)	????

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES	
Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????
EUGENE O'BRIEN STAR SERIES	
Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????
CONWAY TEARLE SERIES	
Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????
OWEN MOORE STAR SERIES	
The Chickens in the Case	5,261
A Divorce of Convenience	5,000*
SPECIAL PRODUCTIONS	
The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????
SELECT PICTURES	
Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*
REPUBLIC FEATURES	
The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????
REVIVALS	
The Lone Wolf (Hazel Dawn and Bert Lytell)	5,158

	Footage
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000*
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge)	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Talmadge)	5,000*

UNITED ARTISTS CORP.

The Mark of Zorro (Douglas Fairbanks)	7,800
The Love Flower (D. W. Griffith Prod.)	6,800
The Lovelight (Mary Pickford)	7,000
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES	
Outside the Law (Priscilla Dean)	6,000*
Reputation (Priscilla Dean)	6,500
No Woman Knows	7,000*
The Fox (Harry Carey)	6,941
Conflict (Priscilla Dean)	6,205
Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	6,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
UNIVERSAL FEATURES	
A Parisian Scandal (Marie Prevost)	4,739
The Fire Eater (Hoot Gibson)	4,880
Cheated Hearts (Herbert Rawlinson)	4,415
Shattered Dreams (Miss Dupont)	4,878
Cupid Incog (Marie Prevost)	5,000*
The Guttersnipe (Gladys Walton)	4,225
Across the Dead Line (Frank Mayo)	4,886
The Scrapper (Herbert Rawlinson)	????
Headin' West (Hoot Gibson)	????
The Golden Gallows (Miss Dupont)	5,000*
Tracked to Earth (Frank Mayo)	5,000*
The Wise Kid (Gladys Walton)	5,000*
Wild Honey (Priscilla Dean)	7,000*
The Dangerous Little Demon (Marie Prevost)	5,000*
The Bear Cat (Hoot Gibson)	5,000*
The Man Under Cover (Herbert Rawlinson)	5,000*
A Wonderful Wife (Miss Dupont)	5,000*
The Man Who Married His Own Wife (Frank Mayo)	5,000*
Second Hand Rose (Gladys Walton)	5,000*
Kissed (Marie Prevost)	5,000*
Step On It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
The Trouper (Gladys Walton)	5,000*
Her Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*
The Trouper (Gladys Walton)	5,000*
MAE MURRAY SPECIAL PRODUCTION	
The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES	
The Son of Wallingford	7,851
Flower of the North	7,236
The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
ALICE JOYCE PROD.	
The Scarab Ring	5,598
The Inner Chamber	5,951
CORINNE GRIFFITH PROD.	
The Single Track	5,000*
Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
EARLE WILLIAMS PROD.	
Three Sevens	5,000*
The Man From Downing Street	5,000*
Restless Souls	5,000*
ANTONIO MORENO PROD.	
The Secret of the Hills	4,900
A Guilty Conscience	5,000*
ALICE CALHOUN PROD.	
The Matrimonial Web	4,970
Rainbow	5,000*
The Little Minister	6,000*
The Angels of Crooked Street	5,000*
WILLIAM DUNCAN PROD.	
Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

For Big Stakes

Released by Fox. Cameraman, Dan Clark. Directed by Lynn Reynolds. Length 4378 Feet.

CAST AND SYNOPSIS

"Clean-up" Sudden, Tom Mix; Dorothy Clark, Patsy Ruth Miller; Scott Mason, Sid Jordan; Rowell Clark, Bert Sprotte; Ramon Valdez, Joe Harris; Sheriff Blaisdell, Al Fremont; Tin Horn Johnnie, Earl Sompson.

Sudden, a newcomer to the Verde Ranch, arouses the jealousy of Scott Mason, the foreman, because of his proficiency in lassoing and shooting. Mason also feels that Dorothy, the daughter of the ranch manager, is favoring Sudden too much. At a dance he and Sudden get into a fight and Dorothy's father asks Sudden to leave. He takes up his abode in a little shack not far distant from the ranch house. The sheriff comes to order him off, but Sudden knows of the crookedness he has committed in office and forces him to resign. He also orders some other cowboys who have been starting trouble around there to leave. Mason seeks to get even with Sudden and gathers the gang together and goes after Sudden. Sudden puts each of them in turn to flight. Mason captures Dorothy and ties her to a tree and then makes for the ranch while everyone is away. Having been discharged by the manager, he seeks revenge and sets fire to the place. Sudden sees the smoke and finds Mason setting fire to the house. He learns that Dorothy is helpless down the road in the path of the oncoming flames and rushes to her rescue. When they return to the ranch Dorothy informs her father that she and Sudden are to be married and that Sudden is the new owner of the place.

For Big Stakes is a typical western, full of real live action and holding possibly a greater chance for the star to "show off" than in any of his former pictures. Just as "all roads lead to Rome," apparently all westerns lead to a hero, a villain and a girl. The story in this case is really secondary, inasmuch as it is visibly used as a vehicle in which Mix is able to display his ingeniousness. For an audience who like this type of amusement there are thrills galore, fights, more fights, shooting, riding and a sprinkling of pathos and humor to fit every mood of the spectator. The romance that has been interwoven serves to bring about a satisfactory climax and results in the usual final clinch.

Points of Appeal.—Tom Mix followers will chuckle with delight at the various methods he uses in handling his enemies. And even Tony, the horse, has a chance to do some of his clever acting along with the star. The big fire scenes in the latter part of the picture are very realistic and spectacular.

Cast. — Tom Mix as "Clean-up" Sudden is an enjoyable character. This role affords him splendid opportunities to play up to his audience and is one in which he easily wins them over. Patsy Ruth Miller is a very pleasing heroine, but with none too much to do. Others in the cast give adequate support.

Photography, Lighting, Direction.—The photography is usually clear and well lighted. The western shots are of the familiar type; interiors appropriate for the story. Continuity and direction good.

South of Suva

Paramount Photoplay in Five Parts. Author, Ewart Adamson. Scenario by Fred Myton. Director, Frank Urson. Cameraman, Allen Davey. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Phyllis Latimer, Mary Miles Minter; Pauline Leonard, Winifred Bryson; Sydney Latimer, Walter Long; John Wehster, John Bowers; Marmaduke Gruhh, Roy Atwell; Karl Swartz, Fred Kelsey; Alfred Bowman, Lawrence Steers.

Phyllis Latimer goes to the South Sea Islands to rejoin her husband, whom she married three years before on the eve of his sailing. She finds him a drunken degenerate, incapable of reform. She runs away to a neighboring island, where she poses as Pauline Leonard, ward of John Wehster, owner of the land. Phyllis has met Pauline and is able to impersonate her successfully to the man who has never seen his ward. Phyllis's husband incites a native uprising against Wehster, who hires Hindoo instead of native labor. Finding Phyllis, Latimer drags her back with him and gives her to the natives for a human sacrifice. Webster arrives with the police in time to save the girl. Latimer is slain in the fight which follows. Wehster and Phyllis confess their mutual love.

The best that can be said regarding *South of Suva* is that it is very prettily photographed and provides charming backgrounds for the dainty figure of the star—Mary Miles Minter. The story runs along stereotyped lines, there is the usual white man who goes to the bad in the sensuous surroundings of the tropics and another of the same race who rises superior to temptation, fights successfully against a revolt of the natives and wins a blushing bride for reward. It is all the usual South Sea stuff, which has become a drug on the film market through constant repetition and the present feature must be listed as below the average in point of interest.

Points of Appeal. — From the first moment of the meeting between the heroine and John Webster it becomes obvious that the pair will be united in the end, somehow the element of suspense is almost entirely lacking up to the point where Phyllis is about to fall a sacrifice victim to the natives. Then there is a bit of a thrill and her subsequent rescue by her lover and the government police is "put over" in realistic fashion. With the death of the brutal husband and rapturous embrace of the sweethearts a conventional climax is reached.

Cast.—Mary Miles Minter is attractive in the role of Phyllis Latimer, looking wistfully sweet and helpless when occasion demands, John Bowers is satisfactory in the part of the stalwart lover, Walter Long an energetic and unscrupulous villain, and the support is all that could be desired.

Photography, Lighting, Direction. — The tropical scenery is luxuriously beautiful and realistic; in fact, it is hard to believe that it isn't the actual native stuff and was filmed in California. The long shots and close-ups are pleasingly clear and the lighting effects excellent. The continuity holds well.

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES
Made in the Kitchen ..... 2 reels
She Sighed by the Seaside ..... 2 reels
Call a Cop ..... 2 reels
BEN TURPIN COMEDIES
Love's Outcast ..... 2 reels

EDUCATIONAL FILM CORP. OF AMERICA

CAMPBELL COMEDIES
Monkey Shines ..... 2 reels
A Rag Doll Romance ..... 2 reels
How to Grow Thin (Special) ..... 1 reel
CHESTER COMEDIES
Snooky's Fresh Heir ..... 2 reels
Snooky's Blue Monday ..... 2 reels
Snooky's Wild Oats ..... 2 reels
CHESTER OUTINGS
No More Gasoline ..... 1 reel
Save Your Carfare ..... 1 reel
The Last Hop ..... 1 reel
Music in the Air ..... 1 reel
Jogging Across Sawtooth ..... 1 reel
CHESTER SCENICS
Old Moose Trails ..... 1 reel
New Wine in Old Bottles ..... 1 reel
CHRISTIE COMEDIES
A Barnyard Cavalier ..... 2 reels
No Parking ..... 2 reels
One Stormy Knight ..... 2 reels
A Rambling Romeo ..... 2 reels
Hokus Pokus ..... 2 reels
'Twas Ever Thus ..... 2 reels
Oh! Promise Me! ..... 2 reels
'Tis the Bull ..... 2 reels
Fair Enough ..... 2 reels
CINAL FILMS—SLOW SPEED
The Manly Art of Self-Defense ..... 1 reel
Annette Kellerman in High Diving ..... 1 reel
Golf ..... 1 reel
GAYETY COMEDIES
Say Uncle ..... 1 reel
Afraid of His Wife ..... 1 reel
Oh, Brother ..... 1 reel
Wild and Willie ..... 1 reel
Assault and Flattery ..... 1 reel
Standing Pat ..... 1 reel
KINOGRAMS
News Reel—Sunday and Thursday ..... 1 reel
MERMAID COMEDIES
Free and Easy ..... 2 reels
Rolling Stones ..... 2 reels
Step This Way ..... 2 reels
The Rainmaker ..... 2 reels
Spooks ..... 2 reels
MISCELLANEOUS
Could Columbus Discover an America? ..... 1 reel
The Crater of Mt. Katami ..... 1 reel
Dixie ..... 2 reels
PUNCH COMEDIES
A Rural Cinderella ..... 2 reels
Country Chickens ..... 2 reels
The Love Egg ..... 2 reels
ROBERT C. BRUCE SCENICS BEAUTIFUL
By the Side of the Road ..... 1 reel
In the Bonnie Brier Country ..... 1 reel
As Old as the Hills ..... 1 reel
Unknown Switzerland ..... 1 reel
ROBERT C. BRUCE "WILDERNESS TALES"
"And Women Must Weep" ..... 1 reel
Missing Men ..... 1 reel
Nights of Many Shadows ..... 1 reel
SELIG-RORK PHOTOPLAYS
The White Mouse ..... 2 reels
The Ne'er to Return Road ..... 2 reels
The Policeman and the Baby ..... 2 reels
The Northern Trail ..... 2 reels
SKETOHOGRAFS
Just for Fun ..... 1 reel
Play Ball! ..... 1 reel
What's the Limit? ..... 1 reel
The Family Album ..... 1 reel
TOONERVILLE COMEDIES
The Skipper's Last Resort ..... 2 reels
The Skipper's Policy ..... 2 reels
TORCHY COMEDIES
Torchy Takes a Chance ..... 2 reels
Battling Torchy ..... 2 reels
Torchy and Orange Blossoms ..... 2 reels
Torchy's Ghost ..... 2 reels
VANITY COMEDIES
Paying Patients ..... 1 reel
Eat and Be Happy ..... 1 reel
Chicken Hearted ..... 1 reel
Spiking the Spooks ..... 1 reel
It's Your Move ..... 1 reel
Ninety Days or Life ..... 1 reel
WORLD WANDERINGS
Dawn to Dusk in Egypt ..... 1 reel
The Silver Harvest ..... 1 reel
The People of Old Bruges ..... 1 reel

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES
Mexican Oil Fields ..... 1 reel
In Batik Land ..... 1 reel
Across the Grand Canyon ..... 1 reel
Seville in Fair Time ..... 1 reel
At the Wailing Wall ..... 1 reel
Rural Java ..... 1 reel
Santa Fe—the City Different ..... 1 reel
Seeing San Marino ..... 1 reel
Watching the Waylands ..... 1 reel
In old Granada ..... 1 reel
A Fairy Foreland ..... 1 reel
Stamboul ..... 1 reel
Along the Rio Grande ..... 1 reel
At the Damascus Gate ..... 1 reel
Lake Maggiore ..... 1 reel
First Families of America ..... 1 reel
PARAMOUNT-BURLINGAME ADVENTURE SCENICS
Winter Sports in St. Moritz ..... 1 reel
Kilawea Volcano in Eruption ..... 1 reel
The Jungfrau Railroad ..... 1 reel
Wildest Wales ..... 1 reel
PARAMOUNT-DE HAVEN COMEDIES
Kids Is Kids ..... 2 reels
Spirits ..... 2 reels
PARAMOUNT-MACK SENNETT COMEDIES
A Fireside Brewer ..... 2 reels
Dabbling in Art ..... 2 reels
Bungalow Troubles ..... 2 reels
On a Summer's Day ..... 2 reels
The Unhappy Finish ..... 2 reels
Officer Cupid ..... 2 reels
Astray from the Steerage ..... 2 reels
Are Waitresses Safe? ..... 2 reels
An International Sneak ..... 2 reels
Watch Your Neighbor ..... 2 reels
It Pays to Exercise ..... 2 reels
PARAMOUNT MAGAZINE
Pictionary and Cartoons (Weekly) ..... 1 reel
PARAMOUNT-POST NATURE PICTURES
From a Piscatorial Angle ..... 1 reel
The Cloud ..... 1 reel
A Setting of Ages ..... 1 reel
Indian Summer ..... 1 reel
Victory Mountain ..... 1 reel
PARAMOUNT-VANDENBURGH SERIES
Wild Men of Africa ..... 2 reels
Jungle Dancers ..... 2 reels
The Lion Killers ..... 2 reels
Slaying the Hinponotamus ..... 2 reels
The Land of the Pygmies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN
A Dog's Life ..... 3 reels
A Day's Pleasure ..... 2 reels
Shoulder Arms ..... 2 reels
Sunnyside ..... 2 reels
The Idle Class ..... 2 reels
Pay Day ..... 2 reels
TOONERVILLE TROLLEY
The Skipper's Narrow Escape ..... 2 reels
The Skipper's Treasure Garden ..... 2 reels
Meeting All Trains ..... 2 reels
Toonerville Fire Brigade ..... 2 reels
Skipper's Scheme ..... 2 reels
Toonerville Follies ..... 2 reels
Skipper's Flirtation ..... 2 reels
Skipper's Boozem Friend ..... 2 reels
Skipper Has His Fling ..... 2 reels
Toonerville Tactics ..... 2 reels
Skipper Strikes It Rich ..... 2 reels
Toonerville Tangle ..... 2 reels
HARRY LEHMAN COMEDIES
The Punch of the Irish ..... 2 reels
Twilight Baby ..... 3 reels
The Kick in High Life ..... 2 reels
Wet and Warmer ..... 2 reels
The Game Lady ..... 2 reels
BUSTER KEATON COMEDIES
The Blacksmith ..... 2 reels
The Playhouse ..... 2 reels
The Boat ..... 2 reels
Cops ..... 2 reels
SENNETT
Hard Knocks and Love Taps ..... 2 reels
Be Reasonable ..... 2 reels
By Heck ..... 2 reels
The Duck Hunter ..... 2 reels
On Patrol ..... 2 reels
TURPIN
Love and Doughnuts ..... 2 reels
Bright Eyes ..... 2 reels
Step Forward ..... 2 reels

FOX FILM CORPORATION

SUNSHINE COMEDIES
Chase Me ..... 2 reels
Farmyard Follies ..... 2 reels
Say It With Flowers ..... 2 reels
The Book Agent ..... 2 reels
Singer Midget's Side Show ..... 2 reels
One Moment Please ..... 2 reels
A Perfect Villain ..... 2 reels
Love and War ..... 2 reels
Pardon Me ..... 2 reels
Try and Get It ..... 2 reels
False Alarm ..... 2 reels
Hold the Line ..... 2 reels
Please Be Careful ..... 2 reels
CLYDE COOK COMEDIES
All Wrong ..... 2 reels
Don't Tickle ..... 2 reels
The Guide ..... 2 reels
The Sailor ..... 2 reels
The Toreador ..... 2 reels
The Chauffeur ..... 2 reels
Hot Dog ..... 2 reels
AL. ST. JOHN SERIES
The Happy Pest ..... 2 reels
Fool Days ..... 2 reels
Straight for the Farm ..... 2 reels
The Studio Rube ..... 2 reels
MUTT AND JEFF ANIMATED CARTOONS
The Tong Sandwich ..... 1 reel
Shadowed ..... 1 reel
Turkish Bath ..... 1 reel
The Big Mystery ..... 1 reel
Long Live the King ..... 1 reel
The Village Cut-Ups ..... 1 reel
A Messy Christmas ..... 1 reel
Fast Freight ..... 1 reel
The Stolen Snooze ..... 1 reel
Getting Ahead ..... 1 reel
Bony Parts ..... 1 reel
A Ghostly Wallop ..... 1 reel
Beside Her Cider ..... 1 reel
The Last Laugh ..... 1 reel
The Hole Cheese ..... 1 reel
The Phony Focus ..... 1 reel
The Crystal Gazer ..... 1 reel
Stuck in the Mud ..... 1 reel
Too Much Sap ..... 1 reel
LUPINO LANE SERIES
The Broker ..... 2 reels
FOX NEWS (Twice a Week)
SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes

GOLDWYN PICTURES

CAPITOL COMEDIES
Fingers and Pockets ..... 2 reels
Love and Rollers ..... 2 reels
Hearts and Hammers ..... 2 reels
At It Again ..... 2 reels
Professional Ethics ..... 2 reels
When Martin Gits Here ..... 2 reels
Ged, Ap, Napoleon ..... 2 reels
You'd Better Get It ..... 2 reels
Indigo Sunday ..... 2 reels
Why Worry? ..... 2 reels
Nothing to Think About ..... 2 reels
Take It Easy ..... 2 reels
EDGAR COMEDIES
Edgar Camps Out ..... 2 reels
Edgar the Explorer ..... 2 reels
Edgar's Country Cousin ..... 2 reels
Edgar's Feast Day ..... 2 reels
Get-Rich-Quick Edgar ..... 2 reels
Edgar's Little Saw ..... 2 reels
GOLDWYN-BRAY COMICS—LAMPOONS
Happy Hooligan in "Apollo" ..... 1 reel
Happy Hooligan in "Cupid's Advice" ..... 1 reel
Happy Holligan in "Happy Hoolidini" ..... 1 reel
Judge Rummy in "The Prize Dance" ..... 1 reel
Judge Rummy in "The Snappy Judgment" 1 reel
Happy Hooligan in "The Blacksmith" ..... 1 reel
Happy Hooligan in "A Romance of '76" .. 1 reel
Judge Rummy in "Why Change Your Husband?" ..... 1 reel
Happy Hooligan in "Doctor Jekyll and Mr. Zipp" ..... 1 reel
Judge Rummy in "Bear Facts" ..... 1 reel
Happy Hooligan in "Roll Your Own" ..... 1 reel
Judge Rummy in "Yes, Dear" ..... 1 reel
Happy Hooligan in "Oil" ..... 1 reel
Judge Rummy in "Too Much Pep" ..... 1 reel
GOLDWYN-BRAY PICTOGRAPHS
Tree-Top Concert Singers ..... 1 reel
The Island of the Mist ..... 1 reel
Through the Earth ..... 1 reel
What Is Your Body Worth? ..... 1 reel
A Paradise for Birds ..... 1 reel
Venice of the Orient ..... 1 reel
Action of the Human Heart ..... 1 reel
The Riveter ..... 1 reel
The Human Voice ..... 1 reel
Seein' Things on the Orinoco ..... 1 reel
Unshod Soldiers of the King ..... 1 reel
No Reg'lar Bird ..... 1 reel
Chemical Inspiration ..... 1 reel
Safe Combination ..... 1 reel
The City That Never Sleeps ..... 1 reel

One Clear Call

First National Photoplay in Seven Parts. Adapted From Frances Nimmo Greene's Novel. Scenario by Bess Meredith. Director, John M. Stahl. Running Time, Ninety Minutes.

CAST AND SYNOPSIS

Dr. Alan Hamilton, Milton Sills; Faith, Claire Windsor; Henry Garnett, Henry B. Walthall; Maggie Thornton, Irene Rich; Sonny Thornton, Stanley Goethals; Tom Thornton, William Marion; Colonel Garnett, Joseph Dowling; Mother Garnett, Edith Yorke; Phyllis Howard, Doris Pawn; Dr. Bailey, Donald MacDonald; Jim Ware's Daughter, Shannon Day; Yetta, Annette DeFoe; Starnes, Fred Kelsey; Jim Holbrook, Albert MacQuarrie; Toby, Nick Cogley.

Henry Garnett runs The Owl, a cafe and gambling house, in an Alabama town. His blind mother believes him dead, her husband having adopted this means of preventing her from knowing that their son is a social outcast. Dr. Alan Hamilton, a boyhood chum of Henry's, does not swerve in his friendship for him. Hamilton is much attracted by a patient who comes under his care at the hospital. She is a handsome young woman, with a colored nurse, and successfully conceals her identity. On leaving, she becomes a neighbor of Hamilton's sister. The physician learns that her first name is Faith. She confesses that she loves him, but that something which occurred in her past life has placed an impassable barrier between them. Henry Garnett seeks Hamilton's medical advice and is told that he is facing death. Hamilton insists on sticking by Henry despite the opinions of his townsmen. When the Ku Klux Klan raid The Owl, with the intention of lynching Garnett, they are induced to desist by Hamilton. Garnett confides in his friend that he was married, but that his wife, on being informed of his dissipated career, left him. He beseeches Hamilton to help find her. Later, Hamilton makes the astounding discovery that Faith is the missing wife. She is about to go to Garnett when Hamilton stops her. The next day Faith leaves town. Hamilton, disgusted with the double part he has played, begins drinking heavily. He is recalled to himself when an accident to his sister's little boy almost results fatally. The child's life is saved when Hamilton performs a dangerous operation on him. Faith returns to town with the intention of rejoining her husband. . In the meantime Henry becomes aware of the love borne by Hamilton for his wife. Faith goes to Henry, who receives her tenderly, but refuses to accept her sacrifice, saying that he has found a better way. When she leaves he takes poison and dies quietly. In the course of time Hamilton and Faith are united. Henry's mother still retains her unshaking belief in the nobility of her dead son.

The most significant fact about this picture is that it stretches over seven reels and yet—there isn't a superfluous inch of film in it. The feature which can hold an audience after the five-reel limit is passed must be composed of pretty good stuff—the one that can run ninety minutes without the least slackening of tension or loss of atmospheric appeal certainly belongs in the de luxe class of photoplays, and it is thus that *One Clear Call* registers. The picture is a veritable surge of emotionalism from beginning to end, a sort of symphony in minor chords played with unerring delicacy of touch on the spectators' heart strings, with never a false note to mar its harmony. Yet its intense pathos does not degenerate into bathos at any stage, the story is nothing if not human in its naturalness, the black sheep of the cast, you can scarcely mark him down as villain because his self-sacrificing finish atones so amply for past offenses—has something peculiarly attractive about him, while the hero, unlike most screen heroes, isn't perfection by a long shot, and you like him all the better on that account. The production is a credit to all concerned in its making, Director John M. Stahl has excelled himself in point of fine technique, the work of the star cast is delightful, the photography superb, and it will be strange if *One Clear Call* does not win golden opinions from the most critical patrons, besides piling up shekels in many box-offices.

Points of Appeal.—The keynote of the picture is sympathy—unstinted and merciful, running hand in hand with "the charity that covers a multitude of sins." The blind mother's love for her erring boy, a love which never falters and is left undisturbed by cruel revelations at the close, is never quite lost sight of amid the passion storm of events which engulfs the other characters, and despite the suicide of the ill-fated Henry Garnett, a climax is attained which leaves a cheerful impression behind. It is worth noting that the suicide in question is pictured without any unpleasant details, nor in the operation scene where Dr. Hamilton saves the child's life, is there any unnecessary insistence upon surgical realism.

Cast.—Henry B. Walthall has never done a better bit of character work than in his masterly portrayal of that pitiful example of wrecked manhood—Henry Garnett; Milton Sills gives a splendid performance in the role of Dr. Hamilton; Claire Windsor as Faith, Irene Rich as Maggie Thornton, Doris Pawn as Phyllis Howard and Edith Yorke as the blind mother, are perfect in their various parts. Mention should also be made of Annette DeFoe's forceful impersonation of Yetta, the colored girl, and Joseph Dowling as the stately old Colonel Garnett. The support is excellent.

Photography, Lighting, Direction.—There are many beautiful exterior views, with fine moonlight effects, the lighting is faultless, the continuity unbroken and the action smooth and speedy.

John Smith

Released by Selznick. Story and Direction by Victor Heerman. Cameraman, Jules Conjager. Length, 6,000 Feet.

CAST AND SYNOPSIS

John Smith, Eugene O'Brien; Mary Mason, Mary Astor; Martin Lang, Barney Sherry; Haynes, George Fawcett; Butler, William Ferguson; Cook, Vivian Ogden; Maid, Frankie Mann; Doctor, Warren Cook; Chauffeur, Tammany Young.

John Smith, unjustly forced to serve a sentence in prison, is finally released on probation. He takes the name of Hilliard and returns to the city and makes good in the office of Martin Lang. Realizing Hilliard's ability as a "fixer," he sends him to straighten out the domestic affairs at the home of Mrs. Lang, his aged mother. Hilliard is coldly received by the old lady and the servants, but in a short time his likeable personality wins them all over to his side and peace is restored in the home. Hilliard is made treasurer of a local charity organization, and from his picture in the papers some of his former associates recognize him and attempt to blackmail him into splitting the money. On the following morning the money is gone and the chauffeur has been murdered. Neither Mrs. Lang nor any of the servants believe Hilliard guilty, but inasmuch as he refuses to talk, fearing that his former record might be exposed, he is placed under arrest. At the trial Haynes, the probation officer to whom Hilliard has been reporting, produces the real criminals and thereby exonerates Hilliard without an expose. Haynes, delighted with the good showing that the young man has made and realizing that he is in love with Mrs. Lang's secretary, destroys all records pertaining to "John Smith" and informs Hilliard that the person who was "John Smith" is dead.

John Smith, featuring Eugene O'Brien, is one of the most pleasant bits of entertainment that one could wish for. It satisfies in every instance and seems to display the faculty of completeness in combining mystery, humor and pathos. For quite some space the picture moves in a more or less light vein and finally develops a tense murder mystery. The comedy is unusually good, thoroughly natural, and the sort that forces one to say "that reminds me of so-and-so." The fundamental qualities of the story are not always strictly original, but as a whole the picture has every element that tends to make up a satisfactory attraction.

Points of Appeal.—All of the characters in the story are drawn true to life and will find an instantaneous appeal with the audience. The touch of mystery that has been included suffices to bring about a big climax, with a court-room scene that is tense, and the culmination of a pleasant little romance. The simplicity of the plot and the very human way in which it moves is refreshing and somewhat of a relief from the heavier type of dramas.

Cast. — Eugene O'Brien rarely before has had a more pleasing role than he is given in *John Smith*. His work in this picture is of the highest quality and his many admirers will be thoroughly delighted with the production. The individual memers of the cast are good types and render excellent support.

Photography, Lighting, Direction.—All of the interiors have been well done and offer many pleasing backgrounds for the story. Exteriors are good and the lighting throughout skillfully handled. Continuity of the story is easily followed and very well directed.

GUIDE TO SHORT SUBJECTS—Cont'd

WID GUNNING, INC.

Moongold 3,175
Bear, Boy and Dog 2,053
Puppy Days 959
Robinson Crusoe Hours 966

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor)..... 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500

INDEPENDENT FILMS ASSN.

MAX ROBERTS COMEDIES
Why Change Your Mother-in-Law?..... ????
Shimmy Isle ..... ????
Absence Without Leave ..... ????

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four seasons (Nature Classic)..... 4 reels
THE GREAT AUTHORS (Series of 12)
John Greenlief Whittier..... 1 reel
Washington Irving ..... 1 reel
Edgar Allen Poe ..... 1 reel
James Russell Lowell ..... 1 reel
Nathaniel Hawthorne ..... 1 reel
Oliver Wendell Holmes ..... 1 reel
William Cullen Bryant ..... 1 reel
James Fenimore Cooper ..... 1 reel
Mark Twain ..... 1 reel
Walt Whitman ..... 1 reel
Ralph Waldo Emerson ..... 1 reel
Henry Wadsworth Longfellow ..... 1 reel
Official Urban Movie Chats of M. P. T. O. A. (Weekly) ..... 1 reel

METRO PICTURES CORP.

BUSTER KEATON COMEDIES
Convict 13 ..... 2 reels
One Week ..... 2 reels
The Scare Crow ..... 2 reels
Neighbors ..... 2 reels
The Haunted House ..... 2 reels
Hard Luck ..... 2 reels
The High Sign ..... 2 reels
The Goat ..... 2 reels

NATIONAL EXCHANGES, INC.

CHARLES RAY SERIES (20 Dramas).. 2 reels
Kineto Review Series (52 Releases)
KINETO REVIEWS—*The Living Book of Nature*
(See Issue of May 28, 1921, for First Series)
(See Issue of Oct. 29, 1921, for Second Series)
THIRD SERIES
Garden of the Gods..... 1 reel
The Science of the Soap Bubble..... 1 reel
Rio de Janeiro ..... 1 reel
Kentucky Thoroughbreds..... 1 reel
Hiking the Alps with the Boy Scouts..... 1 reel
Manhattan Life ..... 1 reel
Eccentricities of the Wasp and the Bee.... 1 reel
Fur and Feathers..... 1 reel
My Adirondacks Outing..... 1 reel
The Chemistry of Combustion..... 1 reel
The Victory Pageants..... 1 reel
The Delta of the Nile..... 1 reel
A Glimpse Into the Animal Kingdom..... 1 reel
KING COLE COMEDIES
Moonshiners ..... 2 reels
Strikes to Spare..... 2 reels
Bars and Stripes..... 2 reels
Jazz Babies ..... 2 reels
A Fresh Start ..... 2 reels
Shimmy Jim ..... 2 reels
General Nuisance ..... 2 reels
NATIONAL COMEDIES
Wanted—A Girl ..... 2 reels
A Million—More or Less..... 2 reels
SERIAL
The Great Reward (Francis Ford and Ella Hall) ..... 15 Episodes

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of May 7
Shot Into Space (Go Get 'Em Hutch No. 5) 2 reels
Days of Old (Snub Pollard)..... 1 reel
The Eternal Triangle (Aesop Fable).....⅔ reel
Follow the Crowd (Lloyd reissue)..... 1 reel
Vengeance Is Mine (Irene Castle reissue).. 3 reels
Week of May 14
Under the Avalanche (Go Get 'Em Hutch No. 6) ..... 2 reels
Light Showers (Snub Pollard)..... 1 reel
The Model Dairy (Aesop Fable).....⅔ reel
Swing Your Partners (Lloyd reissue)..... 1 reel
Ruler of the World (reissue)..... 3 reels
Week of May 21
On Danger's Highway (Go Get 'Em Hutch No. 7) ..... 2 reels
Do Me a Favor (Snub Pollard)..... 1 reel
Love at First Sight (Aesop Fable).....⅔ reel
Why Pick on Me? (Lloyd reissue)..... 1 reel
The Cry of the Weak (reissue)..... 3 reels
Week of May 28
The Broken Life Line (Go Get 'Em Hutch No. 8) ..... 2 reels
The Movies (Snub Pollard)..... 1 reel
The Hunter and His Dog (Aesop Fable)..⅔ reel
Ask Father (Lloyd reissue)..... 1 reel
A Daughter of the West (Marie Osborne reissue) ..... 3 reels
Week of June 4
Under the Cauldron (Go Get 'Em Hutch No. 9) ..... 2 reels
Punch the Clock (Snub Pollard)..... 1 reel
The Dog and the Wolves (Aesop Fable)....⅔ reel
Nothing But Trouble (Lloyd reissue)..... 1 reel
Kidder & Ko (Bryant Washburn reissue).. 3 reels
Screen Snap Shots No. 1..... 1 reel
Week of June 11
Nanook of the North..... 6 reels
The Edge of the Roof (Go Get 'Em Hutch No. 10) ..... 2 reels
Strictly Modern (Pollard Comedy)..... 1 reel
The Maid and the Millionaire (Aesop Fable)⅔ reel
Week of June 18
The Air Line Route (Go Get 'Em Hutch No. 11) ..... 2 reels
Hale and Hearty (Pollard Comedy)..... 1 reel
The Farmer and His Cat (Aesop Fable)....⅔ reel
The Silver Girl (Frank Keenan reissue).... 3 reels
Screen Snapshots No. 2..... 1 reel

PIONEER FILM CORP.

THE FACTS AND FOLLIES SERIES
Babies in Bearskin ..... 1 reel
Call Me Daddy ..... 1 reel
Down Beside the Seaside..... 1 reel
Knockout Maggie ..... 1 reel
Professor Was Right ..... 1 reel
Running Romeos ..... 1 reel
Two's Company ..... 1 reel
Young Ideas ..... 1 reel
Luke McLuke's Film-osophy, each.....½ reel
PEEP INTO THE FUTURE (series of 6) 2 reels
THE SONNY SERIES, each..... 2 reels
SERIALS
The Hope Diamond Mystery ..... 15 Episodes
The Mystery Mind ..... 15 Episodes

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

TRIART PICTURES, INC.

(Released through Hodkinson)
The Beggar Maid ..... 2 reels

UNIVERSAL FILM MFG. CO.

CENTURY COMEDIES
A Dark Horse (Sally, the Human Horse, and Charles Dorety) ..... 2 reels
No Brains ..... 2 reels
Cheerful Credit (Brownie, the Wonder Dog) 2 reels
Red Hot Rivals (Lee Moran)..... 2 reels
Sic 'Em Brownie (Brownie the Wonder Dog) ..... 2 reels
Off His Beat (Harry Sweet)..... 2 reels
The Little Rascal (Baby Peggy)..... 2 reels
Speed 'Em Up (Harry Sweet)..... 2 reels
Ten Seconds (Lee Moran)..... 2 reels
Horse Tears (Queenie, the Human Horse).. 2 reels
Live Wires (Queenie, the Human Horse).. 2 reels
Apartment Wanted (Lee Moran)..... 2 reels
You and Me (Century Comedy Kids).... 2 reels
JEWEL COMEDIES
"P. D. Q." (Lee Moran)..... 2 reels
Roman Romeos (Lyons-Moran)..... 2 reels
A Monkey Movie Star ..... 2 reels
Robinson's Trousseau (Lee Moran)..... 2 reels
A Monkey Bell-Hop ..... 2 reels
Three Weeks Off (Lee Moran)..... 2 reels
JEWEL (COLLIER SERIES)
The Leather Pushers No. 1..... 2 reels
The Leather Pushers No. 2..... 2 reels
The Leather Pushers No. 3..... 2 reels
The Leather Pushers No. 4..... 2 reels
The Leather Pushers No. 5..... 2 reels
The Leather Pushers No. 6..... 2 reels
TED RIDER SERIES (Leonard Chapman)
The Girl and the Law (No. 2)..... 2 reels
Big Stakes (No. 3)..... 2 reels
When the Devil Laughed (No. 4)..... 2 reels
The Forest Runners (No. 5)..... 2 reels
The Timber Wolf (No. 6)..... 2 reels
SERIALS
The Dragon's Net ..... 15 Episodes
King of the Circus (Eddie Polo)..... 18 Episodes
The Diamond Queen (Eileen Sedgwick) 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo)..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord)..... 18 Episodes
The Secret Four (Eddie Polo)..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 2 reels
The Adventures of Robinson Crusoe (Harry Myers) ..... 2 reels
Perils of the Yukon (Wm. Desmond) 18 Episodes
STAR COMEDIES
Beware! ..... 1 reel
A Movie Mix Up..... 1 reel
The Minute Man ..... 1 reel
A Golf Insect ..... 1 reel
Society Sailors ..... 1 reel
Taking Things Easy ..... 1 reel
Loose Nuts ..... 1 reel
The Gay Deceiver ..... 1 reel
A Shaky Family Tree..... 1 reel
His Prehistoric Blunder (Roy Atwell)..... 1 reel
Easy to Cop (Neely Edwards)..... 1 reel
Should Watchmen Sleep (Neely Edwards).. 1 reel
Cured by Radio (Roy Atwell)..... 1 reel
High Fliers (Neely Edwards)..... 1 reel
All Balled Up (Roy Atwell)..... 1 reel
Society Hoboes (Neely Edwards)..... 1 reel
A Spirited Affair (Roy Atwell)..... 1 reel
UNIVERSAL SERIES
A Battle Against Odds (Eddie Polo)..... 2 reels
Cyclone Smith's Vow (Eddie Polo)..... 2 reels
Square Deal Cyclone (Eddie Polo)..... 2 reels
The Yellow Streak (Eddie Polo)..... 2 reels
The Heritage of Hate (Eddie Polo)..... 2 reels
A Ride for a Rancho (Eddie Polo)..... 2 reels
WESTERN RAILROAD DRAMAS
Treacherous Rival (Laura LaPlante and Percy Pembroke) ..... 2 reels
The Verdict (Eddie Polo)..... 2 reels
The Big Ranger (Laura La Plante and Elmo Lincoln) ..... 2 reels
Squarin' It (Neal Hart)..... 2 reels
The Getaway ..... 2 reels
A Guilty Cause (Tom Santschi)..... 2 reels
Never Let Go (Reginald Denny) Northwest Mounted Drama ..... 2 reels
It Is the Law (Tom Santschi)..... 2 reels
Seeing Red (Tom Santschi)..... 2 reels
Plain Grit (Reginald Denny)..... 2 reels
Daring Dangers (Tom Santschi)..... 2 reels
Go Get 'Em Gates (Art Acord)..... 2 reels
Two Men (Tom Santschi)..... 2 reels
Ridin' Through (Art Acord)..... 2 reels
INTERNATIONAL NEWS
(Issued Every Monday and Thursday)

VITAGRAPH

BIG V SPECIAL COMEDIES
A Parcel Post Husband..... 2 reels
Fists and Fodder ..... 2 reels
Footprints ..... 2 reels
He Laughs Last ..... 2 reels
Springtime ..... 2 reels
The Laundry ..... 2 reels
LARRY SEMON COMEDIES
The Bell Hop ..... 2 reels
The Sawmill ..... 2 reels
The Show ..... 2 reels
JIM AUBREY SERIES
The Riot ..... 2 reels
The Applicant ..... 2 reels
The Messenger ..... 2 reels
The Charmed Life ..... 2 reels
SERIALS
Hidden Dangers (Joe Ryan, Jean Page) 15 Episodes
The Veiled Mystery (Antonio Moreno) 15 Episodes
The Silent Avenger (William Duncan) 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson) ..... 15 Episodes
Breaking Through ..... 15 Episodes

The Storm

Universal-Jewell Attraction. Released by Universal Pictures Corp. From George Broadhurst's Stage Production by Langdon McCormick. Directed by Reginald Barker. Scenario by J. G. Hawks. Cameraman, Percy Hilburn. Running Time Approximately One Hour and Thirty Minutes.

CAST AND SYNOPSIS

Dave Stewart, Matt Moore; Burr Winton, House Peters; Jacques Fachard, Josef Swickard; Manette Fachard, Virginia Valli; Nanteeka, Frank Lanning; Sergeant, Gordon McGee.

Dave Stewart from the East prepares to spend the winter with his friend, Burr Winton, a woodsman, in the wilderness of the great Northwest at the latter's cahin. To them comes Manette and her father, who has been wounded en route. The girl's father dies and leaves her to the care of Burr, whom he asks to take her to the convent. The coming of the winter snows blocks the pass, and the girl is compelled to remain in the cahin with the two men until spring. But before the warmer weather comes they have both fallen in love with her, and these two men, who were formerly the staunchest of friends, become the hitterest of enemies. Manette favors Burr, and Dave resorts to treachery to convince the woodsman that the girl does not love him. Their supply of food being nearly exhausted Burr undertakes the dangerous trip ahead to replenish their stock. He runs into a hig forest fire and returns to help Manette and Dave to escape the flames. When they reach safety Dave realizes how cowardly he has acted and confesses the truth to Burr, and upon the arrival of the Indian guide returns to civilization and leaves the two lovers there awaiting the coming of the priest.

One of the finest pieces of motion picture art that has ever been exhibited on the American screen is *The Storm*. The theme is bigger than most stories of this sort and is packed full of real human interest every minute. It is somewhat unusual in that both of the male leads are familiar heroes and to many of the people who have not had the opportunity of seeing the stage play this point will afford keen interest as to the final outcome of the romance that goes through the story. There are numerous thrills scattered about and splendid acting, done in magnificent outdoor settings, all tend to make this one of the finest attractions obtainable.

Points of Appeal.—Much of the charm that was gained so effectively on the stage by the French-Canadian accent has been preserved in thorough keeping with the story by the use of subtitles in dialect. They are, however, never overdone and always strictly "readable." The picture possesses wholesome value as a real entertainment of merit and from every angle should prove most satisfying to any audience.

Cast.—House Peters as Burr Winton and Matt Moore as Dave Stewart both give performances that are highly pleasing and convincingly done in detail. Virginia Valli, as Manette the little French-Canadian girl, proves her capabilities as an actress. The intermittent support by other members of the cast is adequate.

Photography, Lighting, Direction.—The photography has been masterfully done and affords some artistic shots that are real scenic gems. Interiors and lighting effects are good. The forest fire is a bit of photography that will long be remembered. Direction excellent.

The Half-Breed

Oliver Morosco Production Released by First National. From the Play of the Same Name by Oliver Morosco. Cameraman, Charles Clarke Hutchison. Directed by Charles Taylor. Length 5484 Feet.

CAST AND SYNOPSIS

Delmar Spavinaw, Wheeler Oakman; Doll Pardeau, Ann May; Evelyn Huntington, Mary Auderson; Ross Kennion, Hugh Thompson; Dick Kennion, King Evers; Judge Huntington, Joseph Dowling; The Snake, Lew Harvey; Juan Del Rey, Nick F. De Ruiz; Isahelle Pardeau, Leela Lane; Leon Pardeau, Sydney DeGrey; Marianne, Eugenia Gilbert; John Spavinaw, Carl Stockdale; Mary, Evelyn Selhie; Nanette, Dorris Deane; Hops, Albert S. Lloyd; Kito, George Kuwa.

Evelyn Huntington, daughter of Judge Huntington, has two suitors—one, Ross Kennion, a widower with one child, and the other Delmar Spavinaw, who despite his polish and education remains a half-hreed in the eyes of the Western whites. Kennion owns land from which Spavinaw's mother is ordered to leave. The rights of Government concessions are disregarded. Evelyn, at school, confides to her friend, Doll Pardeau, her fascination for the half-hreed. At vacation they go to the Huntington ranch, where Kennion and Spavinaw have also come. Spavinaw arranges an elopement with Evelyn, hut Doll, knowing that Evelyn really loves Kennion, insists that she cancel this arrangement. When Judge Huntington finally decides to evict the squaw the Indian blood comes uppermost in the half-breed. With Juan Del Rey, a cattle rustler, he plans revenge. Through an amhuscade Kennion is wounded. The title to the land is stolen and turned over to Spavinaw, who orders a raid that night on Huntington's cattle. He himself goes to kidnap Kennion's young son, and on his arrival there finds Evelyn and is ahout to capture her also, when the approach of the sheriff forces him to flee. He meets Doll, lost in the ranges, and she hinds his wounds. She also confesses her love for him, and together they escape over the border.

Taken from the stage play of the same name, *The Half Breed* offers a rather glorified melodrama of the West. The production has been well handled and an ample supply of thrills and suspense has been generally maintained throughout the picture. There is a fault, however, of seemingly crowding too much into the story and by thus overburdening the spectator there are times when the interest is allowed to drag. It is the type of story that revives itself, though, very readily and should manage to please in a locality where the audience is partial to films of this sort.

Points of Appeal.—The story embraces two romances and both come to a close in apparently the only possible way that serves best to satisfy the onlookers. There is an interesting bit of fun contributed by the two children in the hotel scene. The question of intermarriage, of course, has its pros and cons and stimulates interest along with other problems pertaining to the Indians.

Cast.—Wheeler Oakman, as Delmar Spavinaw the half-breed, gives a good performance but is not convincing in his make-up. Mary Anderson and Ann May, the two female leads, are good. Hugh Thompson as Ross Kennion is an acceptable hero. Joseph Dowling has formerly had much better opportunities in which to display his talents.

Photography, Lighting, Direction.—Some good Western exteriors have been used in this production. The interiors are good and agreeably supplied with light. Direction O. K.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
High-Gear Jeffrey (William Russell)	5,000*
Youth's Melting Pot (Mary Miles Minter)	5,000*
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

They're Off (Peggy O'Day)	5,000*
Thundering Hoofs (Peggy O'Day)	5,000*
Threads of Destiny (Bessie May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
The Love Call	5,000*
The Girl of My Dreams	5,000*

ARROW FILM CORP.

Chain Lightning (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerber)	4,505

ARTCLASS PICTURES CORPORATION

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Rounding Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kidd (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTION, INC.

AMALGAMATED SERIES	
Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizma)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL. GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????
RICHARD TALMADGE SERIES	
The Unknown	5,000*
Taking Chances	5,000*
The Cub Reporter	5,000*
Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*
FRANKLIN FARNUM SERIES	
When East Comes West	5,000*
Smiling Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700

*Approximately

JANS PICTURES, INC.

	Footage
Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	5,000*
Annabel Lee (All Star Cast)	5,000

J. W. FILM CORPORATION

The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
Bear Hunt on Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Belle Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powers)	7,000*
Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr. Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytell)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*
JOSEPH MOORE AND EILEEN SEDGEWICK SERIES	
Problem Eternal	5,000*
False Brands	5,000*
The Wolf Pack	5,000*
CLARA KIMBALL YOUNG SERIES	
The Rise of Susan	5,000*
Marriage à la Carte	5,000*
Yellow Passport	5,000*
Feast of Life	5,000*

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison)	5,000*

SECOND NAT'L PICTURES CORP.

David and Johnathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES	
So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlingham Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Curtains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTERN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*
NEW SERIES	
Partners of the Sunset (Alene Ray)	5,000*
Lady Luck (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novelty)	2 reels

ARROW FILM CORP.

SERIALS	
Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes
CRUELYWED COMEDIES	
Husband & Strife	2 reels
EDDIE LYONS COMEDIES	
Why Not Now?	2 reels
Follow Me	2 reels
REGGIE MORRIS COMEDIES	
The Janitor's Wife	2 reels
BROADWAY COMEDIES—MORRIS SCHLANK PROD.	
But a Butler	2 reels
MIRTHQUAKE COMEDIES (Prod. by Eddie Lyons)	
Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORPORATION

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM—12 Westerns	2 reels
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Exposé of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels

EXPORT AND IMPORT

SERIAL	
The Jungle Goddess (Elinore Field and Turman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM BOYS COMEDIES (2 reels each)	
CHESTER COMEDIES (2 reels each)	
JOE ROCK COMEDIES (1 reel each)	
SCREEN SNAPSHOTS (1 reel each)	
MONTY BANKS COMEDIES (2 reels each)	
SERIALS	
Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No. 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kineto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS	
Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*
COMEDIES	
Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a Week	500*

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel
NEWSPAPER STORIES	
Featuring. Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES	
Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES	
Fire! Fire!	2 reels
Take a Tip	2 reels

The Top of New York

Paramount Photoplay in Five Parts. Author, Sonya Levien. Scenario by George Hopkins. Director, William D. Taylor. Cameraman, James Van Trees. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Hilda O'Shaunnessey, May McAvoy; Emery Gray, Walter McGrail; Micky O'Shaunnessey, Pat Moore; Gregory Stearns, Edward Cecil; Mr. Isaacson, Charles Bennett; Susan Gray, Mary Jane Irving; Mrs. Brady, Carrie Ward; Mr. Brady, Arthur Hoyt.

Hilda O'Shaunnessey works in the Toy department of the Bon Ton store and also plays the part of an animated doll in a big Christmas display. She is anxious to save money enough to send Mickey, her crippled little brother, where he will receive medical care. Micky spends most of his time on the roof of his tenement home. Across the way, in a roof bungalow, lives a young artist, Emery Gray, a widower, with his little girl, Susan. The boss of the Bon Ton makes advances to Hilda and asks her what she wants for a Christmas present. She tells him she would like a fur coat. She gets the coat, which she pawns for five hundred dollars and promises to meet Stearns, the boss, next night in front of the house. On Christmas Eve Hilda dances for Mickey in her doll costume and he is sent to the hospital. She goes to the roof, intending to leap to her death, so that Stearns will find her in front, as she promised. But Emery appears and saves her. Stearns, impatient, comes to the roof. Emery recognizes him as the man who wrecked his home and thrashes him. Hilda becomes little Susan's new mother.

There is nothing extraordinarily original about the plot of this picture, which offers the "poor but honest and beautiful working girl pursued by a wealthy chap with evil intentions" for its heroine, a type with which movie fans are extremely familiar. But the subject matter is so well handled by the director, the late William D. Taylor, and cleverly acted by a capable cast of players, that there is no hitch in the action and one's interest in the fortunes and misfortunes of pretty Hilda O'Shaunnessey doesn't peter out before her final triumph over adverse fate and snaring of a perfectly good husband. *The Top of New York* is likely to win favor with that large class of film patrons who are keen on sentiment served up in generous measure, with villany defeated and virtue properly victorious.

Points of Appeal. — A telling contrast is achieved by the introduction of Hilda in her doll dancing costume, with the drab surroundings of her slum home for a drab background. The heroine gains plenty of sympathy in her brave struggle against poverty and the desperate measure she adopts in order to obtain funds to provide for her little crippled brother, and the cheerful climax which follows the thrashing of the "bad man" in the case by her lover gives universal satisfaction.

Cast.—There is no fault to be found with May McAvoy's work in the leading role, her "Hilda" is a charming little person and pleasingly natural. But just why her fascinating brunette beauty should be disfigured by the wearing of a blonde wig is a screen problem difficult of solution. Walter McGrail plays the part of the artist lover, giving a well-balanced, appealing performance; Edward Cecil furnishes an impressive character sketch of the would-be seducer, Stearns; little Pat Moore, is a pathetic figure as the cripple, Micky, and the support is adequate.

Photography, Lighting, Direction.—The camera work throughout is of the best quality, the roof and tenement views are realistic and good lighting prevails. The action moves swiftly and the continuity is unbroken.

They Like 'Em Rough

Metro Photoplay in Five Parts. Author, Rex Taylor. Director, Harry Beaumont. Cameraman, John Arnold. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Katharine, Viola Dana; Richard Wells, Jr., William E. Lawrence; Richard Wells, Sr., Hardee Kirkland; Mrs. Wells, Myrtle Richell; Waddie, Colin Kenny; Grogan, Steve Murphy; Kelly, Walter Rodgers; La Grande, Burton Law; Pete, W. Bradley Ward; Dr. Curtis, Knute Erickson; Mrs. Curtis, Elsa Lorimer.

Katharine Trowbridge, orphan, living with her aunt and uncle, is peculiarly headstrong and always rebels against her guardian's wishes. Consequently, because they desire a marriage between her and Lucien Weathersbee, they pretend to oppose the match, knowing that the girl will be all the more likely to wed him. But Katharine accidentally discovers that she is being tricked. In a temper she leaves home with the determination of marrying the first man who will have her. She meets a big, bearded lumberman, offers him a hundred dollars to marry her and he accepts. The ceremony is performed by a justice of the peace. Katharine intends to leave her husband immediately, but he forces her to accompany him into the mountains to a logging camp, where he is boss. Katharine is unaware that he is really Dick Wells, a former suitor. Katharine is compelled to cook and make herself generally useful. Among the camp hands, Kelly, an agitator, is stirring up trouble. Dick runs Kelly and two of the latter's pals out of the camp. Katharine escapes but falls into the hands of Kelly's gang. Dick's father arrives, with his wife and Katharine's uncle and aunt. Dick trails Kelly and rescues Katharine after a savage fight, during which his face is slashed by a knife. When the doctor dresses the wound and Dick's heard is removed Katharine recognizes him. He apologizes for his rough treatment of her, but Katharine replies that she likes 'em rough and has learned to love him.

This is good comedy drama, a lively mixture of humor and melodrama, spinning along at a rattling clip, things happening so swiftly that the spectators haven't time to begin analyzing the plot and determining whether it is convincing or absurd. The main fact is that the picture is very entertaining. and nobody is likely to worry over the vexed problem of the likelihood of a heroine yielding to caveman methods as she does in the present instance. And as a matter of record, the said heroine is none too gentle herself at times, and despite her diminutive size, appears quite capable of paying back the aggressive lover in his own coin, if given a fair chance. There is plenty of fun and not a few original situations, with satisfactory thrills, in *They Like 'Em Rough*, and the feature gives every indication of proving a valuable box-office asset.

Points of Appeal.—One of the most amusing scenes is that in which Katharine, who is more than a bit of a vixen, makes her debut unwillingly in the logging camp, attired as befits a fair fashion flower and forming a strong contrast to her rough surroundings. Dick Wells's troubles with agitator Kelly and the latter's scheming pals, and his vigorous methods of dealing with the rebels, win favor for the hero at once, and the fight in which he saves Katharine from her abductors is extremely realistic. Katharine's recognition of her former admirer and present husband brings about a happy and pleasing climax.

Cast.—Viola Dana enters thoroughly into the spirit of her role and plays Katharine with immense dash and dramatic artistry. Her keen sense of humor was never displayed to better advantage than in the episodes where she is for once compelled to bow to the force of circumstances and a stronger will than her own. William Lawrence is excellent as Dick Wells, the masterly lover.

Photography, Lighting, Direction.—There are many impressive exteriors, the forest and mountain scenery is beautifully filmed and the lighting faultless. Even continuity and fast action distinguish the entire production.

FIRST RUNS ON BROADWAY

Their Presentation and Press Comments by Various New York Dailies

Week of June 18

RIVOLI

OVERTURE—"Masaniello" (Auber).
SCENIC—*Picturesque New York* (Urban Kineto Review).
'CELLO SOLO—Berceuse from "Jocelyn" (Godard).
RIVOLI PICTORIAL.
PROLOGUE.
FEATURE—*The Top of New York* (Paramount).
BALLET—"Second Hungarian Rhapsody."
COMEDY—Lloyd Hamilton in *Poor Boy.*

Press Comments

Herald.—Is a typical Cinderella story, with all the charm and irresistible appeal of such a story, and to be taken just as seriously. *American.*—There is some good photography. There is also some excellent acting. Nearly everything is good except the story, and that is a typical picture story, designed for easy understanding. *Tribune.*—The whole thing is obviously false and unbecoming as the blonde wig which the beautiful and sincere young actress, May McAvoy, is forced to wear in her characterization. *Telegram.*—May McAvoy has a charming role. Miss Levien wrote the story and brought to it her intimate knowledge of the big city. *Times.*—Is an excessively long and stereotyped story. *Journal.*—St. Nicholas and Christmas cheer are the real inspirations of a somewhat old-fashioned photoplay. *Sun.*—Is a typical sob story. Nothing more could be asked in the way of settings and the acting is satisfactory. May McAvoy disports herself in a blond wig and makes an adequate "poor woikin' girl." *World.*—Christmas, with all its joys and heartaches, is dragged in, just to add to the already overworked heart interest. One of those things the feminine film-goer will describe as "Oh, it's the sweetest little film story. I cried all the way through it and had a perfectly wonderful time." The music, however, will serve to cheer you up a bit.

STRAND

OVERTURE—Selections "La Forza Del Destino" (Verdi).
STRAND TOPICAL REVIEW.
VIOLIN SOLO—"Carmen Fantasie" (Bizet-Hubay).
FEATURE—*One Clear Call* (First National).
COMEDY—Harold Lloyd in *Be My Wife* (Pathe).
ORGAN SOLO.

Press Comments

Times.—There is some excellent direction, a good deal of remarkably good acting and material for a dramatic story. But the photoplay lacks unity. *World.*—But for the acting of Henry P. Walthall, Milton Sills and Claire Windsor, it would be not quite an average photodrama. There are several situations that tighten the throat. *Herald.*—On the whole the picture has some fine material mixed with dross and possessing almost everything up to the minute besides the Klansmen. *American.*—Heart interest is what John M. Stahl evidently sought when he produced *One Clear Call,* and he surely got it. The picture is one of the most interesting of the kind presented in a long while. *Tribune.*—The nicest thing about it is that it has Claire Windsor in it. *Telegram.*—If the success of a motion picture can be measured by audience response, *One Clear Call* ranks with the best. *World.*—Walthall has one of the best screen parts he has played since his great work in *The Birth of a Nation. Sun.*—The picture presents some interesting glimpses of present-day life in the South, and will appeal to those who like their triangle plays well done. *Journal.*—Possesses an extremely interesting plot, elaborated with vivid incident, and thrills are stirred frequently. It is a story of human folk and the struggle between what people desire and what they know is right.

RIALTO

OVERTURE—Selection from "I Pagliacci."
SCENIC—*That's Nature for You* (Post Nature) (Paramount).
SOPRANO SOLO—"The Melody of Love."
RIALTO MAGAZINE.
ORGAN RECITAL.
MUSIC FILM—*Javanese Dance.*
FEATURE—*South of Suva* (Paramount).
COMEDY—Harold Lloyd in *An Eastern Westerner* (Pathe).

Press Comments

Herald.—The scenery in this case is very good and well worth several exclamation points. It is not the authentic background being made to order in Los Angeles, but it seems more real than the story. *American.*—Several situations are ingenious, others are amusing and not a few are picturesque after the fashion adopted by the people of the tropics. *Telegram.*—Mary Miles Minter in the most dramatic film play of her career. *Journal.*—Worth seeing if only for the graphic representation of tropical scenes, life and pursuits. Nothing especially new in the story, but there are compensations even in meeting and seeing some melodramatic situations that defy time. *Globe.*—An unusually good story, remarkably well directed and acted. It is a moving picture that moves. Mary Miles Minter, playing the leading role, is at her best and she is ably supported by an almost perfect cast. *Sun.*—The atmosphere is excellent. Contains numerous complications and thrills and the photoplay is quite entertaining. Mary Miles Minter is pretty and charming. *World.*—Mary Miles Minter would be fair to look upon whether she was planted in Iceland or the Antartic. And so, given a South Sea background, plenty of shredded wheat clothes and puffed rice atmosphere, little M. M. M. gives a fair account of herself in her latest picture.

CAPITOL

Unit. No. 1. OVERTURE—"William Tell" (Rossini).
Unit No. 2. DIVERTISSEMENTS—
(a) "Scarf Dance" (Chaminade).
(b) "Schon' Rosmarin" (Kreisler).
Solo—Fredric Fradkin, Concertmaster.
(c) Duet, "Auf Wiedersehn," from "The Blue Paradise."
Unit No. 3. CAPITOL NEWS.
Unit No. 4. CONTRALTO SOLO—"O Pretre de Ball" (Meyerbeer).
Unit No. 5. FEATURE—*The Storm* (Universal-Jewel).
Unit No. 6. ORGAN RECITAL.

Press Comments

World.—One of the greatest works of screen art of the year. Paeans of thanksgiving are due Reginald Barker, director, and the three principals of the cast of six, Virginia Valli, House Peters and Matt Moore. They have produced one of the classics of the cinema. *Herald.*—From the very start the story keeps moving, never letting the spectator get the jump on it. The story proceeds with scarcely any exaggerated posturing by the principal trio. *American.*—All the elements of violent melodrama are in *The Storm,* but they are scattered through too many feet of film to be fully effective. *Telegram.*—In many respects, notably the fire and storm scenes, the picture version surpasses the stage play with its impressive and inspiring wood and mountain country. Is the feature of the excellent program at the Capitol Theatre this week. *World.*—There is somewhat of a thrill in the big fire scene; there always has been and there always will be. *Sun.*—Fans the flame of passion into an impressive, roaring conflagration. While it is melodrama of occasionally hackneyed type, it has enough thrills to satisfy the most critical. *Globe.*—Pictorially *The Storm* is all that its name implies. In theme and substance of idea this picture is average or, possibly, below. In mounting and acting it is superior. *Journal.*—Must be given a high place among the season's attractions on the screen. When the shears are run through the film * * * this picture will be materialy improved.

THEATRE EQUIPMENT DIRECTORY NUMBER

EXHIBITORS TRADE REVIEW

Vol. 12 No. 6

July 8, 1922

Price 25 cts.

41 Great Paramount Pictures №4

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BETTY COMPSON in "The Bonded Woman"
MAY McAVOY in "The Top of New York"
"The Loves of Pharaoh," Lubitsch Production

PUBLIC LIBRARY JUL 10 1922 LOS ANGELES

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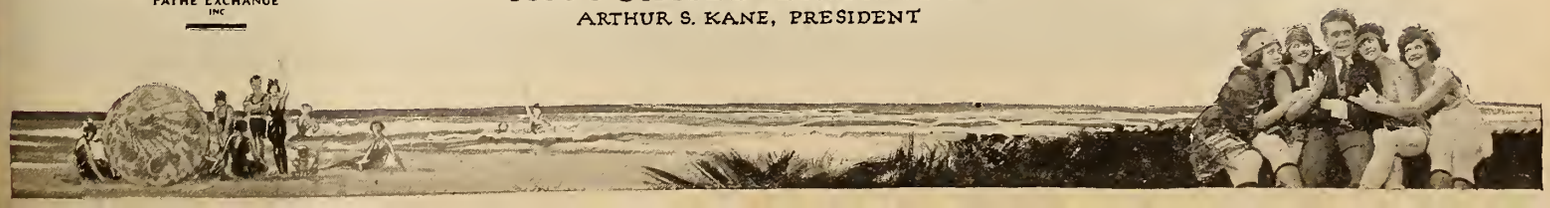

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Eight reels of Storm and Sunshine. Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's play. Directed by Sidney A. Franklin.

Oliver Morosco
presents his
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"The Half Breed"

A story of tradition's barrier and how he smashed it. The play that has been road showed all over the country and is known to everyone. With Wheeler Oakman.

Buster Keaton
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One of Keaton's funniest comedies and well worth featuring on your program—a sure hot weather winner. Written and directed by Buster Keaton and Eddie Cline. Open Market.

Marshall Neilan
presents his latest
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"Fools First"

With Clair Windsor, Richard Dix and Claude Gillingwater. Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post.

Anita Stewart
presented by
Louis B. Mayer in
"Rose o' the Sea"

From the book by Countess Barcynska and directed by Fred Niblo, director of "The Three Musketeers." A thrilling tale of the wrecks of the sea—and of society.

"One Clear Call'
presented by
Louis B. Mayer in
The John M. Stahl Production

A gripping tale of masked avengers in a wild night ride. From the book by Frances Nimmo Greene and directed by John M. Stahl.

Mack Sennett
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latest 2-reel fun maker
"Gymnasium Jim"

A comedy that will keep your patrons roaring from start to finish. With Billy Bevan and Mildred June. Directed by Roy Del Ruth. Open Market.

Constance Talmadge
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One of the fascinating comedienne's most sprightly pictures. Adapted by Frances Marion from "The Divorcee" by Edgar Selwyn and directed by Sidney A. Franklin.

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presented by
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The most beautiful woman of the screen in an interesting story of domestic tangles. Story and scenario by Violet Clarke and directed by Chet Withey.

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A thrilling story of the sea and a smuggling ship commanded by a girl. Adapted and personally directed by Allen Holubar from the story by Harvey Gates.

Hope Hampton
presented by
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The beautiful star in a picture suggested by Fannie Hurst, author of "Humoresque."

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presents his latest big picture for First National. Suggested by Hugh MacNair Kahler's story in The Saturday Evening Post.

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EXHIBITORS TRADE REVIEW

The New Day in the Industry

By L. W. BOYNTON

TO theatre owners and managers throughout the country—and this issue of Exhibitors Trade Review reaches them all—there are two recent developments of supreme importance.

The first is: a definite constructive movement, under the leadership of Mr. Hays, for enlisting the active co-operation of the public toward the industry.

The second: progress in the solution of business problems that have burdened exhibitors, producers and distributors for years.

Taken together, these two herald a new day. They are the realization in action of "Confidence and Co-operation," which began as a happy phrase and is now a living thing in this industry.

On the side of public relations, the record is brief but inspiring. In the few short months since Mr. Hays entered the industry he has appeared before such representative bodies as the publishers of America, the General Federation of Women's Clubs and invited delegates from fifty of the great civic organizations of the country. The program he has formulated appeals to them all. It is shot through with his irresistible sincerity and enthusiasm and it gets a real hearing for the industry in high places—something that had never happened before, but had to happen if the motion picture business was to go on.

What does this mean, specifically, for the exhibitor? Why, it means that the powerful influences in this country—influences that have been mostly indifferent or hostile—are gradually being won over. Not a

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EXHIBITORS TRADE REVIEW

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EXHIBITORS TRADE REVIEW, Inc., also publishes quarterly, INTERNATIONAL CINEMA TRADE REVIEW, in six languages, in the interest of assisting the motion picture industry of the United States in successfully exploiting and merchandising its products throughout all foreign countries where a potential market exists.

A Record in Motion Picture Journalism

Every Photoplay Theatre in the United States and Canada Receives a Copy of This Issue of Exhibitors Trade Review.

community in the nation but will feel the effect. So far as the boxoffice goes it is our notion that every time Mr. Hays makes an address he is winning new patrons for the picture theatre—and patrons with real influence. He is cutting the ground from underneath the professional censorship advocates by going out and taking the public into his confidence, showing it that the producers are putting higher standards into effect, convincing it that the industry is entitled to consideration and co-operation.

Paralleling this vitally important work is the active movement for pictures of the highest moral and artistic standards. Instructions to this effect have been sent to all the studios represented in the Hays membership and it is perfectly logical to assume that concerns not members of the Hays organization will fall in line as a matter of course, if they have not done so already.

What exhibitor is there who would not welcome with open arms an aroused public opinion keenly favorable to his business; highly sympathetic toward his theatre; vitally interested in seeing it made a real part of community life?

If that comes about—and we firmly believe it will—is there anybody who cannot see greater prosperity for the whole industry?

With reference to the situation within the picture field itself, steady progress is being made. In recent weeks—for the first time—exhibitors, producers and distributors have sat around the table and discussed the equitable contract, film rentals and kindred problems. All the knots that the years have tied in the dealings of the branches of the industry, one with another, cannot be cut in a day or a week. There is no royal road to the solution of difficulties in a business as complicated as this.

But the start has been made. The impressive thing is that the different elements are actually taking counsel with each other. The spirit of negotiation that leads to "Confidence and Co-operation"—maybe it is the other way around—is in the air. Clearly, a new day is dawning.

Elsewhere in this issue we present a letter from Mr. Hays which embodies a message to exhibitors everywhere. It carries the spirit of the new day; and it will appeal significantly, we are sure, to the great army of men who operate the theatres throughout the length and breadth of the land.

Hays and Exhibitor Groups Near Final Agreement on Standard Contract Clauses; Code of Ethics Drafted

AN advanced stage has been reached in the negotiations between Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., and the three exhibitor groups—The Theatre Owners Chamber of Commerce of New York; the Motion Picture Theatre Owners of the State of New York; and the Motion Picture Theatre Owners of America.

Standard clauses to be incorporated in the film contracts of the company members of the Hays organization have been drafted, tentatively agreed upon in discussion between the Hays committee and the various exhibitor representatives and are now in the hands of counsel for approval.

These standard clauses would remove the great evils that have existed for years in the dealings between exhibitors and distributors. And a big step forward has been made in the drafting of a Code of Ethics, designed to protect exhibitor and distributor alike against unfair business practices.

CODE OF ETHICS

1. *While a salesman has every right to trade among respective 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, and takes a written application from such Exhibitor he should forward the same to the home office and make no further effort to sell the same service to any other Exhibitor in competitor's territory until the application so forwarded has been formally rejected or accepted.*

2. *No paid advertising should be inserted in any feature pictures, comedy, scenic or news reel.*

3. *In the event of the adoption of standard clauses for a uniform contract contracts already taken for* 1922-'23 *products should be carried out in the spirit of the new form of agreement.*

The principles which are expected to become standard in the industry and which in themselves may be said to constitute a uniform contract were set forth by Mr. Hays in letters written to the three exhibitor groups last week. There was marked unanimity of agreement as to the main points on the part of all the exhibitor and distributor representatives; and the letters written by Mr. Hays incorporated the same principles in each case, differing only in minor details.

The letter written by Mr. Hays June 21 to Bernard Edelhertz, Chairman of the Board of Directors of the Theatre Owners Chamber of Commerce, the first of the exhibitor groups to negotiate with the M. P. P. D. A. head is understood to incorporate the chief principles agreed upon by all the parties concerned in the negotiations. The letter follows:

"Mr. Bernard Edelhertz, Chairman, Board of Directors,
"Theatre Owners Chamber of Commerce, 1540 Broadway, New York, N. Y.

"Dear Mr. Edelhertz:

"I take pleasure in transmitting herewith three copies of a memorandum embodying the principles that have been suggested by our Committee, subject to approval of counsel, as a basis of a uniform contract between distributors and exhibitors.

"I hope you will agree with me that this draft marks a decided advance in eliminating, as far as possible at this time, consistent with sound business and the natural right of

(*Continued on page* 317)

MOTION PICTURE PRODUCERS & DISTRIBUTORS OF AMERICA, INC.

522 FIFTH AVENUE

NEW YORK CITY

WILL H. HAYS
PRESIDENT

TELEPHONE
VANDERBILT 2110

June 23, 1922.

Mr. L. W. Boynton,
Exhibitors Trade Review,
42nd Street and Broadway,
New York City.

My dear Mr. Boynton:

I am glad to have your suggestion that I say a word to the Exhibitors of the country through your Theatre Equipment Directory Number which, I understand, you are sending to all the theatre owners and managers. I am pleased, indeed, to do this.

The men who have come together in our Association are the same men who played the great part in the creation of the industry and its incredible development over the brief space of twenty years.

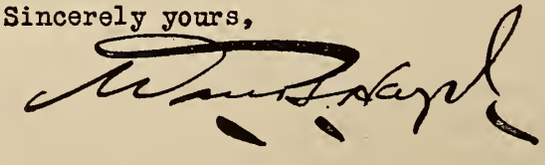
In taking this forward step to endeavor jointly "to establish and maintain the highest possible moral and artistic standards of motion picture production" they are acknowledging and fulfilling their responsibility to the American people first, and, second to the Exhibitor himself. We must recognize, of course, that there can be no progress forward in the effort without the confidence and the sympathetic cooperation of the Exhibitor. With a mutual confidence and cooperation in the coalesced industry will come the natural resultant of the confidence and cooperation of the public. It means much indeed that the Producers and Distributors and Exhibitors have been together as they have in very recent days, working earnestly on their mutual problems. On the commercial success of the Exhibitor more than on anything else depends the prosperity of the Producer and Distributor.

To Exhibitors everywhere I would send felicitations and again assure them of our desire for this closest cooperation and fullest confidence; we are all enlisted in the same great Cause and I have the fullest hope for a large fulfillment.

I am glad to take this occasion, also, to express my appreciation of the friendly and constructive attitude of the Exhibitors Trade Review toward all we are trying to do. I am very grateful for this.

With kindest personal regards, I am

Sincerely yours,



Hays and Exhibitor Groups Near Agreement

(Continued from page 315)

a manufacturer to exert a reasonable control over his product, various grievances both of the distributors and exhibitors.

"The present draft eliminates all penalties on both sides.

"It sets up what I hope will prove to be a workable and fair method of selecting play dates which will cure at the same time the evils both of over-buying and over-selling.

"It provides for the delivery of all pictures released by a distributor during the period of the contract, which we hope will reach the complaint that it has been the practice occasionally to withhold a picture intended to be delivered when the contract was written but which by reason of superior merit was subsequently withheld because it was believed it would command a higher price.

"It cuts down the period of payment of license fees from seven to three days in advance of shipment of the film.

"It provides for a uniform payment for films lost or destroyed.

"It provides in every case of a re-issue or a re-named negative, that the photoplay should be specifically enumertaed in the contract as a re-issue.

OTHER PROVISIONS MADE

"To cure the complaint that signed applications of exhibitors are not acted upon with reasonable promptness, we propose to provide that unless a written acceptance is mailed within fifteen days from the date of the application by the exhibitor, such application shall be deemed withdrawn.

"We have consented to the assignment of contracts in the case of a sale of a theatre, under suitable regulations, and, finally, we propose with your cooperation to promulgate a mutually agreeable code of ethics, a copy of which is enclosed, in which we announce and declare our views as to certain practices to be observed by both parties, which do not properly belong in a formal contract and tend to unduly extend it.

"I should like very much to have your written comments, if any, by noon Thursday, and would then like as soon as possible thereafter to meet your Special Committee for a discussion which I hope will be in the nature of a final conference.

"With very kindest regards, I am, Sincerely yours,

(Signed) "WILL H. HAYS."

"Hon. Will H. Hays,
"522 Fifth Avenue, New York City.

MR. EDELHERTZ REPLIED:

"My dear Mr. Hays:

"I beg to acknowledge receipt of your letter of the 21st instant enclosing three copies of a memorandum, embodying the principles of the proposed uniform contract between the exhibitor and distributor; also the proposed code of ethics.

"I have no hesitation in saying, that the principles embodied in this form of contract, when finally agreed upon, will mark a new era in the business relations between the exhibitor and distributor. Furthermore, I am firmly of the opinion that it will mean the taking of a long step in the direction of a better and more harmonious understanding between these two important branches in the motion picture industry.

"I am particularly pleased with the excellent standard and high order of principles set up by your code of ethics. It shows good faith and will undoubtedly, serve as an important factor in the consummation of the fundamental idea you have so forcibly advocated, to wit:—Confidence and Cooperation.

"In our conference yesterday, we have submitted to your special committee, certain modifications which I have no doubt, will be adjusted in our final conference.

"With kind personal regards, I am, Sincerely yours.

BERNARD EDELHERTZ,
Chairman, Board of Directors

The Storm

Universal-Jewell Attraction. From George Broadhurst's Stage Production by Langdon McCormick. Scenario by J. G. Hawks. Directed by Reginald Barker.

Hays Addresses Women's Federation

Declaring Against Political Censorship of Screen, He Urges Sympathetic Co-operation and Active Aid of Great Organization Toward Problems of Industry's Relation With Public

WILL H. HAYS, president of the Motion Picture Producers and Distributors of America, Inc., in a striking address delivered before the General Federation of Women's Clubs, at Chautauqua, N. Y., June 28, urged the fullest possible co-operation from the Federation in the cause of better pictures.

The Chautauqua meeting was really the national convention of the most powerful women's organization in the world. Mr. Hays was invited to address the body as the representative of the industry, and his appearance there was of very great importance in the movement for gaining a sympathetic attitude from the public toward the screen and its problems.

Mr. Hays began by saying that he wanted "to approach the subject, not merely from the viewpoint of the men who have millions of dollars invested in the business, but from the viewpoint of the fathers and mothers who have millions of children invested in the business."

What New Effort Means

"There has been some query," he went on, "as to just what this new effort which the industry is making at this time is all about. It is simply that these men who make and distribute pictures have associated themselves together to do jointly those things in which they are mutually but non-competitively interested, having as the chief purposes of such association two great objectives—and I quote verbatim from the formal articles of association which have been filed at Albany:

" 'Establishing aand maintaining the highest possible moral and artistic standards in motion picture production,' and

" 'Developing the educational as well as the entertainment value and the general usefulness of the motion picture.'

"This is not merely a vague gentlemen's agreement; it is the legal statement of a legal purpose by a legally organized body. It creates no super-court autocratically to pass upon pictures, nor does it place anyone in the attitude and most certainly I shall not be placed in the attitude of being the judge of the morals of those who are in the industry. The purposes of the association are stated in its articles and I respectfully submit to you that no articles of association breathing a more important message could well be found."

No Over-Night Miracle

"They (the producers and distributors) simply have recognized their responsibilities and their duties to the public, and so certainly is this a matter of the immediate concern of every one that I earnestly ask and hope to receive the advice and co-operation of the public," Mr. Hays said in part. "To much can not be expected too soon. There can be no over-night miracle but preferred attention is being given to the purposes of the association right now in the pictures which are now being made. Every day there is opportunity in the studios to take action at the place and at the only place where effective action can be taken. Responsibility for these pictures now being made by the members of our association cannot be avoided. They will be the proof either of our honesty of purpose or of our failure; they will be the proof either of our ability to correct our evils ourselves or of our inability to run our own business. The members of this association, acting on that definite knowledge, are doing everything in their power at this moment to live up to their professions, and the pictures will soon be able to show the results of their efforts.

"While asking for your aid and co-operation I would like to ask, too, that you judge us by our actual performances rather than by any promises we may make. We are building this industry for years to come—for generations to come—and though our progress may perhaps seem slow at the beginning, the results, we are confident, will be certain and permanent.

"And we will not be stopped, mark you, nor will we be deterred either by any possible machinations or obstacles developed or planted by any interest that might from any wrong purpose want to prevent the success of our effort or by those who, with good motives yet mistaken judgment, expecting too much too quickly, would unconsciously put obstacles in our way.

Not One-Sided Matter

"Now this is not a one-sided matter. We must consider these motion picture problems with that patience and tolerance which result from a recollection of the habits and customs wherever a new thing comes. Every new industry, every new science or art makes mistakes, and is criticised. All of them have had to remedy their faults of early days. The telegraph and telephone were criticised. It was regarded as a sinful act to disseminate the printed word in any form among the humbler people, who are supposed to remain in the niche of life 'in which God placed them.' The bicycle and then the automobile were pronounced 'agencies of the devil.' Riding on railroads was so evil that the use of school houses for even a discussion of the question was prohibited, with proclamations that 'such things as railroads are impossibilities and rank infidelity. If God had designed that His intelligent creatures should travel at the frightful speed of fifteen miles per hour by steam He would clearly have foretold it through His Holy prophets.' (From letter signed by School Board of Lancaster, Ohio, to F. W. Force of Gilman, in 1826.) Medical men declared bathtubs a menace to health. In 1843 Philadelphia tried to prohibit bathing between November 1 and March 15 by ordinance, and in 1845 Boston made bathing unlawful except when prescribed by a physician, and Virginia taxed bath tubs $30 a year.

"In another way, indeed, it is not a one-sided matter. It has been said repeatedly that certain objectionable features which have been made are the class of pictures which the public wanted and that such productions have been meeting the demands of the public, based on box office receipts.

"One way for you to help us make

Hays to Address National Education Association

Will H. Hays has been invited to address the National Education Association at its annual meeting in Boston next week. Eight thousand teachers in colleges and public schools in all parts of the country will be in attendance. Mr. Hays' address will be delivered on July 6.

The message of the industry will thus be brought for the first time to another of the most influential and representative organizations in the United States. To date Mr. Hays, besides having addressed a number of important local bodies in New York City, has spoken before the Publishers of America; the Carnegie Institute, Pittsburgh; the General Federation of Women's Clubs at Chautauqua, and representatives of fifty of the most powerful educational, civic and welfare organizations. The latter met at the Waldorf-Astoria Hotel, New York City, last week at Mr. Hays' invitation and authorized the appointment of a permanent committee to co-operate with him.

good pictures is very easy, and that is by refusing to patronize bad pictures. If one were to start a vegetarian hotel and day by day a large number of the guests were to storm into the dining room demanding roast beef cooked rare, this hotel keeper, though the most enthusiastic of vegetarians, would experience substantial difficulty in putting over a bill of fare consisting entirely of asparagus.

Against Censorship

"May I refer a minute to this question of censorship, which is an incident in the matter? The people of this country, of course, are against censorship fundamentally, against censorship of press, against censorship of pulpit and against censorship of pictures. But just as certainly, my friends, is this country against wrong doing—and the demand for censorship will fail when the reason for the demand is removed. As we move toward the consummation of the objects of our association, just in like degree will recede the demand which seems more or less prevalent for censorship. The problem of censorship which is being faced now by pictures was faced by the press and settled, and settled right, so far as the American law is concerned, in one of those prolonged and bitter contests for the unrestricted freedom of expression, more than two centuries ago.

"I am against political censorship, of course, because political censorship will not do what is hoped for it in the last analysis. Now and then someone might ask, 'If the motion picture producers really mean to make better pictures, why do they object to political censorship?' The chief answer to this question was written when human nature was formed, at least that part of human nature which is doing business under the Stars and Stripes, and that answer consists chiefly of one word —Liberty. I presume that it is unnecessary to elaborate on the desirability of human rights before an audience whose members have just succeeded in abolishing taxation without representation after a battle of half a century.

"The motion picture business objects to political censorship for one great reason—the motion picture business is American. We are for modesty in dress, yet you are against political censorship of fashions. It is needless to remind those who read the daily papers that all over the land there have been more or less effective efforts to determine the latitude and longitude of skirts by public statute. And that is not all—they have sought to limit the amount of landscape gardening in which the women of America may legally indulge. Now you have the highest and most rigid conception of propriety, yet you do not want any public official to have the right to walk up to you at the post office and take out a yard stick and proceed to determine whether you are constitutional or unconstitutional.

"There is one place, and one place only, where the evils can be eliminated and the good and great advantages of motion pictures retained, and that is at the point where and when the pictures are made. And it can be done then and there, make no mistake about that. There is no zone of twilight in this matter. Right is right and wrong is wrong, and men know right from wrong. The corrections can be made, real evil can and must be kept out, the highest standards of art, taste and morals can be achieved, and it is primarily the duty of the producers to do it.

"I reiterate: it cannot be done in a moment. Women are sufficiently versed in the art and agony of house-cleaning to realize that it sometimes takes more than a week. Years of accumulation cannot be removed in a day, and it cannot be done as a practical matter without the support of the public, and that support I know you will give.

How Federation Can Help

"Exactly how can this General Federation help? Every individual can help by her own words and actions very easily and materially by refusing as I have said to patronize bad pictures. You can have your affiliated clubs do the same thing. As a great organization you can, and I earnestly hope you do, maintain a vigorous active department for better films, and that you, Mrs. Winter, and you others, interest yourselves in it, ascertaining everything that is going on, and all we are trying to do. Get close to the situation; constructively criticize and earnestly help in everything. Mobilize all the good women of the country for better films; get better film committees under the auspices of your division of films, in every community where there is any kind of organization affiliated with the General Federation. Definitely plan by any method you can devise to get the good pictures supported and the bad pictures condemned. Get in touch and co-operate with the exhibitors in your communities. Get the demand for good pictures reflected in the box office receipts. Join in our effort in sympathy and with appreciation of our problems and the conviction, based on proof which you can acquire, that never were men more sincere in any effort in this world.

"You will not be unmindful, I am sure, of the things which in a small way have already been accomplished possibly in connection with the action taken by the association to date, some of which you have heard of in the press, such as the orders by the producers to the studios as to productions being made right now and what is being done in that regard; the rules of the schools for actors; the hopeful conferences with the exhibitors bringing closer co-operation and confidence, and the splendid help from them, without which this effort would entirely fail; the conference last week with the representatives of more than fifty nationally organized movements for better things, and their promise of co-operation—all to the end that we may develop constructive ways and means for the effective application of sympathetic interest.

"We accept our full responsibility. It is a service and 'service is the supreme commitment of life.' It is a service which needs the very best from all and I have great faith in its fulfillment."

The Future of the Motion Picture Industry

By L. W. BOYNTON

(Editor's Note: This article was written in response to a request from Associated First National Pictures, Inc., which sought the opinions of all the trade paper editors on the subject of "The Future of the Motion Picture Industry.")

IN commenting on the general condition and outlook of the industry, let me begin by pointing out that Exhibitors Trade Review recently completed a survey of the theatre field, which uncovered an almost unanimous belief on the part of exhibitors that the coming fall and winter will usher in the greatest season of normal prosperity the industry has ever known.

This survey was made first-hand by our correspondents in all parts of the country, and is a significant index to the real situation. Many sections reported the usual summer slump. A greater number than might have been expected, however, showed absence of theatre closing; and in several territories actual improvement in business over that recorded in the preceding few months was noted.

With regard to shortage of features, it is my belief that there is always a shortage of first-class features. The present curtailment in production, however, does not necessarily mean that the shortage in the coming season will be any greater than usual. On the other hand, it will probably be less, because the producer to-day is making a more strenuous effort than ever before to give the exhibitor pictures of the highest box-office type.

The big special is being developed more and more. That is an inevitable outcome of the first-run system under which the industry is operating. There is, however, still a place for the so-called program picture. I believe the present tendency is toward specialization. And I see no reason why there should not be specialization in the program picture as well as in the special and the short subject.

It does not necessarily follow that because production has been curtailed, there will be a demand that cannot be suitably filled. The point is not quantity of pictures, but quality. I see no reason to believe that the supply will be so short that any theatre will have to close for the want of a picture to show. What the exhibitor is after is box-office pictures. Give him those—in consistent measure—and he will solve the question of longer runs naturally and without any great difficulty.

Unquestionably, there has been a general turn for the better in pictures within the past year. The whole situation, of course, hinges upon the attitude of the public toward the industry. I believe we are becoming more and more responsive to public demand; more and more mindful of our responsibilities toward the American people.

Because we need the active co-operation of the public more than we need any other single thing, we also need healthy co-operation within the industry itself. Unless all signs are wrong, we are entering an era of real co-opreation with the public and with ourselves.

And that fact, above all others, makes me a thorough-going optimist about the industry's future.

Shattered Idols

Produced by J. L. Frothingham. From the novel by I. A. R. Wylie. Released through American Releasing Corporation.

Reaching Public from Religious Side

Dr. Rose of the Church of the Redeemer, Newark, Tells New Jersey Exhibitors How Lectures on Motion Pictures Have Helped

By GEORGE BLAISDELL

ONE of the factors contributing to the large success of the convention of the Motion Picture Theatre Owners of New Jersey, at Lake Hopatcong, June 21 and 22, was the banquet held on the evening of the first day. One of the several notable speeches that followed the dinner was that of the Rev. Henry R. Rose, pastor of the Church of the Redeemer of Newark. Among the diners were two score players, stars of screen and vaudeville, who had attended the convention under the leadership of Marcus Loew, and under the guidance of N. T. Granlund contributed a rare entertainment. They were seated at one long table, at right angles with the speakers, and were among the most intent of the listeners to the minister—the latter, on his part, plainly not being unmindful of their presence.

Henry P. Nelson of the Capitol Theatre, Elizabeth, chairman of the convention committee, deserved the gold watch presented him on Thursday evening in recognition of his work in making the occasion as a whole stand out. Here are the speakers assembled by Mr. Nelson for the banquet: R. F. ("Pete") Woodhull, state president; Fred B. Breitenback, mayor of Newark, who opened the theatres on Sunday with a resulting contribution to the charities of the city approximating $100,000 annually; Hudson Maxim, inventor and scientist of international fame; Sidney Samuelson, state secretary, who presented a watch to President Woodhull; the Rev. Henry R. Rose, pastor of the Church of the Redeemer of Newark, who on Sunday evenings gives religious lectures, taking for his themes motion pictures or plays and illustrates them with slides, turning away throngs; Hugo Ballin, artist and producer; A. M. Fabian, Newark, exhibitor; Marcus Loew, producer, and who during the evening had been referred to as the world's greatest exhibitor, and Sydney S. Cohen, president of the Motion Picture Theatre Owners of America. M. J. O'Toole of Pennsylvania was the most competent toastmaster.

Helping Americans to Live

"The object of those who entertain as well as those who preach should be to build up human life, to bring joy and all the good things to the human race," declared Dr. Rose, who was given a hearty greeting. "I believe you men and women, as Mr. Maxim says, are helping this country of ours to live a life that the American people ought to live.

"I had been rather troubled in the matter of reaching the public at night because my church is situated in the heart of Newark, a great manufacturing center. Fifty persons pass my church door a minute. I gave much study as to how I might reach the floating people. I tried illustrated lectures. The church had no congregation in the evening, and the trustees imagined that the people would not come down town.

"Just as soon as we began giving these illustrated lectures the response on the part of the public was so marked that in a very short time the structure was filled, and now we are turning away from 100 to 500 persons every Sunday evening, and I might add that the theatres in my district are thick.

"A man opened a theatre just across the street from my church and announced he was going to draw away the people and close the Church of the Redeemer on Sunday night. I want to tell you"—and Dr. Rose was speaking slowly and with emphasis—"now we are sending him our overflow. (Laughter.)

The Minister Must Dominate

"In considering the problem of reaching the people on a Sunday night I came to this conclusion: I am going to give them drama.

"I don't show motion pictures on Sunday night, and I will tell you why—I will not let anything come in front of me. (Laughter.) But I do have slides, made from the stills of the motion pictures and of the leading plays given in New York.

"I tell the story of the picture or the play in four or five thousand words, which I write myself. In the congregations are represented many creeds. I have seen Catholic priests and Jewish families, just as an illustration. After the lecture I take a free will collection. Yes, everything is free to the public. (Laughter.)"

Dr. Rose here described the program which he usually follows on Sunday evening. In opening, he said, there is congregational singing, and declared his belief that it was as fine as anything of its kind in the city, comparing it on terms of equality with that of one of the finest glee clubs in Newark. He said at first there were sacred numbers and then the congregation joined in singing popular songs, citing among others "Pack Up Your Troubles In Your Old Kit Bag." These numbers are followed by singing by the choir. Then in order come the illustrated lecture, congregational singing of a hymn and the benediction, making it fundamentally a religious service.

Subjects Chosen for Lectures

The speaker named some of the pictures he had chosen for subjects. Among these were *Intolerance, Way Down East, The Conquering Power, Inside the Cup, Peter Ibbetson, The Four Horsemen, Over the Hill, Smilin' Through, Sonny, The Ruling Passion, The Old Nest, The Sky Pilot* and *Get Rich Quick Wallingford.* Also as subjects for lectures he had chosen threescore plays.

"The result is," went on Dr. Rose, "that I reach the people from the religious side. In addition, I help the motion picture producers. In a number of instances lectures have been given several evenings prior to the showing of a picture in our city.

"Mr. Hays sent a representative over to one of our services to see how we do this thing. After Mr. Hays got his report, he reached the conclusion that this is the way the Church may work with the motion picture and the motion picture may work with the Church. It is not my business to advertise yours, but if you are advertising God, I want to help you, and if I am advertising God I want you to help me. A great proposition was made me by Mr. Hays, but I can't tell you about it now.

The Ideal Motion Picture

"Now, what do you want in the ideal motion picture? I am a producer from within the Church for purposes of religion and morality. People want a chance to smile. That is why Charlie Chaplin holds so preeminent a place as an entertainer.

"People also want excitement and they want thrills. That is why

Douglas Fairbanks is tremendously popular.

"People also want sentiment; they want love. And when you think of sex, don't think of sensuality. Sex is the primal impulse of man—love, affection, loyalty and friendship all spring from the fundamental craving of the human soul.

"People want pathos, they want to cry. That is one reason why *Over the Hill,* one of the saddest pictures ever produced, has had such tremendous success—it brings the tears to the souls of men and women and acts upon them as a kind of penance.

"They want knowledge. You and I never liked to go to school, we had a tendency to recoil from the thought of anything that is educative. Yet you must give your audience something in the way of knowledge.

"They want to be made better. Also people want to go away with a good taste in the mouth; they certainly do, and this is important.

"And the man who can produce these six elements, these six tests, in the best proportion, is the best producer."

Teaching Public What to Want

"We have got the public into the Church—we are giving the public what the public wants," the doctor went on. "Of course, our aim is to teach the public to want what we want it to want. As a preacher I am trying to do that on Sunday morning as well as on Sunday evening.

"Does the public want to be written down to? Are you going to subscribe to the statement that the average intelligence is only twelve years of age? Are you going to imagine that the American people are abnormal? Did Shakespeare write for the twelve-year-old or the abnormal? No. He wrote for the men and women of normal intelligence—he wanted to lift them higher in the plane of intelligence and especially higher in the plane of morality. Many things in his plays could be criticised from a moral viewpoint if you take the play as a whole, because he used the evil as a foil to make the good more resplendent. Therefore to Shakespeare we owe the moral character, the moral principles, the moral perceptions of the Anglo-Saxons—in other words, our position as leaders of the world.

Censorship Is Un-American

"There are those who say we should have censorship. Friends, I don't believe in a state or federal censorship, because the moment you do establish either of these you place this great industry in the hands of politicians, giving one who has the appointing power the opportunity of controlling the industry in his own selfish or partisan interest, or it would put the industry in the hand of the killjoys of life.

"Who shall be clothed with the responsibility of deciding what the public ought to see? It is too responsible a position. In addition to this, friends, it is not American. Censorship is un-American except in time of war. This is a free country, and you and I must fight to keep it free. The Declaration of Independence has established that all men are created equal; that they are endowed by their creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness.

"There must be no legal censorship, because by and by it will mean censorship of the press, of the pulpit, of books, of schools—and that will be tyranny indeed. What kind shall we have? Friendly, such as we have in the city of Newark.

"In Newark we have a Contemporary Woman's club, with 1600 women members. A committee of twenty goes to see every motion picture that comes into the city and offers friendly advice. The Catholics have a committee, the Jewish women have a committee and the police department has its legal censor, and these get together in the theatres and offer friendly and wise criticism. The other day a stock company was barred because its play was declared to be not fit. These committees mean better pictures for our city. I have suggested to Mr. Hays that it might be well to have representative women come to New York and see pictures a month in advance of their release."

Speechful Woman Makes Trouble

The doctor here related a story of a talkative wife who on one occasion amazed her husband by remarking, "George, I am speechless." "If you can make women speechless you are all right," went on Dr. Rose. "It is when they are speechful that trouble comes.

"Man's impulse is to indulge; woman's is restraint. Always think of the effect upon the woman of your community of any picture you are going to permit to go through. Reach the clergy. That is your great problem; because the clergy for years have had the idea that amusements are of the devil, and you must get that out of their minds. Sunday opening is prohibited by law. Be law abiding, and if you do not believe the law is just or wanted by the people of to-day, work to have it changed. My Master said, "The Sabbath was made for man, not man for the Sabbath." He was the great believer in His day of doing good on the Sabbath. He was a real Man among men. The common people heard Him gladly. Little children ran into His arms because He was their friend and the friend of all that is wholesome, no matter what day of the week.

"I stood behind the Police Commissioner of Newark when he opened the theatres. I believe in meeting competition, not in strangling it. If you open a theatre across the street from me I am going to try to beat you at your own game by giving the people something better. I believe in the boys. They are the men of to-morrow.

"I said these very things yesterday afternoon before the Federation of Ministers of Newark, who fought against the open motion picture house on Sunday. It is up to you motion picture owners, and what you do on Sunday in connection with your motion picture houses, that will decide whether they are to remain open.

"Sweeten the Lives of Men"

"Of course, one of the first considerations in life is money. We have got to have it to live. May I suggest to you that is not the only thing, to live? There are the larger factors of manhood and womanhood. Players, one thing you want as you get older, and that is self-respect, to feel that one of the things to do in life is to sweeten the lives of men, because we are born for eternity. My fundamental counsel for you men and women is, whatever you do, prove to the clergy you are on the side of law and order. If you do not believe in certain laws, let's have a referendum!

"Great interests are at stake. You have built up the most wonderful business in America to-day. You have largely in your power the future of the United States of America. Your business will live or die in proportion as you use your influence for better manhood and womanhood and childhood.

"May I close by thanking you for this privilege of being here and feeling the spirit of those who are entertainers? We are all entertainers, but you have got to catch your bird before you can put salt on his tail. I can't preach until I get an audience. I can't do any good to an empty seat!

* * * *

"There are pioneer souls that blaze their paths
Where the highways never ran—
But let me live by the side of the road
And be a friend to man.

"Let me live in a house by the side of the road,
Where the race of men go by—
The men who are good and the men who are bad,
As good and as bad as I.
I would not sit in the scorner's seat
Or hurl the cynic's ban—
Let me live in a house by the side of the road
And be a friend to man."

The News of the Week

Establish New Arbitration Board

F. I. L. M. Club of New York and Theatre Owners Chamber of Commerce Appoint Joint Boards to Sit Weekly

The F. I. L. M. Club of New York City and the Theatre Owners Chamber of Commerce, in order to facilitate the handling of claims and other disputes of exchange men and theatre owners, have inaugurated the plan of having two joint arbitration boards sitting weekly.

One board holds its session on Wednesdays as heretofore, and another board serves on Fridays. Meetings are held in F. I. L. M. Club headquarters in Loew's New York Theatre Building, 1520 Broadway.

The Joint Arbitration Boards now serving are made up as follows:

Wednesdays—F. I. L. M. Club representatives, Messrs. John Hammel (chairman), Unger, Iris and Abeles. Alternate member, Mr. Laird. Theatre owners, Joseph Jame, William Brandt, J. Unger.

Fridays—Messrs. Bradbury, Steiner and Raives of the Theatre Owners, and Messrs. S. Zierler (chairman), Herman, Schwartz, Fabian, and Lyons, alternates.

No meeting of the F. I. L. M. Club was held last week, due to the absence of many of the members at the Theatre Owners Convention in Jersey. The Arbitration Boards met as usual. The F. I. L. M. Club has a committee, headed by Thomas Murray of Metro Exchange, completing arrangements for the annual outing to be held at one of the nearby shore resorts sometime in August. Date will be definitely fixed at the next meeting.

C. B. Hoy, head of the Hoy Reporting Service, is still in the West opening offices at various points, and organizing and reorganizing Film Boards of Trade in all the distributing centers. The Hoy Service has branch offices now in the following cities: New York, Pittsburgh, Chicago, Cleveland, St. Louis and Detroit. Other offices will be opened shortly.

This service is now operating in connection with Film Boards of Trade in the following cities: New York, Albany, Buffalo, New Haven, Boston, Washington, D. C., Chicago, Cleveland, Cincinnati, Indianapolis, St. Louis, Philadelphia and Pittsburgh.

N. Y. State Theatres Must Display Inspection Certificate

All motion picture theatres in New York State must display a certificate after Oct. 1, to the effect that the house has been inspected and found to be safe from the standpoint of a law recently enacted in New York State as a means of providing greater protection to audiences. Provisions of the new law are in the hands of the State Industrial Board, and constitute what are known as the "State standard building code."

Inspection will determine whether theatres conform to the requirements of the law. Such as are found to meet with the new requirements will be enabled to display a certificate to that effect. Before any certificate can be issued to a theatre erected after Oct. 1, plans of the building must be filed with the industrial commissioner, or with a local enforcing authority. The fee will be ten dollars.

The new law is a direct result of the catastrophe which occurred in Washington, D. C., last winter in the Knickerbocker Theatre, which collapsed from an overweight of snow.

Early Release For Lloyd Picture In Foreign Lands

Motion picture lovers in a dozen or more other countries are likely to enjoy *Grandma's Boy*, Harold Lloyd's new Associated Exhibitors feature, before the picture is released generally throughout the United States. Already the feature has been placed for immediate release in England and throughout the British Isles; in the countries of continental Europe, and on the other side of the globe, in Australia and New Zealand.

This information was obtained this week from M. L. Cohn, treasurer of the Inter-Globe Export Corporation, which holds the foreign rights to all Associated Exhibitors attractions.

The adoption of extraordinary precautions to prevent piracy was considered necessary from a business standpoint, according to Mr. Cohn, who discussed the foreign distribution arrangements in the absence in England of Sidney Garrett, president of the Inter-Globe Company.

"At all times Harold Lloyd is a favorite with foreign as well as American audiences," said Mr. Cohn, "and exhibitors are eager to secure his attractions. For *Grandma's Boy* has come a demand such as we have never known before. Under such conditions we considered it good business judgment to give immediate consideration to the offers of foreign picture interests of high standing and close contracts for distribution abroad with a minimum of delay."

Universal Pictures Are Popular in Mexico

Universal pictures are the best liked film product in Mexico to-day, states J. W. MacFarland, Universal's branch manager in Mexico City, who now is in New York on a short visit. Strict fairness in dealing with exhibitors, even during the most chaotic conditions, has done much to win popular favor for Universal, he explains.

Big Convention Will Inaugurate F. B. O. Activities

A general meeting of branch managers and division chiefs will mark the birth of the Film Booking Offices of America, the new name of the Robertson-Cole Distributing Corporation. The convention is scheduled to be held at Chicago starting July 1, the day on which the change of name of the organization takes effect.

Branch managers will have an opportunity to meet the executives and officials of R-C Pictures and the F.B.O. for the first time since the reorganization of R-C. While Mr. P. A. Powers has left New York for the West Coast to supervise production activities at the R-C Studios, Joseph I. Schnitzer, vice-president; Harry M. Berman, who takes up his duties as general manager of distributing on July 1, and Nat G. Rothstein, advertising and publicity director, will attend and address the branch managers.

The meeting has been called in order to get all of the F.B.O. men in the field fully acquainted with the policy formulated by Mr. Powers for the distribution of R-C and independent productions. It will be explained to the branch managers that the aim of the F.B.O. is not to submerge the individual picture or brand of pictures under the trade name of the Film Booking Offices; and that the organization is prepared to foster independent productions and assist the exchange managers with a complete line of sales and exploitation aids.

"Our plans are too big, our policy too radically different to be explained in any other way than through personal contact," stated Mr. Schnitzer, in announcing the meeting.

Harriet Hammond Has Lead in New Rawlinson Play

With Harriet Hammond, bathing beauty, as his leading woman, Herbert Rawlinson has started his latest Universal Attraction. It is an original story by Bernard Hyman, and will be called *Confidence*. Harry A. Pollard will direct.

The selection of Harriet Hammond to play the principal feminine role was received with interest in the film colony. Miss Hammond became famous as a Sennett bathing beauty. Her entry into dramatic work is believed to have been inspired by the success of Marie Prevost in Universal productions.

Outstanding players among others who will support the star are William Robert Daly, noted director and character actor; Melbourne McDowell, Gerald Pring, Sam Allen, Lincoln Plumer, William A. Carroll, Otto Hoffman and John Stepling.

The story concerns a young man who has no confidence in his own ability. He creates an accidental impression that he is rich and the world doffs its bonnet respectfully. Pepped up by a new confidence, he sails into the city and becomes both rich and important under his own power.

AN OPEN

To the Officers and Members of the MOTION PICTURE THEATRE OWNERS ASSOCIATION, EXHIBITOR'S ORGANIZATIONS, CHAMBERS OF COMMERCE, Etc.

In the Motion Picture World of May 27th, 1922, appeared an article by Mr. E. C. Mills, entitled "The Other Side of the Music Tax", containing a suggestion relative to the most practicable solution of this matter.

In the Motion Picture News of June 17th, 1922, appeared an editorial under the caption "The Music Tax—Its Stipulations", in which there was again clearly suggested a solution of the differences between exhibitors as a class, and the proprietors of copyrighted music as represented by this Society.

We responded to both of these articles with a paid advertisement headed "An Invitation", addressed to all concerned in this aged controversy. The advertisement contained an invitation to a conference; it was cordial, sincere and well-intentioned.

We have received no response to the invitation. It was extended by us, and printed in two of the trade papers, because or our desire to reach an amicable understanding with the exhibitors and their leaders, based upon justice and right, founded upon law and equity, conceived in a friendly and honorable understanding and recognition of each other's lawful rights.

When exhibitors violate the law which protects our rights, and in defense of them we summon such exhibitors into Court, it is quite the custom to accuse us of having done so without fair warning to the exhibitor; without having given him a chance to inform himself on the subject.

When exhibitors are advised of our rights, and urged not to infringe them; when they are advised that only under certain circumstances and conditions have they a lawful right to publicly perform our compositions, and then when we have, after repeatedly warning them of the consequences of a violation of these rights, sent our inspectors into their theatres and found them violating the law with utter disregard—which, of course, results in the filing of actions to protect our rights —we are accused of unjustly summoning them to Court, of "spying" upon them.

When we state a fee for licenses, fixed at a figure ridiculously low in comparison with the value of the product which we furnish, and WITHOUT WHICH THE MOTION PICTURE THEATRE CANNOT EXIST; when we permit this fee to be paid in installments; when we maintain the fee at the same fixed figure at which it has been placed for years, in the face of advancing costs, we are accused of extortion, and called "robbers."

LETTER

When we openly and frankly tell the exhibitors, and their leaders, that we welcome them to a conference at which it is hoped a mutual understanding may be reached, there is no response, no notice, and we therefore continue in our discovery of violations of the law; and punishment of the guilty exhibitors.

When you assemble in your conventions from time to time and adopt resolutions on this subject, that are NEVER carried out; when year after year this old question is brought up and militantly discussed —without eventual result of any sort, don't you think it is time to "get together"?

When, year in and year out, in case after case, we bring exhibitors into Court and our rights are then upheld at the great cost of the exhibitor, don't you think it is time that you knew the TRUTH about this whole matter, and learned it from your leaders, your trade press, and your own lawyers?

Or, are you determined to mislead yourselves and your followers with such "bunk" as is in fact what the resolutions adopted at your last national Convention with respect to this subject, amounted to?

We have invited you to a free and open conference, where whosoever has aught to say may be freely heard, in the hope that we may render you, more than ourselves, a service. Bear in mind that our rights are secure, and are being protected, but we could wish that there were more good will, more friendly understanding, than now prevails. It is to that end, to the end that we reach a mutually acceptable basis for operation, that we invite the conference.

Do you gentlemen fear to discuss the question? Do you already know so well that our position is just that you hope to evade the final and logical solution of the vexing question in order that you may continue to use it for propaganda purposes?

Let's have the TRUTH!! We *know* what it is in respect of our position; our members know what it is in respect of the operation of this Society; does the rank and file of the exhibitors know what it is?

We repeat the invitation to meet with us, individually or collectively, officially or informally, at our offices or yours, at your convenience, for the purpose of discussing issues related to the so-called "Music Tax," and arriving at an equitable adjustment of all differences that may now exist.

AMERICAN SOCIETY OF COMPOSERS
June 28, 1922. AUTHORS AND PUBLISHERS

56 West 45th Street. Phone Vanderbilt 4326, New York City.

Dollar-a-Week Men leaving Chicago for Los Angeles as guests of First National—Left to right, Alfred Gottesman, Strand, Shenandoah, Pa.; two guests; Ralph Lieber, Circle, Indianapolis; Mrs. Burton, Joseph Burton, Star, Tuccoa, Ga.; guest; Arthur G. Stolte, Des Moines, Des Moines; Ben Davis, Colonia, Norwich, N. Y.; Nick McMahon, Marlow, Irenton, Iowa

$1-a-Week Men End West Coast Trip

Exhibitors Who Went to Los Angeles as First National Guests Feted at Film Colony

First National's "$1-a-Week Men" are back on the job. First they took off their coats, along with thousands of other exhibitors during First National Anniversary Week, Feb. 18 to Feb. 25, 1922, and worked to establish new records in the showing of pictures. This was done in First National's Exploitation Competition. Next, the winners of that competition—known as $1-a-Week Men—went to Los Angeles as the guests of First National.

These exhibitors were from all parts of the country. They reached Los Angeles on Monday, June 19, were greeted by the Mayor, city officials and prominent motion picture people, and from that time until last Saturday they had a week of gayety, mingled with serious study. Then, with a royal sendoff, they started back for their "home theatres."

During the time they were on the Coast the "$1-a-Week Men" went to Catalina Island on Thomas H. Ince's palatial yacht, "Edris" and were entertained by Mrs. Ince; dined with such picture stars as Norma and Constance Talmadge, Buster Keaton, Katharine McDonald and Jackie Coogan; were feted by Richard Walton Tully and Guy Bates Post; entertained at dinner by Louis B. Mayer; were guests at a special boxing exhibition arranged by Marshall Neilan; were guests at a dinner-dance given by Mack Sennett at his home and, last but not least, they went in bathing with the Mack Sennett bathing beauties.

Following are the exhibitors who went to Los Angeles:

Alfred Gottesman, Strand Theatre, Shenandoah, Pa.; Ben Davis, manager Colonia Theatre, Norwich, N. Y.; Frank Steffy, Coliseum Theatre, Seattle, Wash.; A. G. Stolte, Des Moines Theatre, Des Moines, Iowa; Nick McMahon, Marlow Theatre, Ironton, Ohio; O. K. Mason, Regent Theatre, Wichita, Kan.; Joe Burton, Star Theatre, Toccoa, Ga.; Ralph Lieber, Circle Theatre, Indianapolis.

Mastbaum Elected Director of Phila. Exhibition

Theatrical and motion picture people all over the United States will be interested to learn that Jules E. Mastbaum, of Philadelphia, president of the Stanley Company of America, has been honored by the election to membership in the board of directors of the Sesqui-Centennial Exhibition Association which will oversee and supervise the mammoth exhibition which will take place in Philadelphia in the year 1926.

Mr. Mastbaum was elected on Tuesday, June 20, immediately accepted the appointment, and at once entered actively upon the duties of his new position.

E. E. Shauer Leaves July 6 on Extended Visit to Europe

E. E. Shauer, assistant treasurer and director of the foreign department of Famous Players-Lasky, will sail with Mrs. Shauer on the *Laconia* on July 6, for a visit of several weeks in Europe.

Mr. Shauer will visit the offices of the Famous Players-Lasky Corporation in Great Britain, France, Denmark and Germany and will discuss with J. C. Graham, general foreign representative, plans for further extension of Paramount distribution in Europe during the coming year.

Tarkington's "The Flirt" Screened by Universal

Booth Tarkington's classic of American life, *The Flirt*, is three-fourths translated to the screen. Hobart Henley is directing the filming of it at Universal City as an all-star Universal-Jewel production.

Helen Jerome Eddy, Eileen Percy, Lloyd Whitlock, Edward Hearn, Harold Goodwin, William Welsh, Buddy Messenger, George Nichols and others have principal roles.

De Mille Depicts The Sack of Rome For "Manslaughter"

In spite of the fact that there were on photographers to record the dress and customs of the day when the barbarians overthrew ancient Rome, Cecil B. DeMille has produced, it is said, a historically faithful reproduction of this important event in the world's history for his latest Paramount picture, *Manslaughter*.

The episode in question is a brief historical cutback depicting the arrival of the barbarian hordes within the gates of the capital of the Roman Empire.

Weeks of research work on the part of the director, by Jeanie Macpherson, scenarist of the story; by Paul Iribe, art director of DeMille productions, and the studio research department, preceded the actual filming of the scenes.

Leatrice Joy, who is one of the principals of the modern portion of the story, is the hostess at a lavishly beautiful Roman bacchanal which is interrupted by Thomas Meighan in the role of the leader of the Goths. Lois Wilson, John Miltern and Casson Ferguson are the other members of the notable cast who appear in this sequence. A realistic gladiatorial combat is one of the many interesting features of the bacchanalian entertainment.

Rupert Julian to Film Next Gladys Walton Feature

Shooting from his own script of Bret Harte's famous story, *M'Liss*, Rupert Julian expects to make the Universal production the most appealing vehicle so far with Gladys Walton.

While a cast is being selected, Miss Walton is getting her costumes together and recuperating from the strain of the emotional work she did in her recent story, *Top o' the Morning*.

It is probable that most of the exterior scenes of *M'Liss* will be filmed in the Seven Oaks district of the San Bernardino Mountains.

Rupert Julian returns to Universal City as a director after an absence of several years, in which time he further distinguished himself as a player and director with other organizations. His outstanding work is considered to have been as the Kaiser in *The Beast of Berlin*, Carl Laemmle's contribution to the morale of Americans in the first tense days of the war.

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Goldwyn Prepares for the Filming of "Ben Hur"

With the identity of the man who will direct the picturization of *Ben Hur* still not known, preliminary work on the gigantic production is now well under way at Goldwyn's California studios. The work of adapting General Lew Wallace's novel for screen purposes is a task in itself, calling for the most skillful treatment, yet under the direction of Goldwyn's editorial staff, and with the advice of A. L. Erlanger, who has guided the stage destinies of the play, *Ben Hur*, for the past quarter of a century, the continuity is well under way.

Cedric Gibbons, Goldwyn's art director, and his staff of technical assistants, are hard at work on the sets that will be required for the *Ben Hur* interiors. Skilled architects and city engineers have been called into consultation on the laying out of the villages and cities which will be built in Palestine, where most of the exteriors will be photographed. Goldwyn purposes to have these cities and villages architecturally correct in every detail.

Abraham Lehr, Goldwyn vice-president, in charge of production, and Casting Director Robert B. McIntyre, have been flooded with applications for various roles in *Ben Hur*. These letters and telegrams have come from both stage and screen players—many of them stars in their own right. While it has been stated by Goldwyn that the leading roles will be filled by American players, no member of the cast has yet been selected. It will probably be several weeks before the preliminary work has progressed far enough to make the selection of individual players advisable.

Harper's Defeat Not Slap at Cohen, Lazarus Reports

EXHIBITORS TRADE REVIEW is in receipt of a telegram, dated Los Angeles, June 26, from J. L. Lazarus, president of the M. P. T. O. of Southern California, in which Mr. Lazarus gives another version of the recent defeat of Glenn Harper for secretary of the organization. The telegram says:

"At a meeting of Motion Picture Theatre Owners of Southern California, held to-day, the articles appearing recently in trade papers construing the election of the new secretary, succeeding Glenn Harper, whose term had expired, as a reflection upon Sydney Cohen and national organization, were condemned. By a rising vote of 100 per cent this organization reaffirms its past and present allegiance to national organization, Sydney Cohen, president; Glenn Harper, vice-president, and its other officers. There is no dissension of any nature in southern California organization, and we are wholeheartedly with the national organization."

Virginia Brown Faire, who plays opposite Guy Bates Post in "Omar the Tentmaker," First National

R. C. Plans Big Drive for "In the Name of the Law"

That the opening of *In the Name of the Law*, an R-C Picture, at its pre-season run at the George M. Cohan Theatre on July 9, will be marked by one of the biggest exploitation campaigns ever seen in New York is the prophecy of the R-C officials. *In the Name of the Law* is a police drama with an all-star cast including Johnnie Walker, Ella Hall, Ralph Lewis, Claire McDowell and little Bennie Alexander.

"The biggest picture isn't big without the exploitation; the best exploitation is nothing without the picture behind it," stated Nat. Rothstein, director of publicity and advertising of R-C Pictures. "If you can find a combination of both you have solved the problem of the show business."

The ambitious plans R-C is making includes the use of stands in the most sought-after advertising spots; banners and placards in places that have not carried a line of advertising material since the Red Cross drives during the war; street stunts for Broadway; window displays throughout the city so that those who motor, trolley or walk will find the words *In the Name of the Law* before their eyes continually.

New Play for Constance Binney by English Author

When Constance Binney returns to America in July, it is probable that she will have with her the manuscript of a new play by Clemence Dane, the author of *A Bill of Divorcement*, in which Miss Binney is starring at the Ideal Film Company's studios near London, England. The new drama will be used by the young star as her theatrical vehicle for the coming season, and Mrs. Dane is said to be writing it with the ultimate idea of a motion picture production in mind, after the play has become established on the boards.

The nature and substance of the play is being kept a complete secret, apart from the fact that it will be a comedy-drama, rather than anything of a "problem" as was the case with *A Bill of Divorcement*.

It is said on good authority that Mrs. Dane may come to America early in the autumn to supervise the American production of the play.

Reginald Warde has charge of the American distribution of *A Bill of Divorcement*, which will be released through one of the principal concerns this fall.

Paramount Lists Five Productions For July Release

Five productions are listed for release on the Paramount July schedule as announced by S. R. Kent, general manager of distribution.

Opening the month on July 2 is Jack Holt in *The Man Unconquerable*, a story of South Sea pearl fisheries by Hamilton Smith. Joseph Henabery directed. Sylvia Breamer returns to the Paramount banner as leading woman and others in the cast are Clarence Burton, Ann Schaeffer, Jean de Briac and Edwin Stevens.

One of the releases for July 9 is Ethel Clayton in *For the Defense*, adapted by Beulah Marie Dix from the stage play by Elmer Rice. In this picture Miss Clayton portrays the highly dramatic character of a girl who becomes the victim of a hypnotist. Paul Powell directed, Vernon Steele is leading man and Zasu Pitts, Bertram Grassby, Maym Kelso, Sylvia Ashton and Mabel Van Buren are prominent in the support.

On the same date the Hamilton Theatrical Corporation presents *The Greatest Truth*, a UFA production directed by J. May. It is described as a sensationally dramatic story of modern life.

South of Suva, starring Mary Miles Minter, is the release for July 16. This is a story of life in the South Sea Islands and Miss Minter appears for the first time in a truly "grown-up" role. Frank Urson directed. John Bowers plays opposite the star, Walter Long is the heavy and Roy Atwell has a comedy role.

Agnes Ayres in *Borderland* is the release for July 30, a story dealing with the supernatural. Miss Ayres plays three distinct roles and is supported by Milton Sills, leading man; Fred Huntley, Bertram Grassby, Casson Ferguson, Ruby LaFayette, Sylvia Ashton, Frankie Lee, Mary Jane Irving, and others.

Director Relates Experiences With Mr. George Arliss

"When you ask how we 'handle' George Arliss, I say that Mr. Arliss is not 'handled'," said Harmon Weight, director of *The Ruling Passion*, a United Artists release in which Mr. Arliss is the star. "Mr. Arliss works with us, and we work with him," went on Mr. Weight. "The whole scheme of things is all against anybody 'handling' anybody else."

Henry M. Hobart, president of Distinctive Productions, Inc., and head of the producing forces, smiled his entire approval of Mr. Weight's statement. "The common thought, I have been surprised to learn," he said, "was that we were going to have a lot of trouble in fitting Mr. Arliss with proper vehicles. Somehow it was thought that because he was great in sinister roles, he must needs be deficient in other roles."

An exhibitor viewpoint of *The Ruling Passion* is given by Harold Frank of the Majestic-Colonial Theatre Company, Jackson, Mich., in a letter to H. N. Marin, general manager of Distinctive, in which he says:

"In a somewhat skeptical mood, I screened the picture one morning without another soul around at the beginning. Midway in the picture a caller came in, and sat down to wait for me. Soon I heard chuckles from across the aisle, joining my own, and before the end of the picture we were having an uproarious time."

Hays Commends Paramount Move

M. P. P. D. A. Leader Joins Players and Directors in Commending Establishment of Stock Company and School

"The inauguration of the Paramount Stock Company and School is a splendid step forward in the direction of the association's high purposes. I am of course most happy about it."

This was the comment of Will H. Hays, president of the Motion Picture Producers and Distributors of America, upon Paramount's announcement of its plan for the betterment of motion pictures as published in full in the trade press and newspapers. This step taken by Adolph Zukor and his associates in the Famous Players-Lasky Corporation is in complete accord with the Hays program.

Corroborating their earlier request for rules to govern all the players, nearly all the stars and directors at the Lasky studio have sent messages to Mr. Zukor pledging their enthusiastic support of the rules and the plan for the school. These telegrams by reason of their source, stood out among all the hundreds of telegrams and letters that have been received by Mr. Zukor since the announcement was made, and give most gratifying evidence, Mr. Zukor says, of a spirit of the heartiest co-operation and an appreciation of the fact that the benefits of the plan far outweigh the restrictions imposed.

Among the first to give formal expression to their approval of the plan were the members of the Players' Board of Control, Conrad Nagel, Lois Wilson, Sylvia Ashton and Theodore Roberts.

Messages were also received from Frank E. Woods, supervisor-in-chief; Alfred E. Green, director; Wallace Reid, Walter Hiers, Clarence Burton, Victor H. Clarke, May McAvoy, Paul Powell, George Melford, Lila Lee, Sam Wood, Betty Compson, Bebe Daniels, and Agnes Ayres.

Rotarians See Mary Pickford As "Tess" Herself

During the recent thirteenth international convention of Rotarians at Los Angeles, the Pickford-Fairbanks studios were thrown open to the delegates, and thousands of members of the big organization swarmed to this favored spot in Filmland.

Douglas Fairbanks was in the midst of the task of producing *Douglas Fairbanks in Robin Hood*, and Mary Pickford was just as busy at the task involved in her new production of *Tess of the Storm Country*. Both these special features are being made for fall release through United Artists.

Miss Pickford had intended to leave most of the entertaining of the Rotarian guests to her actor-producer husband. She had a very good reason for this, inasmuch as at the time she was living the life of Tees, the waif of a lowly fishing village, and not only was she attired in rags, but her ankles and feet were bare. Her modesty forbade her parading before strangers in such attire.

However, when something like 5000 Rotarians had succeeded in getting into the grounds and were assembled in the huge banqueting hall of the King Richard castle set where Mr. Fairbanks and his company were working on *Douglas Fairbanks in Robin Hood*, there was a decided demand for Miss Pickford. Fairbanks ordered a recess for his workers and disappeared.

On informing Miss Pickford of the call for her presence, Fairbanks found that she demurred strongly. He laughingly insisted that she return with him for at least one "bow." She begged for time to get into street clothes, but was dissuaded.

In five minutes Mr. Fairbanks had "America's Sweetheart," togged out as the humble Tees, in the presence of the guests, and leading her by the hand, escorted her the full length of the set between two lanes of cheering men.

Plymouth Film Corporation

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DeMille Finishes Filming of "Manslaughter"

Setting a speed production record excelled only by the preceding picture *Saturday Night*, Cecil B. DeMille has completed the filming of *Manslaughter* with Thomas Meighan, Leatrice Joy and Lois Wilson in the principal roles.

Manslaughter was officially launched on May 1. Inasmuch as previous DeMille productions have frequently required ten or twelve weeks to film, the record on *Manslaughter* speaks highly for the efficiency and co-operation of the present production system, says Paramount.

Cutting and titling of this picture will occupy the attention of the producer and scenarist for several weeks to come.

Fairbanks Gives Robin Hood Show to Aid Charity

Douglas Fairbanks, who never loses an opportunity to aid in charitable matters, recently gave at his Hollywood studio a Robin Hood tournament which in one day netted the Assistance League of Los Angeles a small fortune, thus enabling that organization to pay all its debts and have a surplus to carry on its work of helping unfortunates of that city.

According to Mrs. Hancock Banning, president of the League, $11,000 was realized from Mr. Fairbanks turning over to her the mammoth Norman castle and Nottingham sets for *Douglas Fairbanks in Robin Hood*, being made for fall release by United Artists Corporation.

The program included archery and other exhibitions of English sports popular eight hundred years ago, which took place on the big tournament field before King Richard's castle, and a concert in which a number of noted artists appeared. There were Charles Wakefield Cadman, composer and pianist; Viola Ellis, who sang selections from the opera "Robin Hood"; William Tyroler, pianist; Sol Cohen, violinist; Harold Stanton, tenor; Melba French Barr, soprano; Jeanette Rodgers, flutist; Morris Stoloff, violinist, and Blanche McTavish Smith, contralto. The Denishawn dancers added to the novelty, while Mr. Fairbanks' exhibition with the long bow and his arrows proved a thriller.

John Brunton of the Miami Studio Corporation, Miami, Fla.

William Fox to Star Mary Carr In Another Film

Mary Carr will soon be presented in a new production, by William Fox, it was announced to-day. *The Custard Cup*, one of the year's best sellers, has been selected as the story for Mrs. Carr's next picture.

The Custard Cup, by Florence Bingham Livingston, has been pronounced by critics one of the greatest humorous novels since *Mrs. Wiggs of the Cabbage Patch*. The title of the photoplay will be *Penzie*.

Penzie tells the story of the joys to be found in the little things of life. The book is a portrayal of the lives of people who manage to live on almost nothing a year and have an uproariously good time. "Penzie" is the mother not only to a brood of adopted waifs, but to all the people in the tumbledown section, called *The Custard Cup*.

Mrs. Carr will be directed by Herbert Brenon, who is now at work on a new picture, *Moonshine Valley*, in which William Farnum is the star. When this picture is completed he will begin at once to prepare *Penzie* for screening.

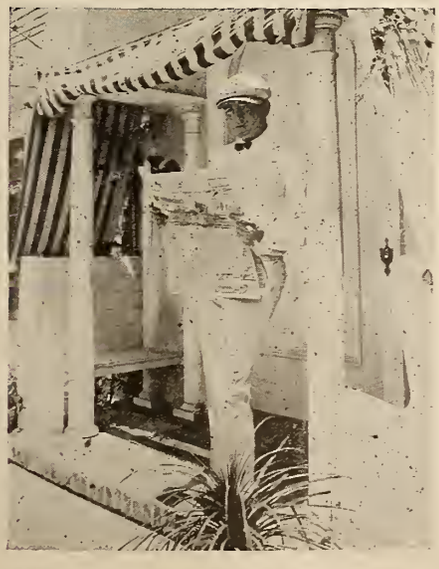
Less than two years ago William Fox secured Mrs. Carr to impersonate the mother in *Over the Hill*. The picture was a tremendous success and the talented actress became a decided favorite.

Following *Over the Hill* Mr. Fox presented the special feature *Silver Wings*. So great was the success of the two pictures in which Mrs. Carr was featured that motion picture audiences soon demanded another picture.

New Neilan Production Policy to Boost Los Angeles

Marshall Neilan's new production policy, which practically eliminates the building of artificial "sets" and which was instituted with the production of *Fools First*, now playing at the Kinema Theatre in Los Angeles, is to prove a national "boost" for that city.

Instead of building interiors of hotel lobbies, schools, banks and other scenes required by the action of the plot, Mr. Neilan in the production of this and future pictures made in Los Angeles, uses original interiors which are available in Los Angeles.



Wheeler Oakman, starring in "The Half Breed," Oliver Morosco, First National

"Nanook" Wins Favor in Dallas

Pathe's Arctic Feature Wins Approval of Public and Critics in Texas Metropolis

Almost immediately following the premiere week of *Nanook of the North* at the Capitol Theatre, the popular human appeal of this screen epic of native life and adventure in the desolate frozen regions, declares Pathe, is established beyond any doubt by its reception by public and critics at the Palace Theatre, Dallas, Texas, operated by The Southern Enterprises, Inc.

Pathe quotes the following telegram received from Southern Enterprises:

"Just completed week's engagement at the Palace of *Nanook of the North*. This is some picture. It has caused more favorable comment than any picture we have ever run. Patrons, newspaper critics and film men are unanimous in their verdict, 'wonderful'."

This verdict is fully borne out by reviews of *Nanook of the North* printed in the Dallas newspapers, as the following paragraphs indicate:

Dallas *Amusements*—"If one thinks there were thrills in the ice-jam in *Way Down East*, or if there were thrills and suspense in other big pictures of the year, then this graphic story will undeniably hold one spellbound."

Dallas *Journal*—"Venturing far into the Arctic Circle, a Pathe cameraman attached himself to an Eskimo family. And when he returned to civilization he brought with him some of the most interesting and unique moving pictures ever taken."

Times-Herald—"*Nanook of the North* is something entirely new in the way of motion picture entertainment . . every foot of the film is crammed with breathless, vivid interest."

Dallas *Morning News*—"*Nanook of the North* is epochal. Nothing like it was ever offered before."

Finds Improvement in New England Business Conditions

"Business conditions throughout northern New York State and the whole of New England are showing a marked improvement, and exhibitors are happy in consequence. Indeed, a decided advance has already set in in the industry and yet greater results are expected in the autumn."

This statement was made this week by A. Nacht, manager of the sales control and statistical department of Associated Exhibitors, on his return from an automobile tour which took him almost to the Canadian border. Mr. Nacht made stops in some forty or fifty cities and towns in northern New York, Massachusetts, Vermont, New Hampshire and Maine.

Universal Holds National Meeting of Exchangemen

The first national gathering of Universal managers from all exchanges in the United States and Canada was held at the Congress Hotel, Chicago, Saturday and Sunday, June 24 and 25. The meetings were presided over by E. H. Goldstein, treasurer of the company, and A. A. Schmidt, general sales manager, assisted by George Levine, newly appointed general manager of short product.

Straight-from-the-shoulder talks to the exchangemen present were given by the general officers, and the spirit of enthusiasm reigned throughout the meeting.

Treasurer Goldstein returned to New York on the Twentieth Century, Sunday. The other general officers remained over in Chicago until Tuesday with some of the sales representatives who came from distant points for further conference.

Those present were:

Buffalo, N. Y., M. A. Chase, Mgr. Butte, Mont., A. W. Skoog, Mgr. Charlotte, N. C., E. F. Dardine, Mgr. Chicago, Ill., Herman Stern, Dis. Mgr.; I. Leserman, Louis Laemmle, Sales Promotion Mgr.; W. L. Hill, Director of Publicity. Cincinnati, O., Cleve Adams, Mgr. Cleveland, O., Tom Colby, Mgr. Denver, Col., E. Gerbase, Mgr. Des Moines, Iowa, I. Davies, Mgr. Detroit, Mich., J. Friedman, Mgr. Indianapolis, Ind., R. W. Abbett, Mgr. J. H. Calvert, Kansas City, Mo., L. W. Alexander, Mgr. Los Angeles, Cal., C. Theuerkauf, Mgr. Oklahoma City, Okla., S. Benjamin, Mgr. Omaha, Neb., H. F. Lefholtz, Mgr. Portland, Ore., McMeekin. Mgr. St. Louis, Mo., B. Rosenthal, Mgr. Salt Lake, Utah, G. Hager, Mgr. San Francisco, Cal., C. A. Nathan, Mgr. Seattle, Wash., L. J. Schlaiffer, Mgr. Spokane, Wash., A. H. McMillan, Mgr. Toronto, Can., C. Hagus, Mgr. San Francisco, Cal.. E. Armstrong, Mgr. Denver, Col., H. M. Herbel, Mgr. Philadelphia, Pa.. Jules Levey, Mgr. Dallas, Tex., N. E. Depinet, Mgr. New York, N. Y., C. Rosenzweig, Mgr. Special Representatives, L. Jacobs, St. Louis, Mo.; J. C. McNamee. Kansas City, Mo. F. J. McConnell. Serial Mgr. Louis Kramer, Publicity, Kansas City, Mo. Minneapolis, Minn.. I. Gettlson, Mgr. Milwaukee, Wis., Roy Baldwin, Mgr. Milwaukee, Wis., C. L. Cassenava, Short Prod. Mgr.

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See Pages 376, 400 and 420 This Issue.

Fairbanks Entertains United Artists Executives
Left to right (front row)—Max Prager, C. S. Trowbridge, Guy Crosswell Smith. Back row, on steps—John Fairbanks, A. C. Berman, Paul N. Lazarus, Maurice Cleary, Hiram Abrams and Douglas Fairbanks

Theda Bara Is Returning to Screen

Signs with Selznick Pictures Corporation for One Production to Be Made During the Coming Season

Myron Selznick, president of Selznick Pictures Corporation, announced this week that he had completed arrangements for the return of Theda Bara to the screen and had signed her to appear in a special in the coming season.

Negotiations with Miss Bara had been under way for a number of weeks—ever since the Selznick company secured the story in which she is to star and which seemed suited to no other motion picture actress in the world quite so much as to her. The contract is one of the most important which Myron Selznick, president of the Selznick producing organization, has yet been called upon to sign.

The engagement is for a single picture. Miss Bara's box-office draft and the fact that the need for her seemed great may have been the combination of circumstances which ran the engagement price up to a figure considerably beyond anything the Selznick company has yet been called upon to pay, despite the fact that they have, in times past, employed some of the biggest people on the screen.

In making the announcement it is stated that in no sense is it true that Miss Bara has at any time since her first appearance in motion pictures been in retirement in so far as the photoplay public is concerned.

Miss Bara has been in great demand throughout the country for personal appearances. Her contract with the Selznick company was signed just a few days after her return to New York from a long tour during which she appeared in and broke the box-office records of many of the leading theatres in the Middle West.

The announcement of the engagement by the Selznick company of the most celebrated "vamp" which has ever flashed across the international amusement horizon will very naturally give rise to interesting speculation as to the nature of the vehicle in which Miss Bara will appear. Until the script, now only in indefinite outline, has been reduced to its final form, President Myron Selznick has only this to say:

"We have engaged Miss Bara because we feel that we have a story which no person else in the motion picture profession can do as well as she. Our decision in this regard is based not only upon our observation of her performances but also because of our conviction that what she has done in the past is only a slight indication of what she may do if provided an opportunity such as we are fortunate enough to be able to give her. Full advantage will be taken of every peculiarity of style for which Miss Bara has become known—but our story will go much further.

"I am confident that Miss Bara will always have occasion to remember the Selznick special in which she appeared as the biggest thing in her career."

Get Things from You, Even When You Watch

The greatest instrument in shaping public opinion is the motion picture. You know there are always enemies, there are always fleas that get on the dog, and there are the motion picture censors. They recognize that they can't stop free speech in the newspapers, in the churches, and in books, but they want to stop it in the motion picture. They get things away from you when you are not watching, and, like a magician, they get them from you even when you are watching. That flat-footed bunch needs watching. Don't let these blue devils strangle you.—Hudson Maxim to New Jersey Exhibitors, June 21.

Cohen Addresses Rochester Exhibitors at Outing

Sydney Cohen, president of the M. P. T. O. A., was the chief speaker at the annual outing of the Rochester Motion Picture Theatre Owners at the Point Pleasant Hotel, Rochester, June 26, according to a telegram received from Jules Greenstone, president of the Rochester Motion Picture Exhibitors League.

A vote of thanks was tendered to Mr. Cohen. Mr. Greenstone, who presided, stated that the Rochester organization stood one hundred per cent for the M. P. T. O. A.

Mr. Cohen was accompanied by M. E. Comerford, member of the M. P. T. O. A. Board of Directors; M. J. O'Toole, William Cadoret of Illinois and E. M. Fay, president of the Rhode Island M. P. T. O.

The Cohen party were the guests of George Eastman while in Rochester.

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Blackton's Color Feature Will Be Handled by Allied

Announcement is made by Hiram Abrams that *The Glorious Adventure*, the J. Stuart Blackton color production featuring Lady Diana Manners, will be released this fall through Allied Producers and Distributors Corporation, the recently formed subsidiary of United Artists Corporation. As previously announced, the productions of Allied Producers and Distributors Corporation will be handled the same way as the releases of United Artists Corporation.

The Glorious Adventure had a prerelease showing of one week at the Capitol Theatre, New York City, and won high praise from both the New York newspapers and the trade press.

"If you like melodrama intense and unrestrained, with a historical background and action in abundance, *The Glorious Adventure* will hit you squarely between the eyes," said the critic for the New York *American*. "The new process of color photography employed makes every picture stand out like a holiday postcard, and there is enough violence of action to supply a serial with material."

"*The Glorious Adventure* is a new and beautiful addition to screen art," said the review of the *Morning Telegraph*. "From the standpoint of color photography it is a notable achievement. London's great fire is marvelously reproduced."

"*The Glorious Adventure* is a noteworthy piece of work," said the critic for the New York *World*. "The appearance of Lady Diana Manners is interesting and proves that she is not alone a strikingly beautiful woman, but a natural actress."

"A splendidly done picture and at times gorgeously beautiful," said the *Evening Mail's* critic. "Lady Diana Manners is altogether acceptable as a screen heroine, a charming, gracious, beautiful young woman, who handles the role of Lady Beatrice Fair splendidly."

"The London fire scenes gave this Prizma camera a remarkable opportunity for a realism beyond the scope of the ordinary motion picture processes," said the *Evening Telegram*. "Lady Diana Manners' performance is marked by a refusal to overact, and in this she contributes not a little to the realism of the role."

The story and direction of *The Glorious Adventure* are both by J. Stuart Blackton, the producer. The scenario was prepared by Felix Orman, and the photography is by William T. Crespinel. The American version is in part retitled by Katherine Hilliker and Capt. H. H. Caldwell. The picture is in seven reels.

Norma Talmadge Begins Work on "The Voice From the Minaret"

Norma Talmadge's next picture is to be *The Voice From the Minaret*, adapted from the novel of that name by Robert Hichens.

The Voice From the Minaret enjoyed a tremendous success on the speaking stage in London. Work on the new production will start this week at the United Studios, Los Angeles.

Upon the completion of *The Voice From the Minaret*, Miss Talmadge will immediately proceed to *The Garden of Allah*. Frank Lloyd will direct Miss Talmadge in both *The Voice From the Minaret* and *The Garden of Allah*.

Advertisers Dine Noted Englishman

Sir Charles Higham, M. P., Is Given Luncheon at the Biltmore Attended by Prominent Men in the Industry

The Associated Motion Picture Advertisers of the United States on June 22 entertained at luncheon at the Hotel Biltmore Sir Charles Higham, M. P., the first advertising man in Great Britain to be knighted and the first to be elected to Parliament. In addition to the luncheon there was a display of motion picture advertising from the earlier days of the industry to the present.

C. L. Yearsley, president of the association, presided. D. W. Griffith welcomed the guest of honor, following an address by John C. Flinn, in which he sketched the history of the organization.

"Business is the most beautiful thing in the world," said Mr. Griffith in the course of his remarks. "I have hands, body, a little thought and a little brain, but what little I have I am putting to some kind of decent, creative business and advertise that to the world, and sending it to all the nations, and have all the nations meet and understand that they should not interrupt our business, which is only service and brotherhood."

"It must be a matter of great pride to you gentlemen who know Mr. Griffith," declared Sir Charles in responding, "who electrifies the masses of the world on the screen and who gets up at a board meeting and talks like Mr. Griffith has done today. It begins in my judgment a new era in your business when you can find men of sufficient soul to see something good in another man and then have the decency to get on their feet and say it even though it may not all be true. I am pleased indeed to come to this table to-day and to enjoy your hospitality.

"You have the greatest gift given to man or woman—the ability to make a million or ten million people act in unison on a given thing. A doctor, scientist, preacher couldn't do it. The only men that have that gift are advertising men. What are we going to do with that gift? Are we going forever to use it for putting up on walls these different charming pictures, which are a great credit to your industry? Are you forever going to make comedies? You men who mold public opinion can make them change their minds because you have got cleverer minds than they have—the public. If it weren't for advertising men there wouldn't be great manufacturers throughout the world. You have got the advertising story of the American spirit to tell. You are planting the American story under every flat by the greatest medium in the world, by photography of the human brain."

Among those at the speakers' table were J. D. Williams, E. W. Hammons, Courtlandt Smith, Robert Lieber, H. O. Schwalbe, Richard Rowland, Edwin Carewe, C. L. Yearsley, Paul Gulick, Victor M. Shapiro and Colonel J. W. O'Mahoney. Also there were many prominent representatives of large business concerns, of publications and of advertising associations.

F. B. O. Issues First Vehicle For Jane Novak

The first of a series of six outdoor special productions starring Jane Novak is announced as the current release of the Film Booking Offices of America, the newly named Robertson-Cole Distributing Corporation. It is titled *Colleen of the Pines* and was produced by Chester Bennett from an original story by J. Grubb Alexander. *Colleen of the Pines* will be the first picture to be released through the Film Booking Offices, the change of name becoming effective on July 1.

Colleen of the Pines is a romance of the Northwest. The plot revolves around the romance of the daughter of a stern, unbending trapper in the Saskatchewan country, and a member of the Northwest Mounted Police.

Miss Novak's leading man is Edward Hearn. The remainder of the cast includes Alfred Allen, J. Gordon Russell, Charlotte Pierce, Ernest Shield, and "Smoke" Turner.

Colleen of the Pines will be available at F. B. O. Exchanges on July 9.

Plans Completed for Filming Second Madge Kennedy Picture

Although the Madge Kennedy production, *Dear Me*, the first of the new series of this star, has not yet been completed, the Kenma Corporation has made all arrangements for the filming of the second production, *Dorothy Vernon of Haddon Hall*.

The scenario has been written, the working continuity completed to the satisfaction of the star, the director and the production manager, and the Kenma Corporation will probably cast the chief roles of this production at the Tilford Studios, New York City, within the next ten days.

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Live News of the West Coast

BY RENEE BEEMAN

J. E. BOWEN, president and general manager of the Cosmosart Pictures Corp., has purchased the B. B. Hampton productions, known as the Federal Photoplays, and as president of that organization, Mr. Bowen announces that production of these well known Zane Grey pictures will be resumed at the Cosmosart Studios, Los Angeles, about the latter part of July.

Mr. Bowen is leaving about the first of July, to personally investigate conditions in the East and confer with the Goldwyn, Pathe and Hodkinson releasing concerns in reference to the seventeen Federal pictures already released and the four current vehicles made under the supervision of B. B. Hampton.

After deciding on conditions throughout the United States, J. E. Bowen will launch a country-wide campaign presenting the Federal Photoplays with renewed energy to the exhibitors.

The much beloved dog "Strongheart" is finishing his current production with the Murphin-Trimble Productions. Jane Murphin stated that she believes the present production will far surpass *The Silent Call*, which played to fourteen weeks at the Miller Theatre in Los Angeles. The present vehicle is handled under the working title of *Brawn of the North*, but it is believed this title will be changed, as the "North" cycle has about run its course. First National may be the releasing agency for the latest "Strongheart" picture.

The recently completed Standard Film Laboratories at 959 Seward street, Hollywood are entirely dust-proof, dust being one of the many financially dangerous agents to film producers, because the fine particles of dust sift into even carefully guarded drying rooms and ruin wet film in the laboratories.

S. M. Tompkins and J. M. Nickolaus, owners of the new plant are inviting executives and cameramen of the industry to inspect their new dust-proof rooms. In addition to sealing every possible point against dust, an elaborate air conditioning system has been put into operation so that the temperature and humidity is constantly the same.

The Paramount productions are: *To Have and to Hold*, which is nearing completion with George Fitzmaurice directing and Betty Compson and Bert Lytell in the title roles, Theodore Kosloff playing the heavy. *The Ghost Breaker*, directed by Alfred Green, in which Wallace Reid is starred with Lila Lee in the supporting role, is progressing rapidly. William DeMille will start *Clarence* next week, the popular Booth Tarkington play adapted to the screen by Clara Beranger. Cecil B. DeMille is making *Manslaughter* with Thomas Meighan and Leatrice Joy in the leads and Lois Wilson and others in prominent roles. *Pink Gods*, with Penrhyn Stanlaws directing, featuring Bebe Daniels and James Kirkwood, also Anna Q. Neilson, Adolphe Menjou, Raymond Hatton and others in the support. Scenes for the week were laid in Kimberly, So. Africa where Boers and Kaffirs thronged the streets. Miss Swanson has returned and is well into the production of *The Impossible Mrs. Bellew*. Sam Woods had the picture started before Gloria's return and with a few days rest, she joined the company which was enroute to San Francisco where steamer scenes will be made and some shots will be taken at Burlingame, Cal. The current George Melford production, *Ebb Tide*, will go into production the first week in July. It is a Robert Louis Stevenson story, in which Lila Lee, James Kirkwood. Raymond Hatton, George Fawcett, Noah Beery, Jacqueline Logan will appear. Mr. Melford has recently completed *Burning Sands* and is extremely enthusiastic over the results. *On the High Seas*, Irving Willat's production for Paramount in which Dorothy Dalton and Jack Holt are featured has gone to the south part of the state on location.

Louis Gottschalk, noted composer, has been secured by Rex Ingram to prepare a special musical score for *The Prisoner of Zenda*, Mr. Ingram's recently completed production for Metro.

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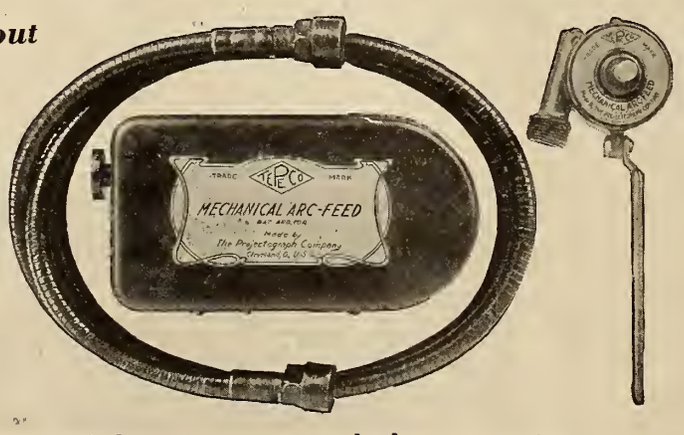

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Short Subjects and Serials

English Making Costlier Productions

Aim to Cater More and More to American Market, Says Al Christie, Returning from European Trip

Al Christie, accompanied by H. D. Edwards, production manager at the Christie studio, arrived in New York June 21 after a trip abroad which included visits to England, Scotland, France, Belgium and Holland. The two left for their homes in California three days later.

Just before starting for Los Angeles Mr. Christie said the journey had been for pleasure and for observation, too. He expressed the view that every comedy producer should make it a point to travel as much as possible. He said this would serve a double purpose, that not only would it give him an accurate idea of national or racial atmosphere, but it would give him any number of fresh ideas.

The influx of American producers into England has been the cause of some concern on the part of English picture makers, Mr. Christie said. The result has been that the producers in that country are giving increased attention to the making of more pretentious subjects, with the aim of catering more and more to the American market. As an illustration, Gaumont is to produce *Rob Roy* in Scotland on a scale unusual among English companies. Ideal Films, Ltd., is preparing to produce *A Bill of Divorcement* with Constance Binney, with Dennison Clift as the probable director. These subjects are to be distributed on the basis of merit, on the single as distinguished from the block booking basis.

One of the objects of Mr. Christie's visit to Scotland was to assimilate local atmosphere for the benefit of a comedy soon to be undertaken at the Christie studio under the title of *Hot Scotch*.

Asked as to his views of the desirability of American producers making pictures abroad, Mr. Christie declared he was strongly impressed by the possibilities of making pictures in foreign countries. "With this exception," the producer explained, "that the American who undertakes the work carry along with him his chief players. I believe that step to be essential if the highest success is to be attained. One of the fundamentals of American comedy is speed—pep, if you will. Then again primarily your audience is American, and you must cater to that division of it first. Consequently you have got to give it what it looks for, and I very much doubt if you could do that with players selected in countries the natives of which take life much more calmly even if more joyfully than we do here. But with an American producer and American players, with foreign backgrounds—and I have seen some charming examples of these—I will say the idea is fine."

Among old friends Mr. Christie met abroad were John C. Tibbetts, again on his way by this time to the United States; Donald Crisp, who went abroad to direct for Famous Players, and who at present through an arrangement by the latter company is directing an English production: Oscar Apfel, who with Carlyle Blackwell and Evelyn Greeley as his principal players, is producing in Holland for the Haarlem company; Maurice Tourneur, with Richard Dix and Mae Bush, was making night scenes for Goldwyn's *The Christian* in Trafalgar Square, London.

Mr. Christie declared one result of his journey was to increase his realization of the responsibility resting on the American producer when portraying American life and customs. Men and women in other countries judge American men and matters by what they see in American pictures.

Referring to general policies at the Christie studio the returning tourist said the more indorsements he could get from parents and teachers' associations the better he would like it. "It is no trick to get a laugh in a comedy if you care to be a bit risque," he said, "but it is usually difficult to do that if you would stick to situations that contain no offense.

"If there is to be any cutting of my pictures I prefer to do it myself. Yes, I have a censor board right in my home—my mother and my sister—and I don't mind telling you if I can get a picture by that committee of two I feel reasonably sure it's uncensorable, for they do criticise with that frankness and authority one expects from—and incidentally respects—the feminine members of his household. I prefer any time to kill a laugh rather than take a chance on giving offense."

Real Giant Jack to Play Role in Fairy Story for Century

Alf Goulding, Baby Peggy's director, has started production on the second fairy tale to be made by Century—*Jack and the Beanstalk*. The first of the series was *Little Red Riding Hood*, and a series of well known fairy tales will be produced.

Goulding, after several experiments with faked giants, made up his mind that only the real thing would suit him and he found a successful applicant no further off than in Venice, Cal. Jack Erlich is his name, and though only fifteen years old he weighs 237 pounds and stands 7 feet 3 inches. His arm reach is 96¼ inches, which is a trifle over eight feet.

No expense is to be spared in making the screen versions faithful to the originals so that the children who form Baby Peggy's following will not be disappointed.

Pathe to Release Screen Novelty of "Song of the Lark"

The two-reel feature called *The Song of the Lark*, whose poetically human theme is derived from the celebrated Jules Breton painting bearing that title, has been accepted by Pathe for distribution, the release date shortly to be announced. The picture is written and produced under the supervision of Arthur Maude, creator of *The Beggar Maid*, *The Bashful Suitor* and other screen novelties inspired by art works which have deeply impressed the people of all countries.

The Song of the Lark, as screened, reveals a double source of inspiration, for in its graphic opening scenes it shows Jules Breton, painter, inspired by Franz Schubert's immortal melody, *Hark, Hark, the Lark*. In the picture, Breton's peasant girl is represented by a charming, more refined, yet simple, type whose passionate application to herself of the lark's joyous freedom, in opposition to her lover's masterful attitude, furnishes the drama's impressive conflict. Ideal beauty of sentiment and treatment is said to be realized by the author-producer.

The dramatic and artistic "tie-up" in the picture of two popular masterpieces of song and of the painter's art is said to have convinced Pathe that the feature would make a very wide appeal—as in the case of its noted predecessors which developed similar themes. It is presented by Selig and Kalen.

Increasing Interest in Roach Comedies, Reports Pathe Office

There is increasing evidence, reports Pathe, that exhibitors find Hal Roach Comedies profitably enriched by the one-reelers featuring Paul Parrott. This loose-legged comedian has already been distinguished in newspaper reviews as the "Doodlewit of screen comedy." Every exhibitor realizes the value of qualities which win public recognition aptly expressed in this humorous fashion. That Paul Parrott lives up to this grotesque title better than ever in late Pathe releases each successive screening has shown for itself.

It is pointed out that both the press and the public are attaching almost unique importance to the Hal Roach Comedy trade mark—which is associated with every step of the rise of Harold Lloyd. It has steadily advanced Harry "Snub" Pollard, placing him in his present position as a favorite with audiences here and in Europe. And now "Hal Roach Comedies"—meaning, broadly, the steady flow of one-reelers distributed by Pathe—are bringing the odd personality and diversified talents of Paul Parrott into the limelight.

At the present time the demand for Hal Roach Comedies is keeping four production units busy on the Culver City lot.

Educational to Release Six Burr-Hurd Comedies

Six Earl Hurd Comedies, a new series of cartoon comedies each in one reel, will be presented by C. C. Burr through Educational Film Exchanges, Inc,, during the season of 1922-1923. The first of the series will be released about the middle of August. It is called *One Ol' Cat*. Releases will follow one every other month, so that the series will extend over the year.

The drawings for these clever fun pictures are done by Earl Hurd, who has made pictures for Bray for five years, and has become famous for his *Bobby Bumps*.

The Earl Hurd Comedies mark a new step in cartoon comedies. They are a clever combination of "shots" of living actors and actual, material settings, and animated cartoon characters.

McKinley Film Jumps Into High Favor

Remarkable Novelty of "The Mirror" Attracting Wide Notice from Newspapers—Eleven Other Issues Already Scheduled

A one-reel film novelty called *The Mirror* that instantly has jumped into popular favor and now is being shown in the country's leading theatres is being issued by the International News Reel Corporation, through Universal. It is a revival of great news events of the past, made before news reels were thought of. The first number, now being issued, features pictures taken twenty-five years ago during the inauguration of President William McKinley in 1897.

Everywhere this reel has been shown it has attracted great attention, and assumed feature proportions during its run. Columns of newspaper publicity have been written round the novelty of viewing moving pictures of events which now are far back on the pages of history. The inauguration pictures are surprisingly good, but the vast improvement in the art of the moving picture camera is easily seen by contrasting the McKinley pictures with pictures of President Wilson's 1913 inauguration, and President Harding's last year, excerpts of which are shown in the same reel.

The Rialto Theatre, New York, featured *The Mirror* containing the McKinley pictures, during that theatre's recent anniversary week. Balaban & Katz' new Tivoli Theatre, Chicago, also featured the first issue of *The Mirror*. The Stanley Theatre, Philadelphia; the Central Park and Riviera, Chicago; the Broadway Theatre, New York; the Strand, Milwaukee; the Allen, Cleveland; the Newark, Newark; and many other first run theatres have reported exceptional success with this novelty reel.

Following issue No. 1 of *The Mirror*, there will be subsequent issues, of which twelve interesting and historical news revivals already are scheduled for inclusion.

Englishman Shown What an American News Reel Can Do

Sir Charles Higham, M. P., the man who "advertised himself into the peerage and parliament," was amazed by the speed of American news reel work as shown with the pictures taken following the dinner of the Associated Motion Picture Advertisers at which he was the guest of honor last week.

Pictures were taken exclusively by Kinograms, Educational's news reel, of the guest of honor and a few other prominent guests immediately after Sir Charles' address at the dinner, which was given at the Biltmore Hotel, New York, and within five hours they were being shown in motion picture theatres as part of the regular Kinograms news reel.

Sir Charles visited Educational's home office Monday and had a private showing of the entire length of film from which the "shots" were selected for the news reel. After the showing, the film was presented to Sir Charles, who is taking it back to London as a souvenir and an example of the high speed work of the "film newspaper" in America.

Two Educational Comedies Open in Eastern Houses

Danger! a Mermaid Comedy produced under the supervision of Jack White, and featuring Lige Conley, began a run of two or three weeks at the Criterion Theatre in New York on Sunday, June 25. *Danger!* is the most recent Jack White production in the Mermaid Comedy series released by Educational.

Another Educational Picture, *A Hickory Hick*, a Christie Comedy, went into the Branford Theatre in Newark Saturday, June 24. It features Bobby Vernon, with Charlotte Stevens, Chicago beauty contest winner, who makes her first appearance in Christie Comedies in this picture.

Baby Peggy's Two "Doubles" Will Have Tryout by Century

Baby Peggy's two "doubles," the little girls who looked the most like her in the contest held at Sid Grauman's Million Dollar Theatre, will receive their opportunity to be screened in a Century Comedy as promised. The lucky babies are Clarice Joy, aged three years, and Baby Jane, aged four.

The contest ran for several weeks simultaneously with Peggy's comedies. From over two thousand contestants whose fond parents thought they looked like Baby Peggy Clarice Joy won first prize, a handsome little wrist watch. Baby Jane ran such a close second the judges decided to give a second prize.

That the contest may be the means of bringing new talent to the screen is the hope of Julius Stern, who it will be remembered "found" Baby Peggy when he gave her a small bit in a Brownie comedy, after which her versatile personality as shown in the comedies with the dog brought her to the top.

Baby Jane Baby Peggy Clarice Joy
Century Comedies will give tryout to winners of Baby Peggy's "Doubles" contest

REVIEWS OF CURRENT SHORT SUBJECTS

MOVIE CHATS NO. 22—Distributed by Hodkinson.—Nina Wilcox Putnam, writer, describes her idea of reducing weight through regard for diet. From hemp to rope is shown in a series of pictures. Interesting shots are taken among the magnolia trees and gardens of the Drayton family estate in South Carolina. A weather vane in the form of a rooster thirteen feet high and ten feet wide is photographed on top of a New York skyscraper. From his perch the cameraman trains his lens on the surrounding city. In order are shown timber wolves, tapir, polar bear, sea lion and the otter.

PATHE REVIEW NO. 163.—Striking scenes of South Africa are shown. "Where did you get your face?" is the scientist's answer to the question, employing a series of skulls from other periods to indicate the progression. "If a Table Could Talk" shows a card game without players. Navajo Indians illustrate the method of rugmaking followed by that tribe from earliest times. The Pathecolor is "Keeping the Family Fed," and portrays the unfeathered youngsters at home in their nest.

A JAZZED HONEYMOON—Pathe Reissue.—Harold Lloyd is shanghaied as a fireman on an ocean steamer when he thinks he is going on a honeymoon. Bebe Daniels is the bride. "Snub" Pollard is an accessory before the fact to the shanghaiing. Most of the fun is supplied, however, by Lloyd. He gets the opportunities —and the rough handling.

THE LITTLE DIPLOMAT—Pathe Playlet.—Baby Marie Osborne is the featured player in a charming sketch and is supported by Betty Compson, William Welsh, Lydia Knott, Murdock and Al MacQuarrie, Jack Connolly and Sunshine Sammy. There is a crook twist at the end which adds to the dramatic interest.

KINETO REVIEW—Beyond the Horizon.—The entire single reel is devoted to views of Australia, the picture opening with pictures taken from the deck of a steamer approaching Sydney. That city as well as Melbourne is pictorially described, with its chief points of interest.

IN THE DOORWAY OF DEATH—Episode 14 of Pathe serial, *Go-Get-'Em Hutch.*—The chapter opens with the escape of Hutch from under the ice and ends with him enmeshed in the clutches of a new fangled device. There is a goodly amount of action in the number.

CRIME IN A BIG CITY—Fable cartoon released by Pathe.—Cartoonist Terry has provided us with some laughs in illustrating the moral that "Those who lay traps for others often get caught by their own bait." There are good bits in this single reel.

THE LATE LAMENTED—Rolin Comedy, released by Pathe.—Paul Parrott, Mark Jones and Ethel Broadhurst have the principal roles in a story of wooing a girl and incidentally if possible winning a legacy. It will mildly amuse.

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Arrow Plans to Make Eight Pictures

Dr. Shallenberger Announces These Will Be Elaborate and Selected Largely for Their Exploitation Qualities

The Arrow Film Corporation plans entering production this fall on a substantial scale. An outline of the company's intentions was given on Wednesday in a few minutes' conversation with Dr. W. E. Shallenberger, president of the company, who was standing on his toes for a getaway to make his suburban train. In his hand was a briefcase, which somehow looked like a scenario. "What's the idea? You reading stories these days?" inquired a TRADE REVIEW man. The doctor smiled.

"I have been reading stories for a month," he replied. "Yes, we are going to make some pictures—some super-productions, as the boys call 'em. And I guess that's what they will be, too. You see, I have been digging into this independent market thing for the last six months—and digging hard. I haven't studied as hard to find out what's what since I went to school. And things really are coming back. Incidentally, I think I know what the men in the independent market want in the way of material.

"As I said, I am personally reading stories and searching for dependable stuff. We expect to have at least eight productions made during this season. Before I accept a story I am going to be satisfied that it is clean, and that it will lend itself to real exploitation. I am naming just two of the essentials, but when I find those I am satisfied the others so necessary also will be present.

"In addition, we are seriously considering taking most of the first run bookings direct from New York and sending them out with special forces of men for that purpose, all of this prior to selling the pictures to the territorial purchaser. Of course, such bookings will be turned over to the buyer. The whole eight productions will be released during the season.

"For our purposes it is not necessary that a story shall be of a big book or of a big play. What we want are those of real entertainment value. In studying the field we have learned or rather had again borne in on us that there are many picturegoers who frequently are disappointed in viewing adaptations of books and plays with which they are acquainted. The complaint is made that it is like reading a book's last chapter first. Of course, admission will be made that the complainants knew what they were going to see, but they realize once the picture is started that by reason of their acquaintance with the subject suspense for them has been destroyed. Really, I believe the employment of old stories is responsible for driving more people from the theatre than any other single factor.

"It is up to the theatre and to its advertising department and to the exploitation department of the distributor to originate ideas of merchandising rather than to depend on the name of some author or the name of a well-known play or story to create an interest in the production. It is our aim to give something that will afford a chance to the men in the business to employ new ideas.

"Just to slip you a laugh, and as showing we are believers that the exception proves the rule, our first production probably will be from Maravene Thompson's *The Net*, produced on Broadway two years ago by Lee Kugel. There will be in the leading roles players whose names will mean something to exhibitors, and these will be directed by men of proved ability and supported by a strong cast. It is not sensational, but it has a real human interest theme."

It may be well to remark that Dr. Shallenberger has had a lot of experience in production. "No, since 1910 I never have been out of it," he said in response to a question.

W. Ray Johnston, Vice-President Arrow

Pacific Film Opens Offices

J. J. Hayes, president of the Pacific Film Company of Culver City, Cal., who is in New York for an extended stay, following a trip across the country in the interest of his company, has opened offices in Suite 809, Loew Building, New York. These will be in charge of Julius Singer, Pacific's eastern representative.

Warner Men Write Fox Trot to Push "Main Street" Sale

As an added and an advance exploitation stunt for the Warner Brothers' production, *Main Street*, being produced by Sam and Jack Warner at the organization's coast studios, Eddie Bonns, director of advertising and publicity, and Louis Marangella, his assistant, have composed a popular fox-trot number based on the title of the picture.

The title of the song is "There's a Main Street in Every Town, but There's Only One Broadway," and it serves to drive home the theme of the story. Negotiations are said to be now under way for the mechanical and publishing rights. The plan is to make the song a popular number by the time the picture is released.

"Still Going Strong" Is Hallroom Title to Open New Series

Still Going Strong is the title that has been given the first comedy on the new series built up around the adventures of the redoubtable Percy and Ferdie Hallroom.

This title was selected by the producers not only because it suits the spirit of the comedy itself, and of the exploits of the four-flushing Percy and Ferdie, but also because of the exploitation and publicity value in such a title for the opening release on the fourth series of these comedies.

Based on H. A. MacGill's famous cartoons of the Hallroom Boys, the subjects are three years old—and they are, literally "still going strong." The producers always have been of the opinion that the title of a comedy is an extremely important factor in "selling" a comedy to the public—a "catchy title" and one that gives opportunity for clever advertising and exploitation being just as important as making the comedy itself good. They have always exercised this idea in the naming of the Hallroom Boys Comedies, with the result that they have been greatly aided thereby in catching the public fancy.

Goldstone to Make More Specials

Following his *Deserted at the Altar*, Phil Goldstone will produce three more specials along the same lines for the independent showmen. He has just completed his first series of six Richard Talmadge productions, and for the coming season will make eight pictures with this player.

Franklyn Farnum will shortly complete his first series of six comedy drama westerns for this season's market.

W. E. Shallenberger, President Arrow

Samuels Opens Office in New York

General Sales Manager of O'Conor Productions Says His Company Is All Set for Making Twenty-six Franey Films

F. E. Samuels, general sales manager of the O'Conor Productions, producers and distributors of the new series of Billy Franey two-reel comedies, arrived in New York this week and opened a branch office with Frank A. Tichenor at 220 West Forty-second Street.

In discussing his new connections and the state rights business conditions in general, Mr. Samuels said: "I am looking forward to at least two months' stay in the Eastern territory, making my headquarters in New York during that time. On my way East I stopped over in several of the larger cities, and it appears to me conditions are rapidly assuming normal shape. My survey was superficial, of course, but the reports from the coast to Cleveland are all encouraging for the independent. Unless there is a marked increase in production of short subjects I predict a comedy 'famine' in the fall. In this respect my firm is fortunate, as we have four comedies completed and two under production.

"When I left the coast I noticed a marked change among producers, optimism taking the place of pessimism in the minds of studio heads. While the producer understands there will be a 'slump' this summer, he also understands that September will be the banner month for independent sales.

"We will produce the entire series of twenty-six Billy Franey comedies during our fiscal year. A proportionate sum has been set aside for advertising and exploitation, which we will prosecute vigorously during the 'dog' days."

Hold Torchy While Hines Makes Couple of Comedy Dramas

Before beginning work on his next Torchy comedy, Johnny Hines will be featured in two six-reel comedy-dramas, is the statement issued this week at the Mastodon Films office by producer C. C. Burr. The first will have as its working title, *Go Get 'Em Gallagher*. Advance reports on this scenario, which has been especially prepared for Hines, indicate it will be brimful of action with comedy gags interspersed profusely to allow the comedian every opportunity.

In view of exhibitor requests for additional Johnny Hines features, Mr. Burr is particularly anxious to begin production on the first, which will probably take about three months to complete. Accordingly the studio staff is constructing the first of the interior sets.

Producer Burr firmly believes the time propitious for the appearance of Hines in feature roles, and with that end in view he has made extensive plans for a program of production which should keep Hines active for the ensuing year. Mr. Burr has carefully gauged the market demand for comedy dramas, and as a result of his findings, which cover the demand of the country's largest exhibitors, he is firm in his opinion that *Go Get 'Em Gallagher* and the other story now being written will be enthusiastically received.

Arrow Breaks Into Broadway Twice Within Fortnight

The fact that the day of the Independents is here is again demonstrated by the fact that the Arrow Film Corporation is represented for the second time within a fortnight in one of Broadway's foremost theatres with one of their productions. First came *The Innocent Cheat*, the big Arrow-Ben Wilson special which enjoyed phenomenal success at B. S. Moss' Broadway Theatre. Now comes the announcement of the booking of the James Oliver Curwood special. *God's Country and the Law*, at the Mark Strand Theatre, Broadway and Forty-seventh Street.

It has always been against Dr. Shallenberger's policies to rent a theatre and force a run on Broadway, it being his contention that it was not necessary in order to put a picture over, and that such a run was of little or no importance to exhibitors throughout the country. On the other hand, when an independent production is selected and bought by the management of any of the big regular motion picture theatres on Broadway he feels it is a stamp of approval and also recognition of the quality and box office value of such an attraction, for these men have the entire industry to select pictures from.

The Pine Tree Pictures' special goes into the Mark Strand Theatre, Manhattan, July 2, the Mark Strand Theatre, Brooklyn, July 9, and the Sheridan Theatre, New York.

Rialto Productions Is in the Market to Purchase Negatives

Rialto Productions, Inc., announces that it is in the market for the purchase of negative rights for film productions for the United States and Canada. The president of the company, Lou Rogers, already has consummated several deals, the first of which was *Queen O' the Turf*, being released through R.C.

Arrangements have been made with the Al Lichtman Corporation for the distribution of the second purchase. *The Man and the Moment*, by Elinor Glyn. The present subject handled by Rialto is *Retribution*, a story of Lucretia Borgia, now running its third week at the Park Theatre, New York. Arrangements for the distribution of this picture will shortly be announced.

Lou Rogers, president of Rialto, has had long experience in the motion picture industry. He was connected with William Fox for seven years. At the time of his resignation he was general sales manager and Canadian general manager. His next connection was with Lewis J. Selznick, when he purchased a franchise for Selznick pictures for New York State. He severed his connections with this concern, after which he was with the Famous Players-Lasky Corporation as sales manager of the New York Exchange. He resigned to produce the Jane and Katherine Lee two-reel comedies, which are now being released through his offices.

Sanford Productions Are Contracted for in Six Territories

F. M. Sanford, president of Sanford Productions, of Hollywood, Cal., who has returned to the coast, reports that while in New York he closed contracts with the Myriad Pictures Corporation of New York City for Greater New York and northern New Jersey on both his series of twelve two-reel "Tweedy" comedies and eight five-reel semi-western productions featuring Pete Morrison; with the Masterpiece Film Attractions of Philadelphia for the Tweedy comedies for Eastern Pennsylvania and Southern New Jersey; and with the Twentieth Century Film Company of Philadelphia for the Morrison productions. They have also closed for their product in the entire eleven southern states with the Southern States Film Company of Atlanta, Dallas, Memphis and Oklahoma City, and with the Peerless Film Service of San Francisco and Los Angeles for both their lines of productions for California, Arizona, Nevada and the Hawaiian Islands.

Dorothy Gish "Flapper" Story Ready for Release

The much heralded Dorothy Gish Feature, *The Country Flapper*, is ready for release by Producers Security Corporation, which will place it on the independent market.

Following closely the announcement of the release of *The Country Flapper*, the Producers Security Corporation announces the release of Archibald Clavering Gunter's great story, *Mr. Potter of Texas*, in which Maclyn Arbuckle is starred.

In the Night, the New York and London stage success, is being prepared for release by Producers Security, and will be offered to independents.

Sam Edwards Opens July 1 The X. L. Pictures Exchange

Sam Y. Edwards, who presided at the managerial desk of the Associated First National Pictures of Northern California, Inc., since the organization of that corporation, is in New York completing negotiations for a series of box office attractions which he will release in San Francisco territory from his new exchange, to be known as the X. L. Pictures Exchange.

Sam's many friends will wish him well. He will be ready to take care of the exhibitors about July 1. He has fourteen specials with which to start the ball rolling.

Princess Mary Pictures Arrive

Export & Import Film Company has received a print of the motion pictures of the presentation of gifts to Princess Mary prior to the recent wedding ceremony in London. The film is in one reel and shows many of the world's leading figures and their gifts. It is expected it will be of appeal to women everywhere.

Warners to Issue Wild Animal Feature

"A Dangerous Adventure" Will Star Grace Darmond and Carry the Atmosphere of the African Jungles

What is declared to be a novelty sensation in wild animal feature productions, *A Dangerous Adventure*, featuring Grace Darmond, is announced as the first of seven fall releases by the Warner Brothers. According to Harry M. Warner, the subject is a thriller in the true sense of the word.

"I have never been so enthusiastic about a feature production as I am about *A Dangerous Adventure*," said Mr. Warner. "In the first place, it contains every known species of wild animal; and thousands of Africans were used in the production. The spectacular scenes in the feature are in my estimation the greatest that have been filmed.

"The biggest theatres throughout the country will find this feature a most unusual offering. It is the kind of attraction that is different in story and presentation, and in this respect it is what motion picture patrons most desire—the kind that will give them a fresh and interesting viewpoint on feature plays.

"One thing the exhibitor playing this feature can depend on—it has been produced in a big way and there is a wonderful element of sensation in the entire feature. It's a big box-office bet."

The feature is declared to reveal thousands of natives and wild beasts. In order to inject a requisite amount of romance, pathos and realism, S. L. Warner, director of the production, virtually converted the entire Warner West Coast studios into an African forest and secured over 1500 wild animals to furnish the action.

Members of the supporting cast include Philo McCullough, Jack Richardson, Robert Agnew and Derelys Purdue. The story and continuity were written by Frances Guihan.

The six other features to be released by the Warner Brothers in the fall include three Harry Rapf productions and three Warner features. The Rapf productions are *Rags to Riches*, featuring Wesley Barry; *Little Heroes of the Street*, also featuring Barry, and *Brass*, Charles G. Norris' novel of marriage and divorce.

The Warner productions being made by S. L. Warner and Jack Warner include *The Beautiful and Damned*, the novel by F. Scott Fitzgerald dealing with the modern flapper; *Little Church Around the Corner*, an adaptation of the stage play of the same name, and *Main Street*, Sinclair Lewis' novel of small town folks.

New Arrow-Wilson Stewart-Kirkham Picture Is Finished

Before Ben Wilson left the Coast to attend the premier presentation of *The Innocent Cheat* at the Broadway Theatre, he shipped *One-Eighth Apache*, and it arrived in time to be screened before Mr. Wilson returned to the Coast Thursday.

One-Eighth Apache is from the pen of Peter B. Kyne, and appeared in a magazine prior to being transferred to the screen by Mr. Wilson. It co-stars Roy Stewart and Kathleen Kirkham.

This is the third of the Peter B. Kyne productions to be produced by Mr. Wilson, the others being *A Motion to Adjourn* and *Back to Yellow Jacket*. In all three of the productions Mr. Wilson has given the two players excellent supporting casts. The new picture is a big story with strong human interest, in which the author and the director have played strongly upon the human emotions, with the result that they have produced a picture which holds the spectator intensely interested to the last foot of film.

Franklyn E. Backer Sells His New Series to Max Glucksman

Franklyn E. Backer of East Coast Productions has closed with Max Glucksman for handling the rights of the new Backer series, starring J. B. Warner, in the Argentine, Uruguay and Paraguay.

Mr. Backer is confident of great results this fall for the remainder of his series of six Westerns and for any other high-class state rights pictures, as *Big Stakes*, the first of his series, has exceeded his expectations. This picture was sold for the New York territory—a difficult territory for selling Westerns—immediately after the first screening.

The casts in the J. B. Warner series are attracting favorable attention. Elinor Fair plays opposite Warner in *Big Stakes*.

The second picture of the Backer series, *Crimson Gold*, has already been received in New York, and will soon be screened for the trade. Edythe Sterling is Mr. Warner's leading woman in this picture, which is a five-reel Western of a novel type. Other members of the cast are George Burrell, Albert McQuarrie, Jay Morley and George Stanley.

Virginia Pearson Wins and Returns Perfect Back Prize

The unusual distinction of possessing the most perfect backbone in America and to all intents and purposes one of the most beautifully formed backs in the world has been granted to Virginia Pearson, star of Ivan Abramson's *Wild Youth*, now in course of production. In addition the winning of a thousand-dollar prize came in the form of a surprise to the film actress.

Virginia Pearson, playing in Graphic's "Wild Youth"

The award is made by the National League for the Prevention of Spinal Curvature, with headquarters at Toronto. Coincident with the foregoing is the fact that Miss Pearson has returned the sum of money won, in the name of the motion picture industry, for further aid in the work of the organization which made the award.

"If the return of the money and any ensuing publicity will aid in the smallest way to convince some people that we of the industry have intentions and morals as straight as our backs I will feel satisfied," remarked Miss Pearson in discussing the award made her.

Hold Back C. B. C. Feature Until It Is Formally Approved

Work on the final re-editing and titling of *More to Be Pitied Than Scorned*, the first of C. B. C. Film Sales Corporation's series of big feature offerings, is going forward rapidly at the company's New York offices.

The picture was completely finished before being brought East, but under the system of "double editing" which C. B. C. is employing on this feature, the picture must be screened and approved by another editing committee here.

C. B. C. announces there will be no screenings for anyone until the picture is absolutely complete in every detail. "It is a great mistake, and one that many producers make, to screen a picture for anyone before it has been pronounced ready in every detail," said Jack Cohn of C. B. C. in discussing the company's policy. "I don't care how good a picture is, or how slight the changes that are to be made, someone is sure to criticise adversely a picture unless it is pre-viewed in the same manner the public will see it."

Federated to Distribute 24 Ben Wilson Comedies

Ben Wilson has contracted with the Federated Film Exchange of America to produce two series of twelve two-reel comedies. One of these will be known as the "Federated Comedies," and the other brand name has not as yet been decided. Neither Federated nor Mr. Wilson desires at this time to announce the stars who will appear in either series, as Mr. Wilson at the present time is negotiating with several prominent comedians.

These comedies will be released by Federated about Sept. 1.

Together with the Joe Rock two-reel comedies previously announced, this makes three sets of comedies which Federated has now contracted for and it is at present negotiating for another series.

Federated is also perfecting plans to arrange with one or two producers to make a series of features for the fall.

"Torchy's Feud" Completed

Torchy's Feud, the latest in the Torchy series in two reels, has been completed by Johnny Hines at Burr's Glendale studio. With its action and plot centered about a Kentucky mountain feud enhanced by the further complications of a government raid on the moonshine still contested for between the two rival Kentucky clans, *Torchy's Feud* is reported at the Mastodon offices to be the best two reeler Hines has made in his popular interpretations of the Sewell Ford stories.

No expense has been spared in the construction of every possible effect that would transpose the typical Kentucky mountain locale into the story.

Extend "After Six Days" Engagement

Following Successful Opening at Wood's Theatre, in Atlantic City, Biblical Subject Is Held Indefinitely

Following the success of *After Six Days* at Wood's Theatre, Atlantic City, where it opened an engagement on June 17, arrangements have been made for the holding over of this attraction at the big Boardwalk house for an indefinite period. The version of the Old Testament, sponsored by Weiss Brothers' Artclass Pictures Corporation, was originally booked for its premiere world showing at Wood's Theatre for a period of two wooks. Due to interest displayed on the part of Atlantic City theatregoers, both residential and hotel patrons, in the picturization of the Bible from Adam and Eve to the Songs of Solomon, it has been found necessary to extend the length of the engagement.

David Starkman, lessee of Wood's Theatre, announced, following the first two days of the run, that the production had smashed all existing records for film attractions in the seaside resort. The picture opened to more than $1,800, followed by gross receipts of a rainy Sunday of $1,400. These figures exceed the gross done for two days by practically every legitimate attraction which has played in Atlantic City this year, with the exception of "Ziegfeld Follies."

It would seem that the picture is in for an extended run. A concentrated publicity and advertising campaign was accorded the premiere showing under the direction of Bert Ennis, director of exploitation for Artclass Pictures Corporation. Large newspaper space was used and particular attention was devoted to interesting the natives of Atlantic City. It is the intention of Weiss Bros., sponsors for the production, to bring *After Six Days* into New York for a metropolitan opening following its present engagement. The picture will be offered to the biggest state rights exchanges in the country as a showman's proposition. In each key city a presentation, together with a big exploitation campaign, will be accorded the film, after which it will be available to the independent exchangemen as a road show offering. Special stress is laid on the fact that the subject dealt with has been treated in a non-sectarian manner.

Clark-Cornelius to Add Three Features to Production List

Three new productions have been added to the Clark-Cornelius list of releases. These features will be put out on the state rights market on the franchise plan inaugurated by General Manager S. J. Rollo.

The first production of the three is *The Snitching Hour*, starring Arthur Housman and is a comedy-drama in five reels. This picture is the first of a series with this star.

The two other pictures are of the western type and bear the titles of *The Thoroughbred* and *The Crimson Clue*. In both of these productions there are prominent players including Miss Sedgwick and Jack Richardson.

In addition to these the series of *The Tales of the Tenements*, two reel detective stories written by Ross D. Whytock, is being released. The series will consist of twenty-six and one will be released every two weeks.

Arrangements are now being made for the 1922-23 series of productions for release on the state rights market and will include features and two series with well known players.

The franchise plan originated by Mr. Rollo has met with favor among state right exchanges, according to that official. "We have met the exchangeman half way," said Mr. Rollo, "and have worked out a plan that permits him to have a steady line of pictures on a basis that lets him operate along economical lines."

Harry Rapf Returns to Coast to Make a Second Barry Film

Harry Rapf left last week for the Warner Brothers west coast studios to begin production of the second Wesley Barry feature, *Little Heroes of the Street*, which will be directed by William Beaudine. Jack and Sam Warner also left for the coast.

The finished print of the first Barry picture, *Rags to Riches*, was brought East by Mr. Rapf, and it is reported will be the first of seven productions to be distributed by the Warner Brothers this coming season.

Following the completion of the second Barry attraction Mr. Rapf will film *Brass*, Charles G. Norris' novel of marriage and divorce. Wallace Worsley has been engaged to direct the feature. Mr. Worsley visited the home of Mr. Norris at Saratoga, Cal., to discuss the salient features of the book. Both productions are expected to be completed for fall release.

Jack Warner, in conjunction with his brother, Sam, will produce *The Beautiful and Damned*, *Main Street* and *Little Church Around the Corner*.

Review Board Passes Polo Serial Without Changes

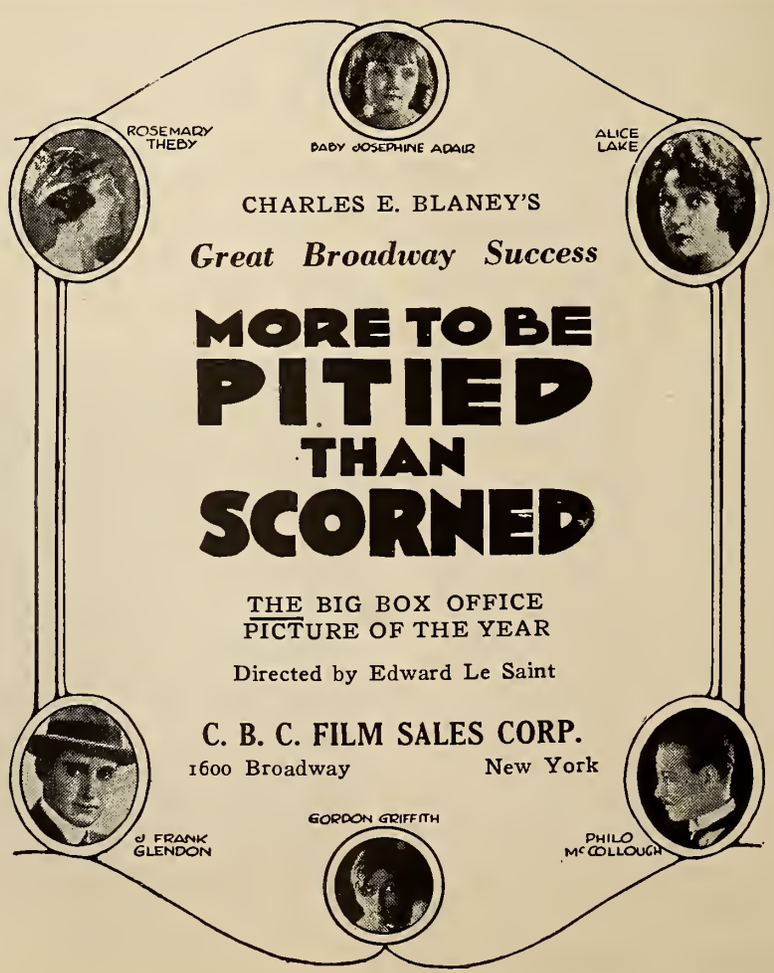
An unusual record is being made in the matter of censoring *Cap'n Kidd*, Eddie Polo's first independent serial in that, with twelve chapters viewed by the National Board of Review, not a single cut in any episode has been ordered by the committee.

This is especially unusual in view of the type production *Cap'n Kidd* is, every chapter being full of hard fights, and the National Board being especially strict in its rulings on such incidents in films.

Eddie Polo is known as one of the best "thrill" serial stars on the screen to-day, and one of the most difficult things he and Burton King, the director, achieved in the making of the serial was the handling of the fight scenes in such a manner that there be nothing in them objectionable to the public and still have them thrilling and realistic in every way.

Forms Finance Company

With A. Guy Frumm and C. A. Boyd, treasurer and auditor respectively of the Pacific Film Co., Inc., at its helm, a motion picture finance corporation has been formed at Culver City, Cal. According to the rules and bylaws of the new concern, production of features and comedies will be financed and exploited. The new firm will be known as the Commercial Company and will be operated under a California charter.



Equity Will Get Behind Goodman Film

For Its Fall Release, "What's Wrong with the Women," It Plans Extensive Publicity and Advertising Campaign

Plans are already under way for a publicity and advertising campaign on Equity's big fall release, *What's Wrong with the Women*, Daniel Carson Goodman's production, which was recently completed at the Biograph studios in New York. Under its present plans Equity Pictures will launch this production on the independent market with one of the biggest campaigns in its industry.

The production is announced as a big special production built upon a theme of large drawing power, and produced on a lavish scale. Mr. Goodman, who is the author as well as the producer of this picture, is noted as a writer of broad human stories, all with a wealth of drama and power. In this production he has taken one of the perplexing problems of society and interpreted it in a gripping and tense fashion.

The cast is most capable and composed of popular players. It includes Wilton Lackaye, Montagu Love, Barbara Castleton, Rod La Rocque, Hedda Hopper, Constance Bennett, Paul McAllister, Huntley Gordon and Julia Swayne Gordon.

Dr. Goodman is one of the youngest and most successful independent producers. After graduating from Washington University and the University of Vienna, Mr. Goodman devoted himself to writing, and among his best known novels are "Hagar Revelly," "Unclothed," "The Taker," and "Travail." A three act drama from his pen, entitled "A Man Among Women," will be produced on Broadway this fall, at the same time when Equity will issue *What's Wrong with the Women*. He is also the author of many motion pictures.

Fully appreciative of the exploitation possibilities of this picture, Equity will have a complete and wide assortment of material available with its release. The catchy title will be used to every advantage. Another advantage lies in the fact that the title fits the story perfectly.

Equity expects to be able to announce its other releases in a short time and in the meantime will concentrate on the preparation of the exploitation of *What's Wrong with the Women*, which it confidently expects to be the biggest attraction on the independent market this fall.

Davidson-Kranz, Inc. Opens Distributing Offices in New York

George M. Davidson and Charles Kranz have organized Davidson-Kranz, Inc., with offices in the Loew Building, New York.

Mr. Davidson, who has held responsible executive positions with leading distributing organizations, is particularly adapted to fill the post of works manager, where the primary requisite is the initial cost of a production in comparison with its booking valuation.

Mr. Kranz has acted as city salesman, road salesman, district manager, exchange supervisor, etc., for the General, Mutual, Goldwyn and other film companies, and needs no introduction to the owners of independent exchanges in this country. Also he is known among the heads of theatre chains.

Associated with Mr. Davidson and Mr. Kranz is Bennett J. Brandon, formerly manager of the foreign sales departments of Mutual, and for the past year an independent broker in the foreign rights field. Mr. Brandon will have charge of the foreign sales, and due to his extensive knowledge of foreign matters, plus his experience in domestic sales, will pick such foreign subjects as from time to time the organization will exploit in this market.

Among the subjects which Davidson-Kranz has ready for the market are *The Northwood's Vengeance*, an Iroquois production, written and directed by Caryl S. Fleming; *Two-and-a-Half Musketeers*, a burlesque on Dumas' story; *No Parents to Guide 'Em*, from Brenda's novel, and *Love or Money*, a love story.

The company states it has made arrangements with producing units that will guarantee a steady supply of material.

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President and Gen'l Mgr.

LESTER SOMAN
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STARS OF THE STAGE, SCREEN,
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AT HOME — AT WORK — AT PLAY

IN PREPARATION

12 TWO REEL DRAMAS
26 ONE-REEL JUVENILE NOVELTIES
12 ONE-REEL KID KOMEDIES
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They are assured box office winners—money makers, every one.
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A Charming Story by Bessie Boniel and directed by James Kirkwood.
A Drama of Youth—Beauty—Suspense—Mystery—Intrigue.
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The Cream of Human Interest Stories.
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MARY MILES MINTER
in the greatest picture she ever produced. Supported by such talent as Perry Banks, John Gough, King Clark, Margaret Shelby.
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Romance—Intrigue—Comedy
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Lucille Ward
A Story with an Unusually Forceful Plot
Five Acts

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Thrills! — Action! — Suspense! — Here They Are!
Directed by J. P. McGowan
A Mile-A-Minute Action Western Drama in Five Acts
An All Star Cast
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"A CROOK'S ROMANCE"

Another J. P. McGowan Knock-Out
Mystery, Tension, Suspense, Romance.
A Clean-Cut, Scintillating Gem of the Silver Screen.
A Powerful Plot.
An All Star Cast.
Five Acts.

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A drama in five acts—The dramatization of the famous novel, "Judith of the Cumberlands," by Alice MacGowen—published by G. P. Putnam's Sons, New York.
A Breath-Taking, Arm-Clutching Drama in which the Action Never Slows Down.

"THE LOGGERS OF HELL ROARIN' MOUNTAIN"

A Red Blooded Tale of Romance and Adventure in the Big Timber Lands.
A Spectacular Western Drama of Dare Devil Feats, Stupendous Climaxes.
A J. P. McGowan Production of Action, Fast and Furious.
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J. P. McGowan with an All Star Supporting Cast including Helen Holmes.
Five Acts.

American Film Company, Inc., 6227 Broadway, Chicago, Ill.

William Russell in "THE SEA MASTER"

A Thrilling Story of the Seven Seas—Bristling With Action!
A Punch to Every Scene!
Thrills and Romance—Mystery and Suspense—Speed and Adventure
Directed by Edward Sloman
In Five Acts
William Russell, Francelia Billington, Clarence Burton, George Ahern, Helen Howard

William Russell in "FROM THE WEST"

Five Acts

When a Mexican, some New York Politicians, a Wide-Awake Western Heiress and a Millionaire Reformer enter into a drama—you get SOME action!

William Russell, Charlotte Burton, Harvey Clark, Harry Keenan, John Prescott.

"QUICK ACTION"

With

William Russell, Bull Montana, Francelia Billington, Harvey Clark.

A Speedy Comedy-Drama with a laugh a minute! Not a dull moment in the five acts! Suspense does not lag a minute! Between pick-pockets, hold-ups, boxing matches, treasure hunting and the outwitting of the crooks in the Treasure Vaults, there is action enough for two features.

"HIGH GEAR JEFFERY"

With

William Russell, Francelia Billington, Harvey Clark—Directed by Edward Sloman.

Five Acts

Speed! Comedy! Romance! Suspense!

A Millionaire's happy-go-lucky son, through love of a girl, is drawn into exciting predicaments and breath-taking incidents that follow one another in rapid succession.

"A ROUGH-SHOD FIGHTER"

With

William Russell, Francelia Billington, Clarence Burton, Charles Newton.

Directed by Edward Sloman

An All Star Cast in a Big Drama

The story of a man and a maid—duty and honor—plot and intrigue.

Another snappy Russell feature from a new angle—It is the same Russell pep in a singular setting. Five Acts

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With

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"SILENT SHELBY"

An All Action Western of Unlimited Speed!

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A Five Part Western Drama Crammed Full of Unexpected Situations—Thrills—Suspense!

Directed by Frank Borzage.

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A Western Drama That Bristles with Action, Thrills, Excitement, Romance, Suspense and Daring.

A Spectacular All-Action Drama that Every Man, Woman and Child Enjoys. There's a Wealth of Humor along with the Excitement and a most charming Romance.

Directed by Frank Borzage

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Elliott Film Exchange, Minneapolis.
Ludwig Film Exchange, Minneapolis.
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with action and thrills:—

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A true-life story of the great northwoods.

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3500 feet of laughter:—

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A burlesque on "The Three Musketeers"

OUR THIRD PRODUCTION
one that will live in your mind and heart:—

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Directed by
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Adapted from Brenda's story, "Froggy's Little Brother."
A powerful, human-interest story of two waifs, that will make you laugh and cry; tense acting, real to life; a picture you will go to see often; one you can take your mother, your sister, your sweetheart to.

NOTE: More to follow; get in touch with us

The timely story
The compelling story
The story powerfully told

CAPT. F. C. MIMS

PRESENTS

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IN

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From the Novel By SABINE W. WOOD
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A superb cast in a supreme drama of tremendous strength and powerful human appeal.

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A GREAT CALDWELL PRODUCTION

A Stupendous Production

with greatest cast of celebrities ever before witnessed on the screen.

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with Hollywood as the background.

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appealing to every man, woman and child in America.

Internationally Known Cast

The only picture ever shown of world's celebrities in real life.

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Every Minute filled with a thousand emotions.

Written and Directed by Fred Caldwell

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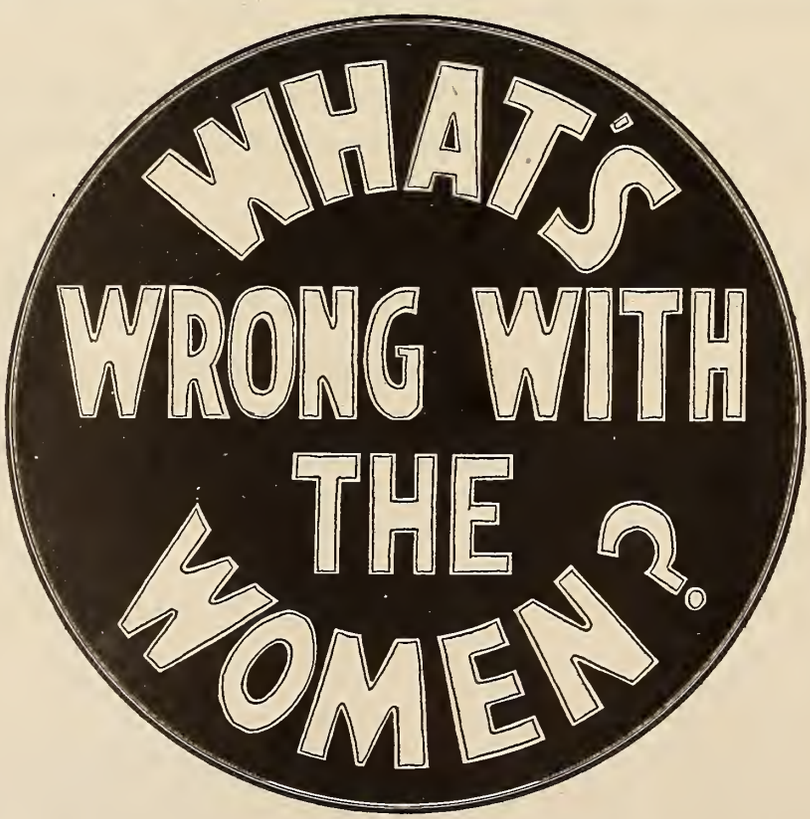
Brigham Young—
Nat Goodwin—
King Solomon—
Henri Landru—
Henry the Eighth—
Marc Antony—

The people on this earth are unable to solve the great question—so we ask you gentlemen from your viewpoint in the Great Beyond—



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8 BIG JACK HOXIE 8

BOX OFFICE STUNNERS

represent the 1922 offerings of

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The first two of the series of eight are complete

"THE CROW'S NEST," directed by Paul Hurst

"BARB' WIRE," directed by Frank Grandon.

Ask your exchange for them. If you can't get them there wire direct to

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Blackburn Photoplay Corporation

of New York—1482 Broadway

"The Works of the Masters before the Masses"

Educational :-: Comedy :-: Drama

THE BLACKBURN PHOTOPLAY CORPORATION

is an organization composed of a body of men who appreciate the standards and ideals of former **Postmaster General Will H. Hays** for better and more substantial Motion Pictures, and which led to his appointment as **Director General** of the **Motion Picture Industry.** Consistent with Mr. Hays' platform the aim of the **Blackburn Photoplay Corporation** is to produce material for the silver screen (which is now the greatest medium of expression so far as the theatre going public is concerned) which will lend an intellectual stimulus to all who see it as it is picturized. High in quality, beautiful in presentation, rich in romance and adventure of the inspiring and illuminating sort. **(Such is the Blackburn Program.)**

The Blackburn Photoplay Corporation has started a nation wide campaign for better and cleaner **Motion Pictures,** they contemplate producing screen material in the form of stories and classics having the touch of the **Masters of Literature,** free from suggestiveness and the invariable sex-appeal, which the individuals having the moral welfare of the country at heart so vigorously oppose. The pictures produced by **Blackburn** will be shown in all first class theatres throughout the land.

Exhibitors Watch for Releases

RETRIBUTION

THE STORY OF LUCRETIA BORGIA

Six Reels of the Most Magnificent Photoplay Ever Produced

(NOW PLAYING THIRD WEEK, PARK THEATRE, N. Y.)

NEWSPAPER and TRADE REVIEWS

EXHIBITORS TRADE REVIEW—
"Retribution" is a stately tale of the Borgias. It is dramatic in the extreme and spectacular as well. It is a stately tragedy; it is dignified, impressive.—G. B.

Grena Bennett—NEW YORK AMERICAN—
"Retribution" is a play of remarkable appeal from both a pictorial and dramatic standpoint.

NEW YORK TIMES—
"Retribution" is an unusually interesting picture. In the gorgeous settings, properties, costumes, manners and customs it shows, it seems to bring the flavor of the Rome of the celebrated Borgias to the screen.

NEW YORK HERALD—
"Retribution" contains some grand acting and scenery. Gorgeous and almost overpowering sets of the Borgias keep the spectators intensely interested.

FILM DAILY—
The production is different from the usual run of pictures and will be welcomed by those interested in historic drama. "Retribution" has a very able cast of actors. The sets are splendid and a world of detail helps build up a Florentine atmosphere.

MOVING PICTURE WORLD—
Exterior shots of "Retribution" embrace photography of astoundingly beautiful scenery. Incidents in which Signor Papa, as the jester, appears hold the attention because of the most excellent performance contributed by that actor.

EVENING JOURNAL—
"Retribution" tells story of Borgias. Magnificent scenes in absorbing drama of their villainies.

EVENING TELEGRAM—
"Retribution" is a real thriller. The cast includes more than 10,000 persons and is highly pleasing as a melodrama.

CLEVELAND PLAIN DEALER—
"Retribution" is one of the greatest film achievements. This photoplay dealing with Lucretia Borgia is far away the best. This new picture is one of the most artistic photoplays ever presented in New York. No photoplay that Broadway has seen in years has been better acted. New York has had quite a number of this style of pictures but they are all distinctly inferior to "Retribution."

Karl K. Kitchen, Sunday Edition —NEW YORK WORLD—
"Retribution" is the finest and most artistic photoplay I have seen in years.

Gertrude Chase—MORNING TELEGRAPH—
Spirit of times well depicted in film filled with splendor of renaissance settings.

MOTION PICTURE NEWS—
Remarkable photography. Some of the shots are as nearly perfect as ever screened. As a production it is stupendous.

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Inquiries solicited on future Productions.

Announcing a series of

Twelve

Laugh-O-grams

"ALL THAT THE NAME IMPLIES"

Full particulars regarding plans for distribution and release dates will be announced soon.

Produced by

Laugh-O-gram Films Inc.

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EAST COAST PRODUCTIONS, Inc.

Distributors for the INDEPENDENT MARKET

Now Releasing a Series of

FIVE-REEL WESTERNS
featuring J. B. WARNER

When we say that these productions are *unusual*, we are only *repeating* what has been said by everybody who has seen them screened.

In Preparation: A Series of
FOUR SUPER-SPECIALS

Adapted from popular novels WITH ALL-STAR CASTS

MR. PRODUCER:
We are in the market for worth while productions for the State Right market.

Communicate with

EAST COAST PRODUCTIONS, Inc.

Franklyn E. Backer, Pres.

TIMES BUILDING, NEW YORK **TELEPHONE BRYANT 1351-52**

Seasonable Stunts

Playing Up to the Carnival Influence

In summertime the public thinks of amusement in terms of the outdoor show. How theatre men take advantage of this mental attitude is shown in the stunts on this page. Above is the circus type of ballyhoo, a Far East parade, staged by the Rialto, Jamaica, N. Y., for Vitagraph's "The Sheik's Wife." Below, the outdoor show influence adapted to theatre fronts for the Howard Theatre, Atlanta, Ga., right; and on the left the Lyric, Jackson, Tenn., both adapted to "Beyond the Rocks," the Paramount production.

Mailing Lists—How to Use Them

As a First Aid to Bigger Patronage It Is Coming Into Wider Use

I.—What Is a Mailing List?

IN recent years mailing lists have come into the widest use in all kinds of merchandising. They are used to sell anything, from a knocked down dwelling house to a package of toothpicks.

No reason exists why they cannot be put to advantageous use in the motion picture theatre. The theatre is selling amusement—a commodity, a necessity of life, more a necessity now, than ever, and so recognized. The motion picture theatre has become a family proposition, like the washing machine, the player piano and the Tin Lizzie and as those useful articles are sold every day by direct mail most certainly motion pictures can be sold to the public—the grownups and the children.

We say "can be sold"—we mean they *are* sold by direct mail. Many successful theatres use the mailing system as a part of their general advertising, or exclusively. More and more the theatre man is getting closer to his patrons. His direct contact with the residents of his territory is a vital factor in his success. But he cannot shake hands with each one personally, every time he puts on a new show or every time they come into his theatre.

But through Uncle Sam's now efficient post office he can come into direct contact with his patrons, and with those not yet converted into patrons. He can shake hands with them through the medium of a post card or a letter, or a broadside, herald or circular. He can invite them to come and see his show—personally invite them, if you please. He can send them greetings bearing the real signature of the great stars. He can talk personally about the new improved seats he has installed, his wonderful projection, his ushers and their courtesy, his special features, his music, in fact anything and everything, even his own personality, that will prove of interest to the public.

Direct by mail advertising, or promotion, consists of the use of the mailing system. Anyone with an ounce of intelligence can make up a mailing system and keep it working. It derives its name from the fact that the exhibitor sends his message direct to the consumer of amusement—the theatregoer. Newspaper advertising is indirect and so named because there is no guarantee with newspaper advertising that the advertisement will reach any one, or any set, of persons.

The message used in direct by mail advertising is addressed to a certain person and it is presumed (and experience upholds the presumption) that the person so addressed will receive the message. The average American is glad to receive a letter—even though it be a circular, when properly addressed to him. Uncle Sam guarantees to deliver it to the home or business place of the addressee and nine cases out of ten it does get to the person addressed.

The first requisite to a direct by mail campaign is a mailing list. In later articles we will explain how these lists are made up and how they are kept up to the minute. They should form an important part of every theatre's promotion department. They consist of names and addresses, usually card indexed, so as to be accessible, with telephone numbers and a list of the members of the family.

You will find, upon investigation, that nearly all of your local merchants have mailing lists; that your churches and colleges have them and that all big corporations use them extensively. They are not used indiscriminately, at any old time, but usually in conjunction with some special effort, such as a big newspaper advertising campaign, special weeks and exceptional bargain days.

In recent years in following through big merchandising campaigns extensive users of the mailing system depend upon their newspaper advertising to establish the reputation of their product and use the direct by mail effort to actually consummate sales. The theatre can do this to great advantage.

No doubt your local merchant, who has already made your acquaintance through some exploitation

Exploiting Showmen Here's a Cracker Jack Calendar to File Away

This calendar was gotten up to promote business by mail. It divides human activities into the seasons of the year and it is just the thing to use for mailing systems and newspaper advertising.

JANUARY—Snow, firing up furnace, skating, heavy clothing, clearance sales, starting Christmas savings clubs, dances, fireside parties, falls on the ice.

FEBRUARY—Ground Hog Day, Valentine's Day, Washington's birthday, Lincoln's birthday, winter hanging on, home concerts on phonograph, movies.

MARCH—House cleaning, spring clothes, wild winds, new automobiles, baseball training in the south, children playing marbles, rains, bad weather.

APRIL—Spring gardens, house painting, house renovating, lawn mowers, April weather, spring floods, revival of outdoor life, spring building, baseball.

MAY—Annual spring moving, queen of the May, Memorial Day, getting ice for refrigerator, record of furnace for the winter, birds come, insects buzz, new screens for the home, spring flowers, spring fever.

JUNE—Cutting the grass, sprinkling the lawn, early vacations, picnics, outdoor dances, opening up of lake resorts, fishing, aviation, automobiling, motorcycling, boating, swimming, making love and getting married, taking camera pictures, opening up of new real estate additions, band concerts in the parks.

JULY—Independence Day, hot weather, mosquitoes, hammocks, ice cream, vacations, dusty roads, "ice cream clothes," summer time literature, the silly season, Chautauquas.

AUGUST—Annual fruit canning season, final vacations, tennis, golf, motor boats, dog days, sweet corn, cool nights.

SEPTEMBER—Labor Day, football, windup of baseball, winter theatrical season starts, fall marriages as results of summer courtships, fall and winter clothing, roller skating, new house furnishings, new records for player pianos and phonographs.

OCTOBER—Bowling, billiards, gymnasium work, lecture courses, dances, Hallowe'en.

NOVEMBER—Thanksgiving, Armistice Day, cold weather, first snow, winter pep.

DECEMBER—Holiday festivities, crowded stores, home-comings, good cheer.

tie-up, will be glad to show you his direct by mail system and explain its workings. Better yet, go to your telephone company, gas service or bank and ask them to show you how intensively they use direct by mail campaigns.

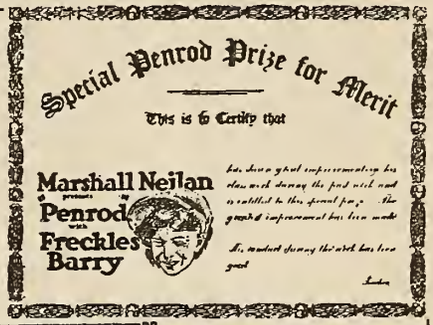
If the information you get at those sources interests you and you want further light, get in touch with your local stationer and ask him to show you a catalogue of mailing system cards and cases and other paraphernalia, including addressing machines—the latter if you want to go to the direct by mail system in a big way.

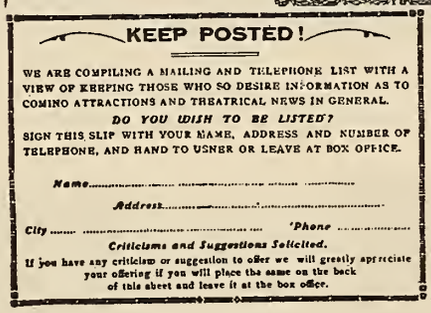
NEXT ARTICLE—*How and Where to Get Names and Data for Your Mailing List.*

This is a reproduction of a post card novelty which was sent out on Paramount's "Fool's Paradise." The hairpin naturally attracted attention and was tied up with a contest. This idea, however, should be taken up with the postmaster before being used

Mailing Novelties

That Have Been Used Successfully and Which You Can Duplicate





The story of this novel layout is printed below

A "Keep Posted" List Stunt

If you are looking for help in any one of three ways—to keep crowds moving, to get up a mailing list or put over a show with school children—look over the trio of devices shown here.

The first one, with the time clock stamp on it, was employed by George Schade when he ran Buster Keaton's "The Boat" at the Schade in Sandusky. It is an adaptation of the old trolley transfer. Each person entering the theatre was handed one of these slips with the time stamped on it, then, if the crowds didn't seem inclined to get out and give others a chance, ushers went around with flashlights, inspected the slips and requested the holders who had been in the house two hours to vacate.

The "Penrod" Merit Certificate was born in the fertile brain of Joe Price, manager of the Allen Palace, in Calgary, Alberta, and was productive of one of the best weeks he has had in months. By obtaining the co-operation of the Calgary School Board (first time on record) he got an official tie-up with the entire school system of his city. Official instructions were sent to all teachers to assist Joe in a little enterprise designed to make the children 'tend to their knitting and, incidentally realize "Penrod" was coming to the Palace. He gave a free pass and a Certificate of Merit for one child in each school room who should be adjudged the prize pupil of the week by the teacher. In this way he had more than 10,000 school children talking about the picture a week in advance. Not only did the scheme succeed, but Joe had the school teachers calling him up and thanking him for instituting this stunt because of the stimulating effect it had on the pupils.

Try it out some time.

"Keep Posted" is the lure that Al Gottesman, of the Strand, Shenandoah, Pa., used on the coupon that he started to use last January as a means of getting his people to register with him for advance news on attractions, and at the end of about sixty days he had had 725 returned filled in. When they take the trouble to fill out a blank with name, address and phone number on it, they must want to know about your program.

Three bundles of lath, two three-sheets, a half-dozen one-sheets and some stills were all the materials requisite for this lobby for First National's "Penrod" when it played the Criterion Theatre, Oxford, Ohio. Manager Ed Keene designed and executed the display.

The attractive and effective stand built by Manager Charles E. Sasseen for the Queen Theatre, Galveston, Tex., which has a rather shallow lobby. It is bounded on all sides by display frames suitable for one-sheets. On the right the display for the Paramount offering, "Beyond the Rocks." On the left is shown the way he used the stand to bill Goldwyn's "The Wallflower."

For his display in this florist shop window, Manager M. B. Hustler, T. and D. Theatre, Sacramento, Cal., used only a cut of Norma Talmadge in wedding trousseau and a sign card only six inches deep. The material was enttirely sufficient and produced a striking effect.

Suggests Stunts

Harold F. Wendt, whose continuous and varied exploitation work keeps the Rivoli Theatre well in the limelight of public attention at Defiance, O., offers a suggestion which he found effective recently at a showing of the *Quo Vadis* production. He wrote letters to all teachers in the city, informing them of the event and enclosed a couple of passes, a stunt which he reports got him big money.

Mr. Wendt also outlines a stock stunt which he states never fails to get him preferred window space. "When no special stunts are arranged," says Mr. Wendt, "put in a big display of autographed photographs of stars. Cover the name but allow the "Sincerely," or whatever inscription precedes the name to show, and offer prizes in passes to those who can name the stars from their photographs or handwriting. The merchant can mix goods with the photos and he will tell you the display is the best attractor he has ever had. A card might state that the photographs were sent to the manager of the theatre. This last bit of hokum helps the house even more and for me won the approval of the fans."

Souvenir Nights

Silver-plated souvenir spoons of the different states are being distributed by Ascher Brothers of Chicago to their feminine patrons at their seventeen Chicago theatres.

The preliminary advertising was done by means of lobby cards, screen trailers and announcements in the various house programs. The plan was started on Decoration Day, May 30. Two admissions are required for each spoon given away. Men and children are excluded from participation.

Big Co-operative Ad

Readers of the Evening Telegram, the only afternoon paper published in New York on Sunday, were astonished to see a full page of co-operative advertising for "The Top of New York" the current bill at the Rivoli Theatre.

A roof garden, a famous restaurant and a steamship line took space. The Clover Gardens in the Grand Central Palace advertised itself as the largest garden and most magnificent ball room in the world,—in fact—the "Top of New York."

New York's introduction to this co-operative newspaper advertising was effected by John C. Flinn of the Paramount Home Office who has charge of the advertising for the Rivoli, Rialto and Criterion Theatres.

Thrift Stunt

When *My Boy*, the First National attraction, showed at the Capitol Theatre, Washington, Pa., the manager inaugurated a thrift campaign with the cooperation of the First National bank. Miniature Jackie Coogan dolls, small savings banks and placards formed the basis for the bank's window display. A campaign advocating that all boys of Jackie Coogan's age should start saving furnished the impetus for the advertising.

Emergency Action

Heat wave period when attendance is at low ebb justifies resorting to diplomacy such as appealing to pride of race, believes Managing Director Edward L. Hyman, who, when last week's sudden stretch of hot weather descended, decided that nothing short of an Irish play would lure Brooklyn home-owners off their verandas despite the fact the Brooklyn Mark Strand has a reputation for being as cool as they make 'em.

Mr. Hyman met the emergency and advertised extensively *My Wild Irish Rose*, knowing that Brooklyn's population includes many of Irish birth or origin, who would want to see the play adapted from Dion Boucicault's play, *The Shaughraun*.

He also advertised Irish music to go with it. The orchestra played selections from "Eileen" as an overture and he gave further atmosphere through having the organists play Chauncey Olcott's "My Wild Irish Rose."

This stunt found its way into the columns of the New York dailies. The group of feminine fire fighters, the entire force of the Hillsdale, N. J., woman's fire department, were invited to attend in a body to witness the spectacle of "the burning of Rome," one of the spectacular features of the Fox production, "Nero," during its pre-release run at the Lyric Theatre, New York.

Summer Program

Keeping expenses down to a minimum in hot weather and yet being able to retain feature novelties is being demonstrated at the Brooklyn Mark Strand, where Managing Director Edward L. Hyman is puting on what amounts to motion picture, dance and music acts.

Instead of lightening his bill with the usual soloists and dancers, which have not been absolutely eliminated for the summer period, Mr. Hyman has inaugurated such novelties as "The Bubble Dance—a Music Film." This is a demonstration of the film as a presenting vehicle for dance and music numbers. The garb of the dancer has natural colors while the settings have natural tintings.

Manager J. B. Robertson, Palace, Ft. Smith, Ark., festooned a banner blazing the title, "Is Matrimony a Failure?" with rolling pins, and displayed a head cut-out of Lila Lee for his flash on the Paramount comedy of married life.

Home Talent on Screen

Manager Hutcheons of the Rialto Theatre, Amsterdam, N. Y., called on his most prominent citizen to draw attention to *Smilin' Through*. The exploitation plan he mapped out was to secure a photographer to snap illustrious fellow townsmen in an unguarded moment. No announcement was made as to who the photographer was or of his purpose; but slides were made of the pictures and they were run in the theatre. An award of five dollars was offered to any individual who was in the theatre at the time his picture was shown. The stunt, properly advertised, excited interest and drew well.

Mr. Hutcheons varied the usual rendition of *Smilin' Through* by having it sung by a male singer from the roof of the theatre as a ballyhoo for the crowds.

The Hope Theatre, Dallas, Texas, supplants its armored car, used on "Penrod" and "Fools First," with this classy roadster surmounted with posters announcing Richard Barthelmess in First National's "Sonny." The Hope's motor demonstrations are now being looked for in Dallas and the management intends keeping up the stunt as well as the variety thereof.

Puts It Over

Add Ace Berry to the list of advertisement selling exploitation men. The First National representative at Indianapolis sold the advertising manager of the Sullivan *Times* on the idea of a double truck for *Smilin' Through*, at the Sherman Theatre, managed by Henry Wilson. The ad man was sold all right; but he didn't have the time to go out and sell the merchants, so the exploitation man did it himself.

With a spectacular front plus 100 window cards, 50 three-sheets and 8 twenty-four-sheets, Manager H. B. Clark, Majestic Theatre, Memphis, Tenn., played United Artists' "Hearts of the Wold" to big houses. Flags of the allied nations were draped over the front of the building and a 24-sheet was posted above the marquee.

This striking fistic display was achieved by Manager J. M. Edgar Hart, Palace, El Paso, Tex., with the cut-out as the chief element. The enlarged cut-out of the star in the front formed an effective frame for the miniature ring set up in the center of the lobby devoted to Paramount's "The World's Champion."

Two miniature homes contrasting a well-to-do dwelling with a neglected cottage formed the keynote of Manager John B. Carroll's lobby display when Paramount's "The Good Provider" played the Imperial Theatre, Asheville, N. C.

Clever Substitution

Because a window display tie-up on Jackie Coogan's clothes had been advertised for the most prominent store in Ottumwa, Iowa, in connection with the showing of *My Boy* at the Princess Theatre, and because the posters had advertised a showing of the clothes worn by the little star, and the express had been delayed in delivering the suit from Des Moines, where it had been used previously by a First National exploitation man.

The window was used in the meantime with a display of a boy's cap and a man's suit with long trousers. The placard advertising the Jackie Coogan display was left in, but another poster, taking a tip from "100 Hints on Etiquette," asked "What's Wrong With This Lay Out?" To obtain a pass to the theatre it oniy needed the reply that Jackie Coogan never wore long trousers; but only five people got wise to it, while crowds stood outside the window half the day trying to figure it out.

When the real suit arrived the display was put in as it had been originally contemplated, and the puzzle was explained.

Coupon Books

Special coupon books entitling the holder to $4 worth of admissions for $3.50 have proven very successful at all Jensen & VonHerberg theatres in Seattle since the first of the year. The idea was original with Mr. Barry, purchasing agent for the Greater Theatres Co.

Motor Prologue

The mere mention of putting together a Ford car has quite a bit of theatrical value, which accounts for the number of visitors which go to the Ford factories and assembling plants. Manager W. C. McLarin of the Capitol Theatre, Jackson, Mich., pulled an original one when he completely assembled a Ford on his stage as a prologue to Wallace Reid's latest Paramount picture, *Across the Continent.*

The parts were joined, gasoline put in the tank, and as soon as the engine was started, the picture was flashed on the screen. It made a great hit with the newspapers.

Ford dealers in the town took co-operative newspaper space. A small white roadster, with advertising painted all over it, was sped through the city by an expert driver, the chief of police giving Mr. McLarin and J. D. Howard, Paramount exploiteer, permission to exceed the speed limits.

Gets Local Color

Here is not a bad idea for a small town exhibitor who desires to stimulate the support of his patrons. R. R. Riley, owner of the Wigwam theatre, Oberlin, Kan., last week had two of the "town children" pose for a set of twenty-five photographs illustrating the poem, *That Old Sweetheart of Mine,* and made slides of them, coloring them with water color paints. Title slides also were made and parts of the poem reproduced on other slides, which, in all, made quite a hit with the "home folks" and netted a good week's business.

Laborers' Lobby

The lobby front of the Liberty Theatre, New Orleans, took its cue from the settings of a laborer's work shop during the run of Charlie Chaplin's *Pay Day*. The front of the house was done over to resemble an unfinished but rising wall of brick for the side of a building. Ladders and scaffolding enhanced the effect, while jagged edges left ample room for capacity audiences to enter the theatre.

The same effect was carried out in the presentation which showed the laborers at work on the identical wall reproduced on the stage. The main feature of the prologue was a comedian who did a genuinely funny imitation of the star. In the middle of his act the lights were suddenly switched off and the picture flashed on.

N. Y. Paramount Sales Force in Get-Together

The sales force of the New York District of Famous Players-Lasky held a convention at the Ten Eyck Hotel, Albany, on May 23d, which was attended by S. R. Kent, John Clark, Harry Ballance, Hal Hodes and Henry Salsbury, from the Home Office; Harry Buxbaum, New York District Manager, as well as the three branch managers, Harry Danto, New York Exchange, Allan Moritz, Buffalo Exchange, and N. W. Kempner, Albany Exchange; together with fifty salesmen from the New York, Albany and Buffalo exchanges.

In the evening a banquet was held at the Ten Eyck with Harry Buxbaum as toastmaster, and the speakers of the evening were Messrs. Kent, Ballance, Clark, Hodes, Gledhill, Lee, Burnstine, Freeman, Fater and McCarthy.

This get-together was so successful that in the future it is to be a regular event in the Paramount organization.

Dutkin's Serial Club

A serial club organized by Charlie Dutkin of the Grant Theatre, Philadelphia, has succeeded in getting an enrollment of 1700 kiddies, who have pledged themselves to attend every one of the installments on a serial he is now running. The club has frequent picnics and a uniformed baseball nine. Charlie went so far as to get the general approval of the schools and parents in the vicinity, and the club is one of the biggest of its kind in Philadelphia.

Fables That Got Them

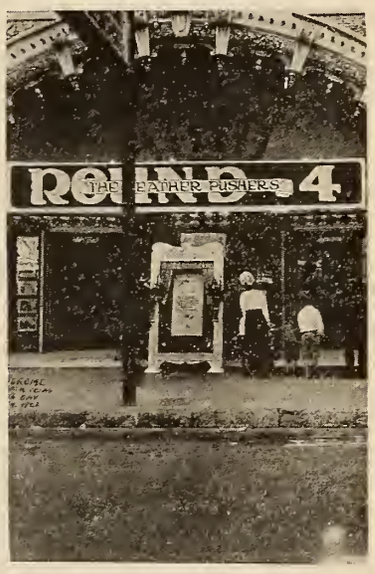
Sioux Falls, Iowa—The Plaza Theatre, Sioux Falls, Iowa, wanted to spring some Siamese folk-lore on the public as a selling angle for *Fool's Paradise*.

The encyclopedias were singularly destitute of good fairy tales so John Friedl and Harold Horne of the Paramount exploitation staff made up one that would make the Brothers Grimm or Hans Christian Andersen go bury themselves in the Baltic.

They got up the herald shown here with an envelope of salt attached. On the envelope were figures purporting to be Siamese, a fact which no Sioux Faller disputes.

These were mailed to every home in Sioux Falls and got over big. The figures on the *Fool's Paradise* opening at the Plaza were $300 above the record.

Manager J. M. Edgar Hart, Palace Theatre, El Paso, Texas, capitalized the National Baby Week idea and with the co-operation of the sponsors of the movement. In the lobby he built this white railing to serve as an enclosure for nursery furnishings. A nursery was provided and administered to babies whose mothers wished to check them at the gate while seeing Paramount's "Is Matrimony a Failure?"



Right, the banner used by Manager H. F. Gould, Hippodrome Theatre, Ft. Worth, Tex., for "The Leather Pushers." It is so designed that it can be used every week, the only change being in the number indicating the round. To the left, a lobby evolved by Manager W. T. Brooks, Strand, Knoxville, Tenn., in which he used a 24 sheet posted across the corner of the lobby for the Fox feature, "Thunderclap."

"Molly O" sang from the gilded bars of her cage in the lobby of the Capitol Theatre, Washington, Pa., when the First National attraction played there. Above, below and on all sides of the bird were cards reading 'Molly O Will Steal Your Heart Away."

Signs at the Crossroads

1—Plaza Theatre, New York, displaying First National's "Smilin' Through." This lobby was carried out by Leo Brecher and Milton Chamberlain, of the Plaza, and S. Charles Einfeld. 2—Broadway halts to view scenes from "The Crossroads of New York," in shadow screen shown in illustration. 3—A close view of the B. S. Moss Broadway Theatre. 4—"Lessons in Love" played up at the Rialto, Columbus, Ga. 5—100-foot front of the Liberty, Yakima, Wash., devoted to local setting for "Smilin' Through." 6—500 boosters turn out for Rialto, Hamilton, Ohio, tie-up with milk fund drive in connection with First National week. 7—"Hail the Woman" lobby at the Rialto, Macon, Ga.

"Movies" Cost Public the Least

By DAN ROCHE

Paramount Exploiteer—Chicago

MUCH has been said and written by exhibitors and the public in favor of lower admission prices. There is little to be said in favor of lower admissions but much to be said on the other side of this question. After all it is a matter of the psychology of the public mind.

The first motion pictures were shown for five or ten cents admission in small dingy stores. Gradually all this changed and better theatres, better pictures, music, added attractions in the way of feature acts were added until to-day the average motion picture theatre is not only a clean, comfortable, cozy place of entertainment, but the center of community activities as well.

All this has brought in its wake advanced admission because, obviously the more value given the public in the way of entertainment and comfort, the more it costs the exhibitor, hence the more he is compelled to charge his patrons. Can any one imagine the public willing to return to the dingy little theatre, with its flickering picture, wheezy piano; dirty, cold in winter and hot in summer; and showing pictures that would not be tolerated in any first class theatre in the smallest town in the United States to-day. The exhibitors pictures cost him more, his music, lights, help, advertising—in fact, every factor that enters into making his house a success costs him more. How many people are there who would be willing to pay a fancy price for the auto of ten years ago? None.

Now perhaps a few figures might be enlightening. Has the exhibitor or the public ever stopped to compare the relative entertainment value, or amusement value if you wish of the motion picture theatre when set side by side with other forms of entertainment or amusement? In the following table averages have been struck and the figures are in the main correct as showing what is charged in large cities and small towns for different forms of entertainment or amusement.

Obviously, in certain localities prices are higher than in others. In the main, however, the prices are fair average prices for the entire United States. Look over this table carefully and compare the admission prices charged by the theatre in your locality with the prevailing prices charged for the other entertainment or amusement in your locality. This applies to the exhibitor as well as the public. It would be well for every exhibitor to do this also and then he will be fortified with an argument to meet any demand by his patrons for lower prices.

Entertainment or Amusement	*Cost per Person per hour*
Motion pictures—admission 30 cents including tax, one and one-half hour show—equals	$.20
Dancing—10 cents per couple per dance—12 dances per hour, equals	.60
Bowling—25 cents per person—5 games per hour, equal	1.25
Billiards—40 to 75 cents per hour, average equal	.57
Pool—5 cents per cue per person—12 games per hour, equals	.60
Baseball—lowest admission 50 cents for one and one half hour game, equals	.331/3
Football—lowest admission $1.00 for one hour, equals	1.00
Ice cream—15 cents per dish—5 minutes enjoyment, equals	1.80
Good cigar—15 cents for 15 minutes enjoyment, equals	.60

In this table nothing has been said of the circus, the carnival show, the street fair or the amusement parks in the larger cities where a person cannot attend without spending as much in one evening as he would spend for five motion picture shows.

There has been no attempt in this to do any more than strike a fair average. Perhaps in some localities the cost of dancing, bowling, baseball and other forms of amusement are cheaper than given here, but it will probably be found that the admission prices for motion pictures are lower also. In the larger cities the average admission price is 55 cents including tax, but these houses generally give a two hour show, bringing it down to the ridiculously low figure of 25 cents per hour.

Now it would seem that either the public is fooling the exhibitors or the exhibitors are fooling themselves. In either case it behcoves the exhibitor to do some figuring and thinking on his own account and show his patrons that they are getting just what we all claim we are giving and that is the cheapest and best form of entertainment or amusement for the money to be found in your town or any other town.

Don't try to tell your patrons the idea that the producer is charging you so much for your pictures that you have to get "big admission prices," because you are not getting "big admission prices" compared with other amusements as the above will show. Sell your public the idea that it is getting the *best and cheapest form of amusement* on the market—never admit that your prices are high, rather say they are too low and show the public why they are too low. Once the public realizes how much they are getting for their money compared with other amusements you have won half the battle, because the American public is fair minded and is willing to right a wrong when it is shown where it has committed one.

Contest Tie-up

A lot of pep was put into the advertising for *The Bachelor Daddy* by the tieup of the Broadway Strand Theatre, Detroit, Mich., and the Detroit Journal. The Journal offered prizes for the best want ads in rhyme submitted during the week.

Phil Gleichman of the Broadway Strand gave a free ticket to the best 25 verses. The contestant was to read the Journal want ads and find one which fired his poetic genius. The rhymes could only be four lines long. The only rule was that the verse must contain the word "want ad."

View of the lobby, Central Theatre, Jersey City, illustrating the effective use of cut-outs to announce coming Paramount attractions, designed by Julian Solomon, exploitation manager for the Haring & Blumenthal interests in Jersey City

Made up 24-sheet for "No Woman Knows"

Hotel bulletin on "Too Wise Wives"

"Molly O" frame in front of hotel

"Beyond the Rocks" cutout

Post sign for "Smilin' Through"

A good site for a 24-sheet

Telling Your Story With Posters

Ideas and Energies Put Into Displays Pay Well

Selling his public by means of the poster or display type of advertising is one of the most efficient and practicable within the scope of a theatre man's operations. But, like many another of life's old reliables, it is only too often overlooked in the feverish search for "something new," or when resorted to receives only indifferent attention.

The possibilities for original conceit of idea or "something new" in the way of executing a familiar idea on poster advertising are without limit. While it is a fact that the motion picture theatre has developed to a remarkable degree and now is, in the main, employing the poster form with demonstrated effectiveness, it is well for the theatre advertiser to remind himself frequently that the poster merits his most painstaking thought and greatest energy.

To the man seeking the public eye and attention to the entertainment he has to offer, the modern advertising methods have evolved no surer road to achievement of his goal than the tall building, the excavation, the hotel lobby, the store in course of reconstruction, to say nothing of the billboard and the many other locations lying in districts where there is a constant ebb and flow of the people in his community.

But since variety is a recognized spice and stimulant, there must be brought to bear a judicious "mixing up" of both the style of poster used and the location selected for its display. The well-known three-sheet plastered on a well-known billboard which announces the billing for the week at your theatre is a great convenience to your regular patron, who on his way to business of a morning might turn his head in the familiar direction to learn the title and star of your feature for that night.

In this regard, constancy with regard to your poster display is well worth while. But it should be practiced with moderation and not to the exclusion of efforts for new business and patronage of those who have not the habit of theatre-going.

Everybody in your town, the old timer and the overnight drummer, the visiting lady, shopping bent, and the business man who finds himself out of his beaten tracks, is potentially your patron, and since he is necessarily abroad in your town, it is up to you to catch his eye with something that will sell him the idea of visiting your show.

An effort has been made to illustrate on this page a sufficient variety of posters and poster locations to form a basis for constructive thought and ingenuity in devising poster displays. The peculiar angles offered by certain pictures will suggest themselves provided the theatre man fully appreciates the advantages to be derived from intelligent effort in this direction.

It will be helpful, for example, to vary display given with twenty-four sheets by a tasteful arrangement of smaller sized paper to fill out that space customarily employed. Shields of moderate size gotten up with some line to strike the eye of the pedestrian, the motorist or the rail passenger, as exemplified by the *Smilin' Through* ad illustrated here, are always effective. Taking advantage of a site for a twenty-four sheet that may be offered by some local condition is another thing that should not be overlooked. The effect that may be attained is shown in the photograph of the *Orphans of the Storm* display. Banners that span the street may be made up and hung up at small cost in money and effort. And then there is the display frame, an excellent article of display, which, properly gotten up, may be placed in hotel lobbies, in front of prominent buildings or any number of advantageous sights procured by a little salesmanship and co-operation.

Cutouts offer another ready means to the attainment of public attention if placed prominently on buildings, as shown in the display of *Beyond the Rocks* reproduced on this page.

Mention of the innumerable opportunities presented the average showman, be his house big or little, his location the city of many or the town of few, could be carried on indefinitely, To be specific to a degree is not our purpose here. It is intended that a reminder of the possibilities of the poster be once again brought forth, that its benefits may be enjoyed by the on-the-job exhibitor.

Sketch Jackie Coogan stunt

Wins "Jackie" acting prize

Chaplin Impersonators

They Are Your Best Boosters

Directing Your Attention Toward the Children

Enthusiasms bulk large in youth's horn of plenty, and it is to youth that the exhibitor might well turn when he seeks to arouse the spirit and mood of his community in favor of his theatre.

Aside from the fact that children are responsible for a high percentage of his box-office returns, the boys and the girls of the town provide the showman a fertile field for his advertising effort. The proved effectiveness of contests of all sorts have given that method a high place among the advertising angles open to the theatre man, and as youths are the most ardent patrons and participants in contests, it is not stretching points to conclude that contests owe their very life to the young.

Again, word-of-mouth publicity is undeniably desirable above all other kinds thereof, and the mouth of an enthusiastic child, it will be recalled, created, in the name of peace and decorum, the admonition, "Children should be seen and not heard."

Get the kids talking about your show and you have a "broadcasting" station singing your praises and those of your show that would bring a blush over the countenance of all the radio apparatus of the country.

Getting the kids, therefore, is no small item in the life of the picture theatre. And when it is considered how simply their sympathies are won over, there seems little excuse for neglecting them. Collectively and individually they are one of the picture man's "best bets."

Let him initiate a theme-writing contest, an identification contest, an acting contest, or any other competitive scheme and he has to deal with the children. Should a street stunt be used, they are the nucleus of the throng, which, like the snowball, increases its proportions in proportion to its size. They patronize everything from the window display to the show itself.

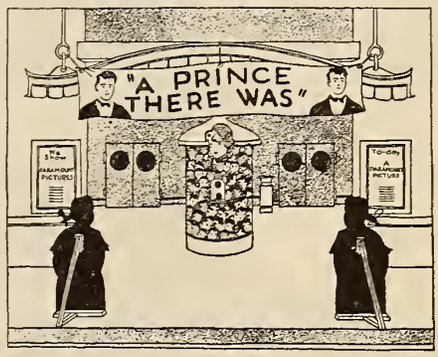
Of course, the most certain means of attracting a crowd is to offer admissions free. The free show, of course, is free. But for a beginner, it is rather gratifying to have a big turnout when you open your doors. And there is never any doubt when children are the invited guests, while there is frequently grounds for doubt if grown-ups are selected for the honor.

And as a further and more pertinent consideration, it is certain that the youngsters leave nothing undone when it comes to boosting your show once they are given a start such as may be accomplished by a free show, a contest or a street stunt.

The success of young stars has, of course, resulted in a recent flurry all over the country of "kids" stunts. These serve to point out the immeasurable advantages that will accrue to the theatre man who keeps himself and his theatre constantly in the lives and thoughts of the children.

This may be done by resort to costly or inexpensive campaigns, in a spectacular or quiet way. The thing to bear in mind is that it pays dividends and that it will pay you to keep it up with an occasional appeal directly to the children.

The means are at hand in contests that reward the best imitator of a child actor or a comedian with a pass to the show. A suggestion worth trying is that illustrated in the lobby stunt proposed for the Thomas Meighan picture. In this the box-office is covered with wrapping paper and an offer is made to admit free children who bring a cutout head of the star and paste it on the ticket booth, paste being provided in the lobby. This offers an opportunity for a tie-up with the town paper, or the heads may be provided in one of your advance programs, which will insure wide distribution of the program, handbill or herald. Practically all the exploitation angles are applicable to concentrated efforts to arouse the enthusiasm of children, and once started, you can be sure no forced draughts are required to maintain the pace.



Ticket—One Thomas Meighan cutout

Newsies, Harry Carey fans

"Beyond the Rocks" sign makers

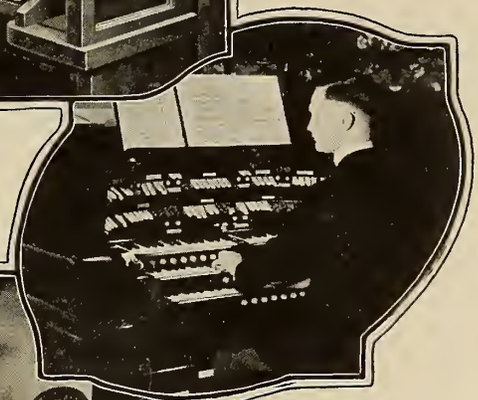
"Trouble" got these for Near East

The Music of Success!

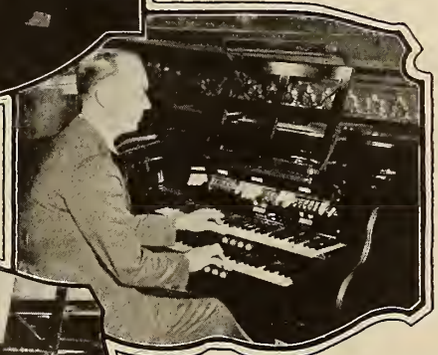
The Glad Sound of Greater Profits

With a Barton Orchestral Organ

Crystal Theatre, Chicago, Schaefer Bros., owners



Orpheum Theatre, Oshkosh, Wis., Saxe Bros., owners



Neenah Theatre, Neenah, Wis., John Herziger, owner

Foy Theatre, Dallas, Texas, A. E. Foy, owner

Dixon Theatre, Dixon, Ill., L. G. Rorer, owner

Oxford Theatre, St. Paul, Minn., Oxford Amusement Co., owners

Stuart Theatre, Wausau, Wis., W. G. Maxcy, owner

World Theatre, Toledo, Ohio, George Fleishman, owner

Everybody likes good music and most people know what constitutes good music. You can not fool them by near-music. Of course, good music costs money—unless you use the Barton Orchestral Organ. The Barton Organ is built to give the greatest variety of fine music and supplies it at a lower cost than any other instrument. Equally effective with or without an orchestra and built in varying models to fit all sizes of theatres

Once a theatre owner installs a Barton he never installs any other kind, no matter how many theatres he acquires. For Barton owners are Barton boosters —it's that kind of an organ.

Barton music is good the year 'round. NOW is always a good time to install one.

Write for full details.

BARTOLA MUSICAL INSTRUMENT COMPANY
57 East Madison Street, Chicago

Barton
ORCHESTRAL ORGAN

THEATRE EQUIPMENT DIRECTORY

Edited by HOWARD McLELLAN

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American Acetylene Burner Co., Hoosick Falls, N. Y. "Shaffer," "Gem," "Queen."
American Lava Co., Chattanooga, Tenn. "Alco."
Bray—See Crane Co.
Colt Co., J. B., 69 Murray St., N. Y. City.
Crane Co., Wm. M., 16 W. 32d St., N. Y. City. "Bray."
Crescent—See Kirchberger & Co.
Daylight Acetylene Gas Co., Louisville, Ky. "Starr."
Gem—See American Acetylene Burner Co.
Hercules Mfg. Co., 711 Cherry St., Chattanooga, Tenn.
Kirchberger & Co., M., 374 Second Ave., N. Y. City. "Crescent," "Von Schwartz."
North Carolina Talc & Mining Co., Hewitt, N. C.
Queen—See American Acetylene Burner Co.
Shaffer—See American Acetylene Burner Co.
Starr—See Daylight Acetylene Gas Co.
State Line Mfg. Co., Chattanooga, Tenn.
Steward Mfg. Co., D. M., Chattanooga, Tenn.
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ACOUSTICS, Theatre

Union Acoustical Co., 104 S. 17th St., St. Louis, Mo.

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Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)
Exhibitors Supply Co., Chicago, Ill.
Franklin Electric Products Co., 750 Prospect Ave., S. E., Cleveland, Ohio. (See page 376.)
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." (See page 417.)
Imp—See Independent Movie Supply Co.
Independent Movie Supply Co., 729 Seventh Ave., N. Y. City. (See page 470.)
Leland Theatre Supply Co., 97 State St., Montpelier, Vt.
Morse, Frank W., 289 W. Congress St., Boston, Mass.

ADAPTERS, Electric Lamp

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Bryant Electric Co., Bridgeport, Conn.
Dale Lighting & Fixture Co., 107 W. 13th St., N. Y. City.
Enterprise Optical Co., 564 Randolph St., Chicago, Ill. (See page 401.)
Erickson Electric Co., L., 82 Sudbury St., Boston, Mass.
Franklin Electric Products Co., 750 Prospect Ave., S. E., Cleveland, Ohio. (See page 376.)
General Electric, Schenectady, N. Y.
Hart & Hegeman, Hartford, Conn.
Stewart, F. H., 37 N. 7th St., Phila, Pa.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See page 429.)
White Mfg. Co., J. H., 111 N. Third St., Brooklyn, N. Y.

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Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill. (See page 401.)
Newton, Chas I., 305 W. 15th St., N. Y. City.
Powers Co., Nicholas, 90 Gold St., N. Y. City. (See pages 370-371.)
Precision Machine Co., Inc., 319 E. 34th St., N. Y. City.

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American Fixture Co., 232 Water St., Milwaukee, Wis.
American Vulcanized Fibre Co., Wilmington, Del. "Q. & C."
Arrow Electric Co., 103 Hawthorne St., Hartford, Conn. "Dow."
Austin & Co., M. B., 700 W. Jackson Blvd., Chicago, Ill.
Frantz Specialty Mfg. Co., Sterling, Ill. "Lighting."
Gund Mfg. Co., La Crosse, Wis. "Two Balls."
Hagstrom Bros. Mfg. Co., Salina, Kan.
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National Fibre & Insulation Co., Yorklyn, Del.
Stratton Mfg. Co., Stratton, Maine.
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Master Advertisers Corp., 732 So. Wabash Ave., Chicago, Ill.
Morgan-Bryan Art Studios, 110 W. 40th St., N. Y. City. (See page 396.)
Newhouse Advertising Service, 1442 Chanipa St., Denver, Col. (See page 372.)

AEROPLANE SERVICE

Blue Bird Auto & Aero Service, 5 Columbus Circle, N. Y. City. (See page 471)

AIR BRUSHES, Artists'

Ideal Air Brush Co., 203 Lafayete St., N. Y. City.
Paasche Air Brush Co., 1221 Washington Blvd., Chicago, Ill.

AISLELITES, Theatre

Brookins Co., The, 1741 Euclid Ave., Cleveland, O. (See page 378.)
Chicago Elect. Sign Co., 2219 W. Grand Ave., Chicago, Ill. "Chicago." (See page 377.)
Major Equipment Co., 2518 Cullom Ave., Chicago. (See page 373.)

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.
Keystone Electrical Instrument Co., Wayne & Windrim Aves., Philadelphia, Pa.
National Gauge & Equipment Co., La Crosse, Wis.
Norton Electrical Instrument Co., Hilliard St., Manchester, Conn.
Pignolet, Louis M., 78 Cortlandt St., N. Y. City.
Queen-Gray Co., 616-18 Chestnut St., Philadelphia, Pa.
Reliance Instrument Co., 1135 Van Buren St., Chicago, Ill.
Roller-Smith Co., 233 Broadway, N. Y. City.
Sterling Mfg. Co., 321 Frankfort Ave., Cleveland, O.
Troy Electrical Co., River & State Sts., Troy, N. Y.
Westinghouse Electric Mfg. Co., East Pittsburgh, Pa.
Weston Electrical Instrument Co. (Waverly Park), Newark, N. J.
Wirt Co., Armat & Lena Sts., Philadelphia, Pa.

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 Cullom Ave., Chicago, Ill. (See page 373.)
Manhattan Electrical Supply Co., 17 Park Pl., N. Y. City.
Moon Mfg. Co., 122 N. Jefferson St., Chicago, Ill.
Ostrander & Co., W. R., 371 Broadway, N. Y. City.
Partrick & 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.

APPARATUS, Fire

Woodhouse Mfg. Co., 35 Warren St., N. Y. City.

ARC GENERATORS

Hobart Bros., Co., 113 W. Water St., Troy, O. "H. B."

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Enterprise Optical Co., 564 Randolph St., Chicago, Ill. (See page 401.)
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Power Company, Nicholas, 90 Gold St., N. Y. City. (See pages 370-371.)
Precision Machine Co., 319 E. 34th St., N. Y. City.
Sun-Light Arc Corp., 1600 Broadway, N. Y. City. "Sun-Light Arc." (See pages 407, 408, 409, 410, 411.)
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See page 429.)

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.
Beall, Frederick E., 1335 N. Gilmore St., Baltimore, Md.
Breitman, Joseph J., 117 W. 63rd St., N. Y. City.
Braun, Wm. T., 189 W. Madison St., Chicago, Ill.
Broadhurst, John, Meigs Bldg., Lawrence, Mass.
Brook & Sackheim, 26 Court St., Brooklyn, N. Y.
Carlson, Arthur G., 226 Henry St., Brooklyn, N. Y.
Cassidy, S. W., Old Herkimer Bank Bldg., Herkimer, N. Y.
Cavanaugh & Baer, 2725 Prospect Ave., Cleveland, Ohio.
Clark, C. W., Savings Bank Bldg., Cortland, N. Y.
Clark, Harlan M., 3115 Mapledale St., Cleveland, Ohio.
Colton, Bond & Knecht, Houseman Bldg., Grand Rapids, Mich.
Cook, Harold J., Dun Bldg., Buffalo, N. Y.
Crane, C. Howard, Detroit, Mich. (See page 369.)
De Hart, John, 1039 Fox St., N. Y. City.
Discoerman, E. W., People's Trust Bldg., Binghamton, N. Y.
Dempwolf, J. A., Casset Bldg., York, Pa.
De Rosa, Eugene, 110 W. 40th St., N. Y. City. (See page 369.)
Deserty, Alex., 110 W. 34th St., N. Y. City.
Deutsch, M., 50 Church St., N. Y. City.
Eads, E. H., Chickasha, Okla.
Eberson, John, 212 E. Superior St., Chicago, Ill.
Eisendrath, Simeon B., 500 5th Ave., N. Y. City.
Elliott, Fred, Chamber of Commerce, Columbus, O.
Farber, Abraham, 1746 Pitkin Ave., Brooklyn, N. Y.
Finkel, Maurice H., 333 Majestic Bldg., Detroit, Mich.
Fisher, Fred W., 1240 Harden St., Hoboken, N. J.
Fridstein & Co., 111 W. Washington St., Chicago, Ill.
Frye, E. G., McBain Bldg., Roanoke, Va.
Fugard & Knapp, 64 E. Van Buren St., Chicago, Ill.
Garry & Sheffey, Bluefield, W. Va.
Geilser, Charles, Apollo Bldg., Pittsburgh, Pa.
Gerhardt, Paul, 64 W. Randolph St., Chicago, Ill.
Germa, Howard, Schwind Bldg., Dayton, Ohio.
Goldberg, Carl I., 437 Broadway, Bayonne, N. J.
Greene, Giles P., Endicott, N. Y.
Harman, John B., 48 N. Queen St., Lancaster, Pa. (See page 369.)
Haug & Sons, Carl, Little Falls, N. Y.
Haskill, Harry M., Elmira, N. Y.
Hennon & Boyle, 409 Fuller Bldg., Philadelphia, Pa.
Hill, Wm. D., Ulmer Bldg., Pottsville, Pa.
Hoffman Company, Wm., 166 Columbia St., West New Brighton, S. I., N. Y.
Hoffman Henon Co., Finance Bldg., Phila., Pa.
Horn Sons, E. C., 1476 Broadway, N. Y. City.
Houghton, E. W., Lumber Exchange Bldg., Seattle, Wash.
Howard, E. A., Bastable Bldg., Syracuse, N. Y.
Hradilek, Henry, Park Bldg., Cleveland, Ohio.
Hyde, Robt. M., 8 S. Dearborn St., Chicago, Ill.
Jamison & Katsaris, Home Savings Bldg., Youngstown, Ohio.
Janowitz, A. F., 323 Permanent Bldg., Cleveland. Ohio.
Johnson, Emil, Fayette Title Bldg., Uniontown, Pa.
Kees & Colburn, 246 Plymouth Bldg., Minneapolis, Minn.
Keister, George, 56 W. 45th St., N. Y. City.
Kennerly & Stiegmeyer, Title Guaranty Bldg., St. Louis, Mo.
Kinsila, E. B., 39 W. 27th St., N. Y. City.
Kohner & Seeler, 1402 Kresge Bldg., Detroit, Mich.
Kline, H. H., 1612 S. Fourth St., Phila., Pa.
Krapp, Herbert, 116 E. 16th St., N. Y. City.
Lamb, Thos. W., 644 Eighth Ave., N. Y. City.
Lansburgh, P. A., San Francisco, Cal.
Lansing & Green, Sherman Bldg., Watertown, N. Y.
Latenser & Sons, John, 630 Bee Bldg., Omaha, Neb.
Lee, Wm. H., 32 S. 17th St., Phila., Pa. (See page 369.)
Lehman, W. E., 738 Broad St., Newark, N. J.
Leibert, H. T., 47 Mack Bldg., Milwaukee, Wis.
Lempert, Leon, & Son, Cutler Bldg., Rochester, N. Y.
Lembke, Charles F., 304 N. Morgan St., Valparaiso, Ind.
Le Quornik, Salvati, 367 Fulton St., Brooklyn, N. Y.
Levy, David, 116 Real Estate Trust Bldg., Phila., Pa.
Lewis, I. M., 503 Congress Bldg., Detroit, Mich.
Link & Haire, Helena, Mont.
Lubroth & Lubroth, 64 Court St., Brooklyn, N. Y.
Luzius, P. H., 419 Erie Bldg., Cleveland, Ohio.
Margon, Irving, 355 E. 149th St., N. Y. City.
Markley, R. R., 418 Market St., Harrisburg, Pa.
Marshall & Fox, Chicago, Ill.
McDowell, J. Harold, Insurance Bldg., Glens Falls, N. Y.
Meader, Herman Lee, 2 W. 33d St., N. Y. City.
Meanor & Handloser, Robson Pritchard Bldg., Huntington, W. Va.

Meyer, J. H., City Hall, Wapakonetta, Ohio.
Millard, J., Hutchinson Bldg., Altoona, Pa.
Miller, James, 505 Erie Bldg., Cleveland, Ohio.
Mitchell & Gredig, 108 Spring St., Johnson City, Tenn.
Moore & Landsidel, 148th St. & 3rd Ave., N. Y. City.
Moss, T. H. & Co., Rochester, Minn.
Mowell & Rand, 50 Bromfield St., Boston, Mass.
Newhouse, Henry L., 4630 Prairie Ave., Chicago, Ill.
Nirdinger, M., Empire Bldg., Pittsburgh, Pa.
Osterhage, Louis H., Citizen's Trust Bldg., Vincennes, Ind.
Overdorf, W. H., 23 Long St., Du Bois, Pa.
Owens, H. W., Xenia, Ohio.
Pember & Campaigne, 24 James St., Albany, N. Y.
Phillips, J. H., 681 Fifth Ave., New York City.
Polcyn, W., 3231 W. 62nd St., Chicago, Ill.
Post & Sons, Geo. B., 101 Park Ave., N. Y. City.
Porter, E. B., 6170 Plymouth Ave., St. Louis, Mo.
Preacher, G. L. & Co., Augusta, Ga.
Pridmore, J. L. O., 38 S. Dearborn St., Chicago, Ill. (See below.)
Priteca, J. E., Seattle, Wash.
Rapp, C. W. & Geo. L., 190 N. State St., Chicago, Ill.
Rasmussen, Robert T., 999 Bergen St., Brooklyn, N. Y.
Reilly & Hall, 405 Lexington Ave., N. Y. City.
Reimer, H. E., Kibby Bldg., Marshalltown, Iowa.
Rossello, Peter R., 407 Congress Bldg., Detroit, Mich.
Sandblum, C. A., 19 West 45th St., N. Y. City.
Seeburger & Rabenold, 1524 Chestnut St., Phila., Pa.
Shampan & Shampan, 50 Court St., Brooklyn, N. Y.
Shiveley, Richard J., Trenton, N. J.
Short, R. Thos., 370 Maxon St., Brooklyn, N. Y. (See below.)
Simonson, Otto G., Maryland Casualty Bldg., Baltimore, Md.
Sleight, Albert E., Romaine Bldg., Paterson, N. J.
Smith & May, Calvert Bldg., Baltimore, Md.
Span, Henry, 52 West Chippewa St., Buffalo, N. Y.
Sparklin & Zink, Munsey Bldg., Baltimore, Md.
Spigel, B. B., 112 Main St., Norfolk, Va.
Swasey, Wm. A., 1819 Broadway, N. Y. City.
Temple, H. R., 304 Lincoln Bldg., Champaign, Ill.
Tocha, Anton, 1064 Milwaukee Ave., Chicago, Ill.

QUICK WAY TO FIND WHAT YOU WANT

Look under the commonly known name of the article or service you desire first in the index on the preceding pages. Then turn to the page where the listings will be found.

If the article you desire cannot be found, write Directory Department, Exhibitors Trade Review.

Toltz, King & Day, Pioneer Bldg., St. Paul, Minn.
Vivaritas, P. A., 110 Fourth St., Union Hill, N. J.
Vonnegut, Bohn & Mueller, State Life Bldg., Indianapolis, Ind.
Vreeland, Jr., J. J., 16 W. Blackwell St., Dover, N. J.
Webb, G. B., 1358 Broadway, N. Y. City.
Wendell, H. E., Ocean City, N. J.
Wentworth, F. W., 140 Market St., Paterson, N. J.
Whitney & Williams, 122 S. Michigan Ave., Chicago, Ill. (See below.)
Winters, Wm. C., 106 Van Siclen Ave., Brooklyn, N. Y.
Wilson, E. Allen, 1208 Chestnut St., Phila., Pa.
Wiseman, Harrison G., 507 Fifth Ave., N. Y. City.
Zink, Jno. J., 700 10th St., N. W., Washington, D. C.

ARC LAMPS
(See Lamps, Arc).

ARC LAMPS, Portable
(See Lamps, Arc).

ART TITLES
(See Titles, Film)

ASBESTOS, Sheet
American Asbestos Co., Norristown, Pa.
Eastern Asbestos Co., 72 So. Water St., Providence, R. I.
Johns-Manville Co., H. W., Madison Ave. & 41st St., N. Y. City.
Keasbey & Mattison Co., Dept. N, Ambler, Pa.
Norristown Magnesia & Asbestos Co., Norristown, Pa.

ATTRACTIONS, Vaudeville
Shea - McCallum Booking Offices, 318 Erie Bldg., Cleveland, Ohio. (See page 412.)
Kraft Attraction, 1476 Broadway, N. Y. City. (See page 418.)

AUTOMATIC CURTAINS
(See Curtain Operators, Electric).

AWNINGS
(See Marquees.)

AXES, Fire
American Axle & Tool Co., Glassport, Pa.
Barton, D. R.—See Mack & Co.
Bradley's Sons, G. W., Westport, Conn.
Carpenter & Co., Geo. B., 436 Wells St., Chicago, Ill.
Clay, John H., 1320 Ridge Ave., Philadelphia, Pa.
Collins & Co., Hartford, Conn.
Evansville Tool Works, Evansville, Ind.
Mack & Co., Rochester, N. Y. "D. R. Barton."
Peck Edge Tool Co., Cohoes, N. Y.
White Co., L. & I. J., 100 Perry St., Buffalo, N. Y.

BADGES, Advertising and Exploitation
(See also Novelties, Exploitation and Advertising.)
Dennison & Co., A. J., Riverside, Rhode Island.

BADGES, Metal
Moss & Co., Henry, 113 53rd St., Brooklyn, N. Y.

BALCONY POSTS, Brass
McKenna Bros. Brass Co., Pittsburgh, Pa.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)
Sutton Co., W. A., Philadelphia, Pa.

BALCONIES, Theatre, Iron
Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
Sutton Co., W. A., Philadelphia, Pa.

BALLOONS, Toy Avertising
Barr Rubber Products Co., Lorain, Ohio.
Brazel Novelty Mfg. Co., 1700 Ella St., Cincinnati, Ohio.
Faultless Rubber Co., Ashland, Ohio.
Howe Baumann Balloon Co., 187 Murray St., Newark, N. J.
Maple City Rubber Co., Norwalk, Ohio.
Mohican Rubber Co., 250 Miller St., Ashland, Ohio.
Novelty Rubber Sales Co., Akron, Ohio. (See page 372.)
Reed Rubber Co., 1156 Dorr St., Toledo, Ohio.
Shure, Co., N., Madison & Franklin Sts., Chicago, Ill.

BALLYHOO STUNTS, Exploitation
(See Novelties, Exploitation and Advertising)

BALUSTRADES, Art Stone
Architectural Decorating Co., 1600 So. Jefferson St., Chicago, Ill.

BANDS, Reel
Bargains Pubg. Co., Essex, Mass.
Greene, P. A., 52 Rumford Ave., Waltham, Mass. (See page 374.)
Tension Envelope Co., 87 34th St., Bush Terminal, Brooklyn, N. Y.

AMERICA'S LEADING THEATRE ARCHITECTS AND DESIGNERS

Theatre Architecture and Design is One of the Most Important Essentials. Those Architects Listed on this Page Specialize in Theatres.

EUGENE DE ROSA
ARCHITECT
110 W. 40th St., New York City
Specializing in Theatres

Some lately executed are:
Times Square — Apollo — Klaw — Coliseum — Franklin — Cameo — in New York City.
Meserole — Republic — in Brooklyn, N. Y.
Missouri Theatre — in St. Louis, Mo.
State Theatre — in Middletown, N. Y.
Miles Theatre — in Scranton, Pa.
Capitol Theatre — in Pittsfield, Mass.
Central Theatre — in Jersey City, N. J.

Leaders in innovations and improvements in design, construction and equipment of the modern theatre.
J. E. O. PRIDMORE, Architect
Chicago, Illinois

Brooklyn's Leading Theatre
Designer Architect Superintendent
R. THOMAS SHORT
370 Macon St., Brooklyn, N. Y.
Economical Engineering—Loans
Estimates of Cost

Designers of More Than 200 Theatres
C. HOWARD CRANE
Architect
ELMER GEORGE KIEHLER } Associates
CYRIL E. SCHLEY }
Detroit Cleveland Chicago Windsor, Ont.

W. H. LEE, Architect
32 S. Seventeenth Street
PHILADELPHIA

J. B. HARMAN
Registered Architect
48 North Queen St.,
Lancaster, Pa.
New Theatres or Remodeling Plans and Supervision

WM. P. WHITNEY
ARCHITECT
T. S. WILLIAMS
THEATRES
Sketches :: Finance :: Design
CHICAGO

POWER'S ARE SOLD THROUGH Protection for the Distributor

Power's Distributors Give Power's Service

Motion Picture Equipment Corp.
727 SEVENTH AVENUE
NEW YORK CITY

Motion Picture Equipment Corp.
1301 VINE STREET
PHILADELPHIA, PA.

Charleston Electrical Supply Co.
CHARLESTON, W. VA.

Theatre Equipment Co., Inc.
1927 THIRD AVENUE
SEATTLE, WASH.

Theatre Equipment Supply Co.
134 GOLDEN GATE AVENUE
SAN FRANCISCO, CAL.

General Supply & Repair Co.
392 BURNSIDE STREET
PORTLAND, ORE.

Theatre Supply Co., Inc.
FILM BUILDING
CLEVELAND, OHIO
BRANCH
BROADWAY FILM BUILDING
CINCINNATI, O.

H. A. & E. S. Taylor
76 DORRANCE STREET
PROVIDENCE, R. I.

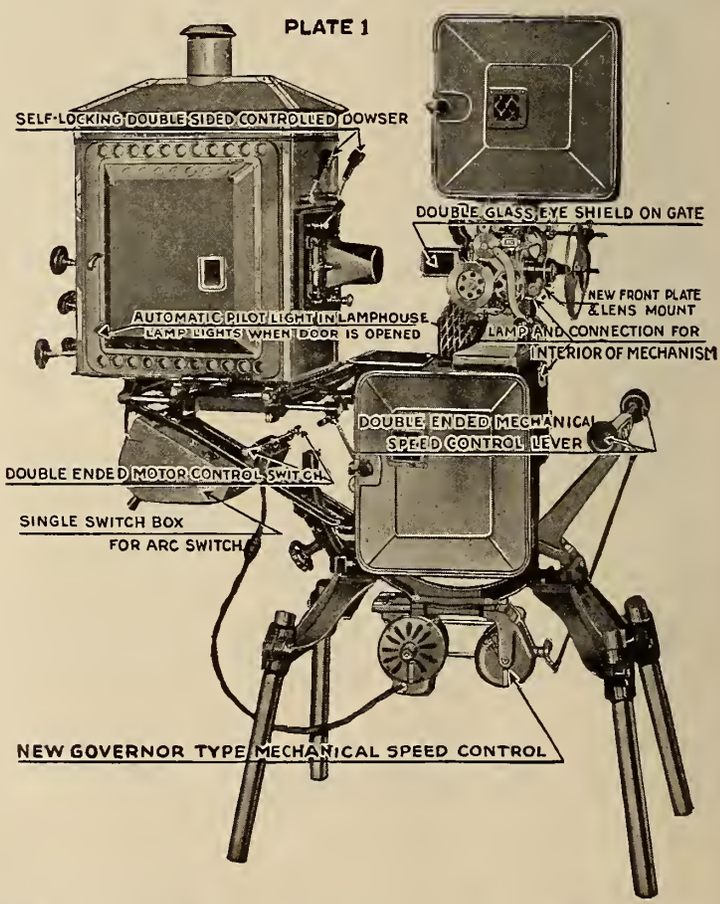
Exhibitors' Supply Co.
67 CHURCH STREET
BOSTON, MASS.

Western Theatre Supply Co.
15TH and DAVENPORT STS.
OMAHA, NEBR.

Southern Theatre Equipment Co.
9 NASSAU STREET
ATLANTA, GA.
328 CALIFORNIA STREET
OKLAHOMA CITY, OKLA.
1815 MAIN STREET
DALLAS, TEXAS

Standard Theatre Equipment Co.
507-8 PRODUCE EXCHANGE BLDG.
MINNEAPOLIS, MINN.

POWER'S



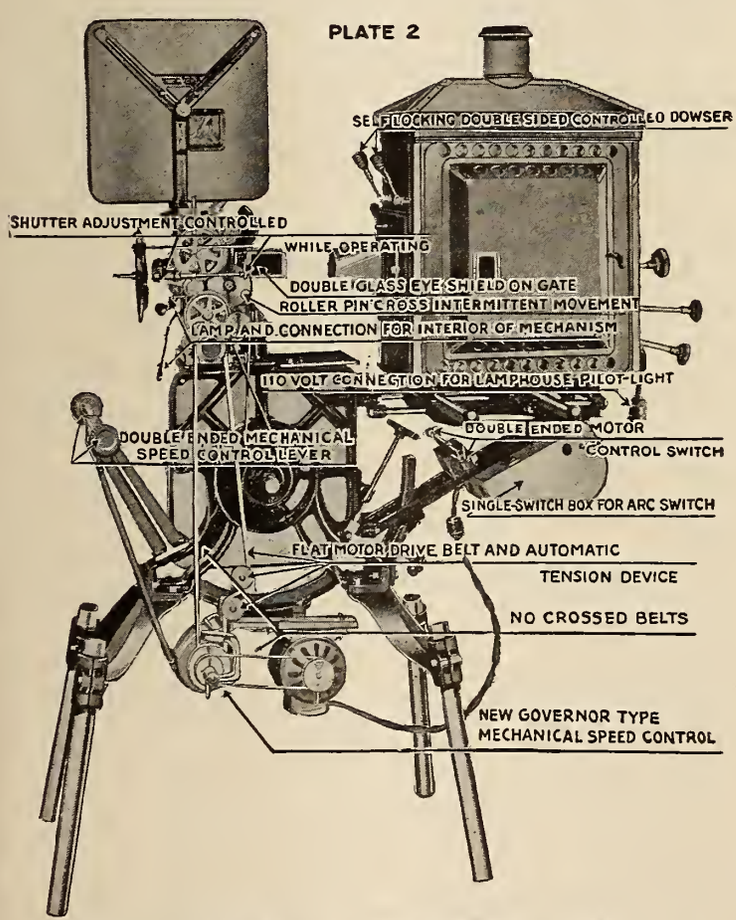
POWER'S PROJECTORS
POWER'S SPOTLIGHT
POWER'S-G. E. INCANDESCENT

PROJECTORS

AUTHORIZED DISTRIBUTORS

Means Protection *For The* Exhibitor

IMPROVEMENTS



POWER'S RHEOSTAT
POWER'S G. E. LAMP

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

Power's Distributors Give Power's Service

Independent Movie Supply Co.
729 SEVENTH AVENUE
NEW YORK CITY
BRANCHES:
42 ORANGE STREET, ALBANY, N. Y.
464 PEARL STREET, BUFFALO, N. Y.
131 MEADOW STREET, NEW HAVEN, CONN.

Pacific Amusement Supply Co.
800 S. OLIVE STREET
LOS ANGELES, CAL.

S. & S. Film & Supply Co.
1026 FORBES STREET
PITTSBURGH, PA.

Fulco-Schaffer Sales Co.
24 EAST EIGHTH STREET
CHICAGO, ILL.
BRANCH:
3301 OLIVE ST., ST. LOUIS, MO.

Cole Theatre Supply Co.
109-111 WEST 18TH STREET
KANSAS CITY, MO.

Ray Smith Company
174 SECOND STREET
MILWAUKEE, WIS.

Denver Theatre Supply Co.
1436 WELTON STREET
DENVER, COLO.

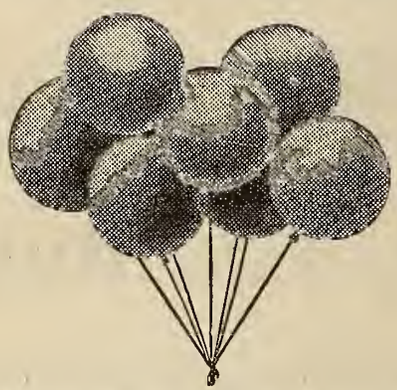
Service Theatre Supply Co.
2115 JOHN R STREET
DETROIT, MICH.

Washington Theatre Supply Co.
908 G STREET, N. W.
WASHINGTON, D. C.

CANADA
Perkins Electric, Ltd.
347 BLEURY ST.
MONTREAL, P. Q., CANADA
11 TEMPERANCE STREET
TORONTO, ONT.
217 McDERMOT AVENUE
WINNIPEG, MANITOBA

Advertising Balloons

Will Boost Your Business When Everything Else Fails



There has never been an advertising medium devised by the theatre manager that creates the interest, attracts the attention and "gets results" like advertising toy balloons.

They will successfully *"put over"* any serial comedy or feature picture at about 25% of the cost of any other method you ever used.

You know that the children will go many blocks out of their way to get a free balloon. *You* get their admission and *they* carry *your* advertisement away with them out on the streets, where everyone sees it, into the homes, where you want it.

Many sizes and styles to select from ranging in price from $16.00 to $30.00 per M. Printed with your advertisement.

We also manufacture a beautiful line of "gold and silver" balloons for high-class functions. Souvenirs, cabarets, dinners, receptions and producing companies.

Samples by mail 15c. to pay postage, packing, etc., etc.

THE NOVELTY RUBBER SALES CO.
AKRON, OHIO

FRANK NEWHOUSE

ADVERTISING SERVICE

1444 CHANIPA ST. DENVER, COLO.

Window Billing and Distributors of Cards and Circulars

FRAMES OF ALL SIZES RENTED

Hold Leases on All Sniping Outside of Denver

ROYAL FLUSH

LABELING

No Mixing—No Muss

Made Expressly for Film Exchange and Exhibitor

FLUID

STICKS TO TIN AND ALL OTHER SURFACES

Royal Flush Products Co.
1964 Fulton Place
Cleveland, O. 2

SEE PAGES

406 — 407 — 408
409 — 410 — 411

BANNERS, Announcement

Arkay Display Service, 409 Film Exchange Bldg., Cleveland, Ohio. (See page 386.)
Chicago Flag & Decorating Co., 1345 S. Wabash Ave., Chicago, Ill.
Eagle Regalia Co., 115 Nassau St., N. Y. City.
Enkeboll Art Co., Omaha, Neb.
Hayden & Co., Inc., 106 Broadway, Brooklyn, N. Y.
Hennegan & Co., 311 Genesee St., Cincinnati, Ohio. (See Insert.)
Humphreys Co., D. C., 909 Filbert St., Philadelphia, Pa.
Markendorff, S., 159 W. 23d St., N. Y. City. (See page 424.)
National Poster Co., 518 Mallers Bldg., Chicago, Ill.
Playhouse Advertising Co., 49th St. & 7th Ave., N. Y. City.
Sampliner Adv. Co., 1600 Broadway, N. Y. City.
United Decorating Co., 421 Washington St., Hoboken, N. J.

BASKETS, Hanging

Borgenski Sons, J. S., 62 N. 13th St., Philadelphia, Pa.

BASKETS, Electric Flower

Gudeman & Co., 30 Irving Pl., N. Y. City
Netschert, Frank, 61 Barclay St., N. Y. City
Schroeder Artificial Flower Co., 6023 Superior Ave., Cleveland, Ohio. (See page 404.)

BATTERIES, Electric light and Flashlight

American Ever Ready Works of National Carbon Co., 303 Thompson Ave., Long Island City, N. Y. "Eveready."
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.
Hi-Po Waterproof Battery Corp., South Norwalk, Conn.
Hi-Up — See Manhattan Electrical Supply Co.
Hipwell Mfg. Co., 825-35 North Ave., Pittsburgh, Pa.
Hot Shot—See National Carbon Co.
Manhattan Electrical Supply Co., 17 Park Pl., New York, N. Y. "Mesco," "Blue Seal," "Red Seal," "Hi-Up."
Maxlife—See Stolp Co.
Mesco—See Manhattan Electrical Supply Co.
National Carbon Co., 303 Thompson Ave., Long Island City, N. Y. "Columbia," "Hot Shot." (See page 381.)
Red Seal—See Manhattan Electrical Supply Co.
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."

BELLS, Automatic Fire Alarm

Foamite Firefoam Co., 200 5th Ave., N. Y. City.

BELLS AND BUZZERS

Acme—See Ansonia Electric Co.
Ansonia Electric Co., Ansonia, Conn. "Acme," Eureka," "Wizard"
Automatic Appliance Co., 162 Columbus Ave., Boston, Mass.
Berlin—See Holtzer Cabot Co.
Bryant Mfg. Co., 456 W. Ontario St., Chicago, Ill.
Champion — See Partrick & Wilkins Co.
Competition — See Stanley & Patterson
Edwards & Co., 140th & Exterior Sts., N. Y. City. "Lungen," "Vigilant," "Recti"
Ericson Mfg. Co., Buffalo, N. Y.
Eureka—See Ansonia Electric Co.
Faraday—See Stanley & Patterson
Giant—See Partrick & Wilkins Co.
Holtzer-Cabot Co., 125 Armory St., Boston, Mass. "Berlin," "Hub Dome"
Hub Dome—See Holtzer-Cabot Co.
Keil & Son, Francis, 401 E. 163d St., N. Y. City. "Reliance."
Lungen—See Edwards & Co.
Manhattan Electrical Supply Co., 17 Park Pl., N. Y. City.
Ostrander & Co., W. R., 371 Broadway, N. Y. City.
Partrick & 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.

BELLS, Musical Electric

Deagan, J. C., 1758 Berteau Ave., Chicago, Ill.
Federal Sign System Co., Chicago, Ill. (See page 457.)
Mayland & Son, Rowland H., 54 Willoughby St., Brooklyn, N. Y.

BELT CUTTERS, Transmission

Scholhorn Co., W., New Haven, Conn.

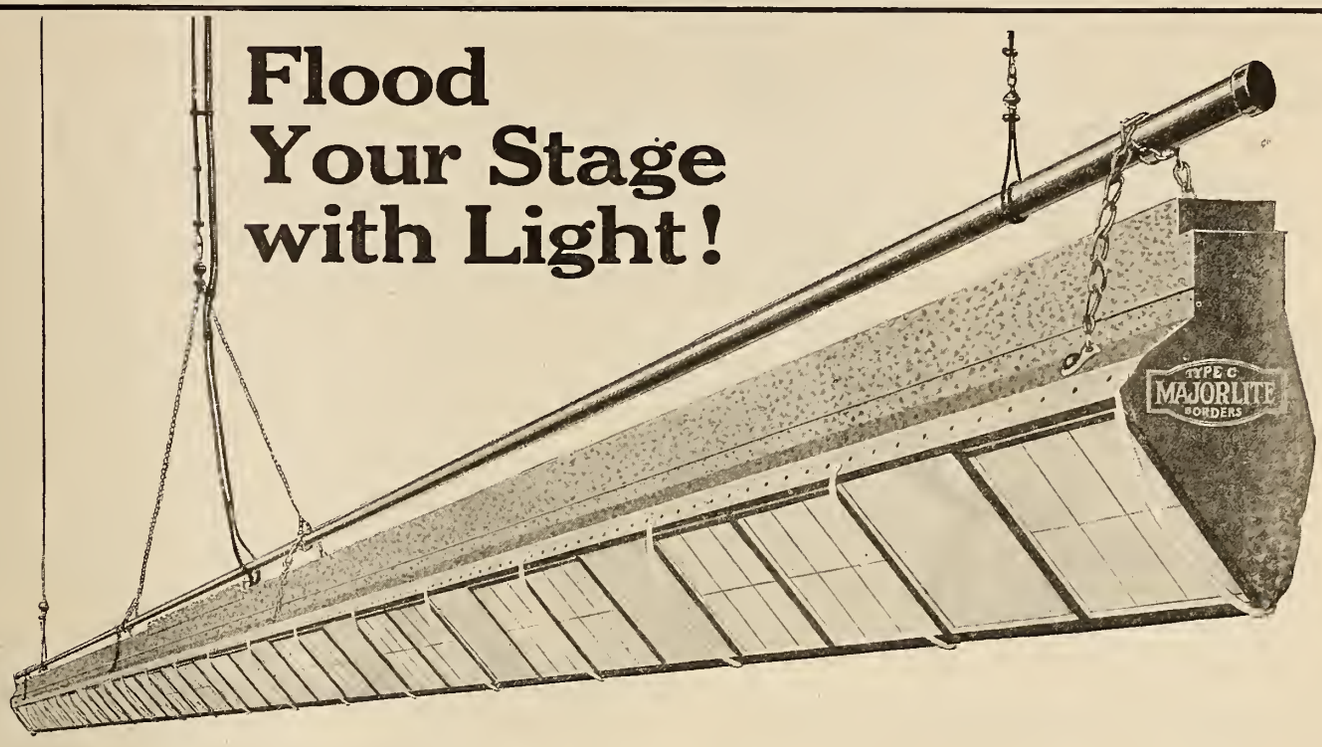
BILLBOARDS, Outdoor

Aultman, Inc., St. Paul, Minn.
Birch, F. H., Co., The, Boston, Mass.
Bond Outdoor Adv. Co., The, Toledo, Ohio.
Cook Sign Co., Fargo, S. D.
Cusack Co., Thos., Chicago, Ill.
Donnelly Adv., Boston (11), Mass.
Funk-Waltman Co., Lancaster, Pa.
Gantner Co., H. W., Columbus, Ohio.
Gude Co., The, O. J., 550 W. 57th St., N. Y. City
Hessler, Inc., Wilmington, Del.
Interstate Adv. Service, Omaha, Neb.
Johnstown Poster Adv. Co., Johnstown, Pa.
Kimball System, The, Lowell, Mass.
Maxwell Co., R. C., The, Trenton, N. J.
Munn Sign & Adv. Co., Atlanta, Ga.
Myers-Leiber Adv. Service, Phoenix, Ariz.
Reichard, R. W., Allentown, Pa.
Rich Poster Adv. Co., St. Clair, Mich.
Rogers Co., George W., 205 Michigan Ave., Jackson, Mich.
Rosenthal Sign Co., Cleveland, Ohio.
Shean Adv. Co., Springfield, Mass.
St. Louis Poster Adv. Co., 2920 Olive St., St. Louis, Mo.
United Advertising Corp., New Haven, Conn.
United Adv. Corp., Newark, N. J.
United Advertising Corp., 1 W. 34th St., N. Y. City.
United Adv. Co., 2021 Terry St., Fort Worth, Tex.
Western Display Co., St. Paul, Minn.

BIRD BATHS, Lobby

Architectural Decorating Co., 1600-1608 S. Jefferson St., Chicago.

Flood Your Stage with Light!



Better Stage and Theatre Lighting Equipment

MAJOR

We supply the following equipment:

Proscenium Strips
Foot Lights
Stage Pockets
Stage Plugs
Damper Magnets
Converters
Program Signs
Annunciators
Aisle Lights
Multiple Conductor Border Cable
Remote Control Dimmers
Cutler-Hammer Dimmers
Flood Lights
Spot Lights
Bunch Lights
Mazda Olivets
Effects
Gelatines
Lamp Coloring
Stage Cable
Plugging Boxes
Music Stands

Is your stage equipped with modern Type C borderlights? If not you are not getting the full amount of light your money will buy. In addition you are losing money by lamp dipping, breakage, etc.

The Majorlite Borderlight gives *three and one-half times the light* that the old equipment gives at *the same cost for current.* It is designed by a theatre lighting engineer, and while it is only nine inches wide it gives a tremendous volume of light. Type C, all clear, lamps are used, 300, 400 or 500 Watts each, depending on the size of the stage. Color slides or frames that slide in grooves are used for color effects.

Type C equipment is the only kind now used in new theatres —most of the better grade have Majorlites. You do not need to wait to build a new house—you can modernize your present one, economically, by installing proper lighting equipment.

Let us talk this over. Write us about your theatre and we will be glad to advise improvements without obligation.

Good Lighting Is a Program Feature

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Garden City Fan Co., 332 S. Michigan Ave., Chicago, Ill.
Ilg Electric Ventilating Co., Chicago, Ill. "Universal."
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Monsoon Systems, Brooklyn, N. Y.
Pullman Ventilator & Mfg. Co., York Ave. & R. R., York, Pa.
Sturtevant Co., B. F., Hyde Park, Mass.
Typhoon Fan Co., 345 W. 39th St., N. Y. City.
Westinghouse Electric Mfg. Co., E. Pittsburgh, Pa. (See page 429.)

BLOWERS, Organ Power

American Blower Co., 1400 Russell Ave., Detroit, Mich. (See page 417.)
Electric Blower Co., 352 Atlantic Ave., Boston, Mass.
Kinetic Engineering Co., 6161 Baltimore Ave., Philadelphia, Pa. (See page 380.)
Organ Power Co., The, Hartford, Conn. "Orgoblo."
Spencer Turbine Co., Hartford, Conn.

BOARDS, Bronze Bulletin

Michaels Art Bronze Co., 230 Scott St., Covington, Ky.

BOILERS, Steam

(See Heaters)

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Vonnegut Hardware Co., Indianapolis, Ind. "Von Duprin."
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(See Attractions, Vaudeville)

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Crescent—See Fulton Co.
Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)
Fulton Co., E. E., 3208 Carroll Ave., Chicago.
Goldberg Bros., 1431 Lawrence St., Denver, Col.
Harry Steel Co., O. K., 2333 Papin Ave., St. Louis, Mo.
Howells Cine Equipment Co., 740 7th Ave., N. Y. City. (See page 379.)
J. M.—See Johns-Manville Co.
Johns-Manville Co., H. W., Madison Ave. & 41st St., N. Y. City. "J. M."
Keasbey & Mattison Co., Dept. N, Ambler, Pa. "Century."
Langslow Co., H. R., 232 Jay St., Rochester, N. Y.
Leland Theatre Supply Co., 97 State St., Montpelier, Vt.
McAuley Mfg. Co., J. E., 32 N. Jefferson St., Chicago, Ill. (See page 391.)
Menger, Ring & Weinstein, 304 W. 42d St., N. Y. City.
Milwaukee Corrugating Co., 36th & Burnham St., Milwaukee, Wis.
Moeschi-Edwards Corrugating Co., Covington, Ky.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)
O. K. Metal Box Co., 209 Greenwich St., N. Y. City.
Pruden Co., C. D. Warner & Dock Sts., Baltimore, Md.
Rialto Theatre Supply Co., Minneapolis, Minn.
Riverside Mfg. Co., 162 Riverside Ave., Newark, N. J.
S. & S. Film & Supply Co., 414 Penn Ave., Pittsburgh, Pa. (See page 459.)
Sharlow Bros. Co., 442 W. 42d St., N. Y. City. (See page 459.)
Souther Iron Co., E. E., 2206 N. Second St., St. Louis, Mo.
Standard Iron & Wire Works, Chattanooga, Tenn.
Steel Roofing & Stamping Works, 506 S. W. Second St., Des Moines, Iowa.
Williams, Browne & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

BOOTHS, Ticket

Decorators' Supply Co., Archer Ave. ,Chicago, Ill.
Flour City Orn. Iron Co., Minneapolis, Minn.
Markendorff, S., 159 W. 23d St., N. Y. City. (See page 424.)
Menger, Ring & Weinstein, 306 W. 42d St., N. Y. City. (See page 430.)
Stanley Frame Co., 729 7th Ave., N. Y. City. (See page 412.)
National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio.

BOXES, Ticket

Arcus Ticket Co., 352 N. Ashland Ave., Chicago, Ill. (See page 374.)
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Menger, Ring & Weinstein, 306 W. 42d St., N. Y City.
Stanley Frame Co., 729 7th Ave., N. Y. City. (See page 412.)

BOX OFFICE STATEMENTS

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BRASS AND COPPER

American Brass Co., Ansonia, Conn.
American Brass Co., Kenosha, Wis.
Bridgeport Brass Co., Bridgeport. Conn.
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Chase Rolling Mill Co., Waterbury, Conn.
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Manhattan Brass Co., 332 E. 28th St., N. Y. City.
Michigan Copper & Brass Co., 1611 Jefferson Ave., W., Detroit, Mich.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)
New Haven Copper Co., Seymour, Conn.
Plume & Atwood Mfg. Co., 470 Bank St., Waterbury, Conn.
Randolph-Clowes Co., Waterbury, Conn.
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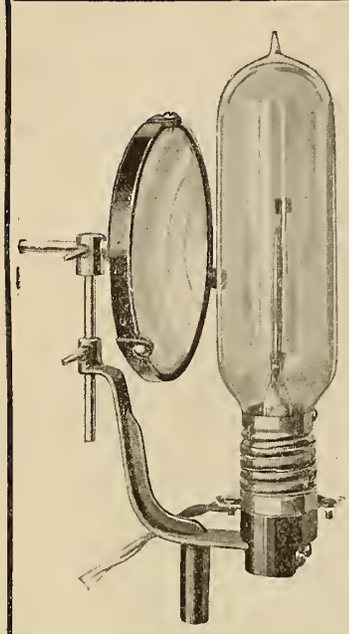

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Soisson Face Brick Co., Jos., Connellsville, Pa.
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Chestnut Ridge White Brick Co., 7 W. 45th St., N. Y. City.
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Glonninger & Co., 345 Fourth Ave., Pittsburgh, Pa.
Golden Pressed & Fire Brick Co., 435 15th St., Denver, Col.
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Ittner, Anthony, Odd Fellows Bldg., St. Louis, Mo.
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Kreischer Brick Mfg. Co., 206 Broadway, N. Y. City.
La Salle Pressed Brick Co., La Salle, Ill.
Legg Brick Co., Atlanta, Ga.
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Philadelphia & Boston Face Brick Co., 165 Milk St., Boston, Mass.
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United Theatre Exchange, Pacific Bldg., San Francisco, Cal.

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Elder & Jenks, 415 Vine St., Philadelphia, Pa.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)

BRUSHES, Dynamo, Generator, Motor

Acme—See Thompson - Bonney Co.
American Carbon & Battery Co., E. St. Louis, Ill.
Barkelew Electrical Mfg. Co., Middletown, Ohio.
Baylis Co., Bloomfield, N. J.
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Crown Woven Wire Brush Co., Salem, Mass.
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Morganite Brushes—(See Morganite Brush Co.).
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Perfection—See Becker Bros.
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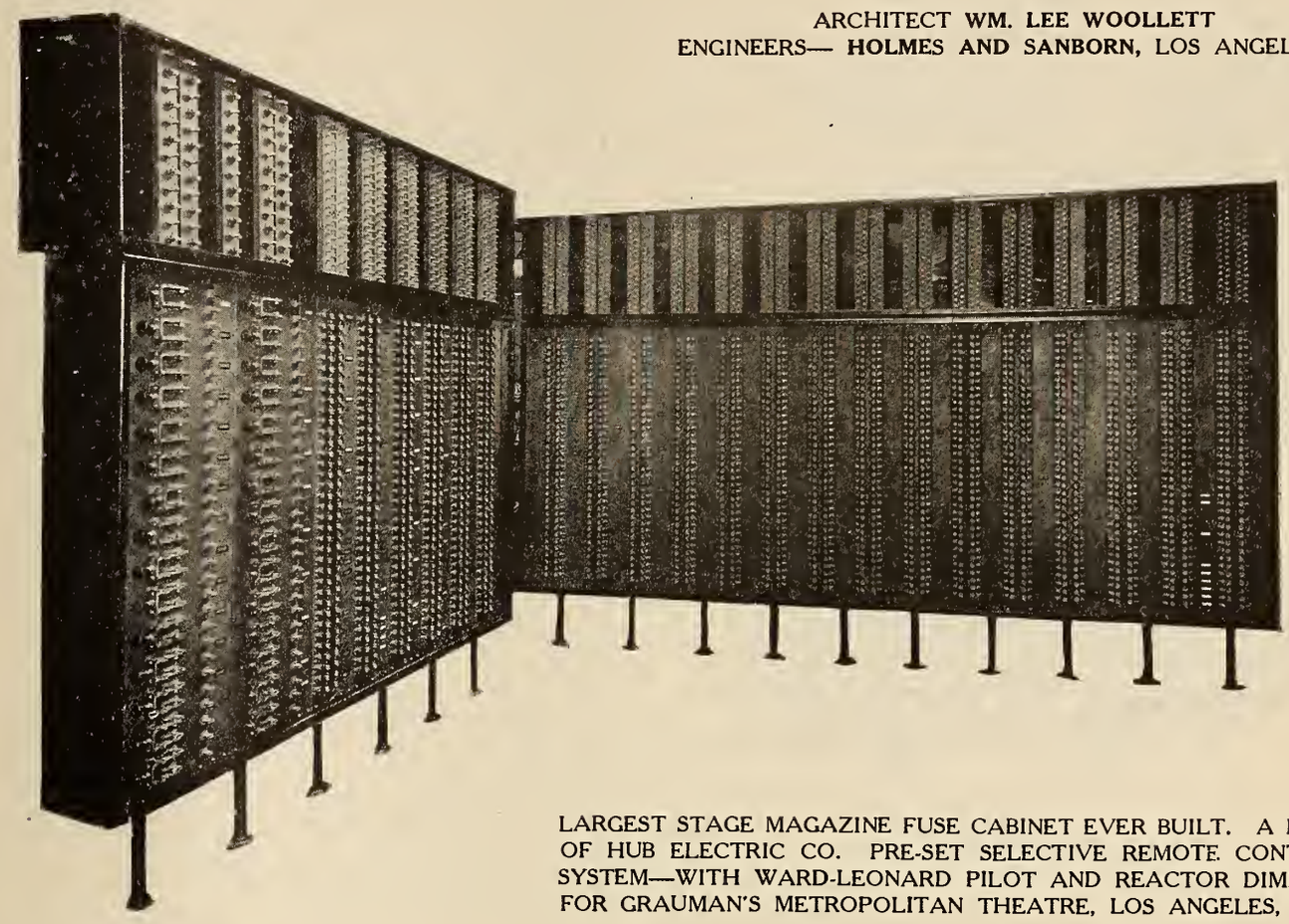

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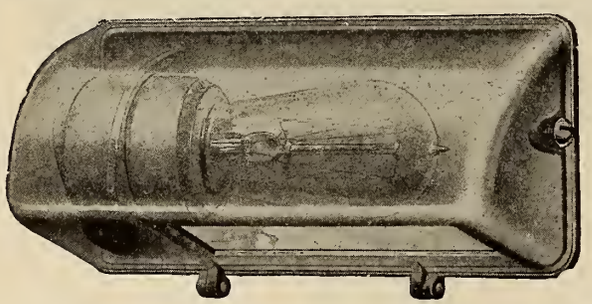

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Walsh Co., J. F., Pittsfield, Mass. "K. & W."
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See page 429.)

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"Protectajoet"—See Central Brass Mfg. Co.
"Quickool"—See Central Brass Mfg. Co.

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Cleverly Electrical Works, Philadelphia, Pa.
Double Eagle—See Lovell & Co.
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Darby & Sons Co., Edward, 233 Arch St., Philadelphia, Pa "Pen-Dar."
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)
Fulton, E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco." (See page 417.)
Fulco—See Fulton, E. E.
Pen-Dar—See Darby & Sons Co.
Peterson Co., C. J., 723 Fulton St., Chicago, Ill.
Sharlow Bros. Co., 442 W. 42d St., N. Y. City. (See page 459.)
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CABINETS, Sanitary Device

(See Vending Machines, Automatic Sanitary Device)

CABINETS, Switchboard

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Wurdack Elect. Mfg. Co., Wm., St. Louis, Mo.

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Major Equipment Co., 2518 Cullom St., Chicago, Ill. (See page 373.)

CALL SYSTEMS, Automatic

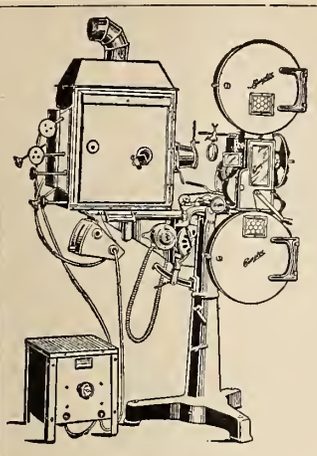
Automatic Electric Co., Chicago, Ill. "Pax."
Pettes & Randolph Co., 150 Nassau St., N. Y. City.
Russell Electric Co., Danbury, Conn.

CAMERAS, Aircraft

Ansco Co., Washington St., Binghampton, N. Y.
Bausch & Lomb Optical Co., St. Paul & Smith Sts., Rochester, N. Y. (See page 426.)
Eastman Kodak Co., Rochester, N. Y.
Fairchild Aerial Camera Corp., 136-46 W. 62d St., N. Y. City.
Herbert & Huesgen Co., 18 E. 42d St., New York, N. Y.

CAMERAS, Motion Picture

(Professional, News, Tropical, Amateur)
Advice Machine & Mfg. Co., 352 S. Los Angeles, Cal.
Ampro Company, 26 Pemberton Square, Boston, Mass. "Ampro."
Angelus—See Los Angeles Motion Picture Co.
Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See page 378 and 446.)
Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill. "B & H." (See page 431.)
Bettina Syndicate, 17 W. 44th St., N. Y. City.
Burke & James, 240 E. Ontario St., Chicago, Ill. "Universal." (See page 426.)
Davsco—See Stern Co.
Duhem Motion Picture Mfg. Co., 985 Market St., San Francisco, Cal.



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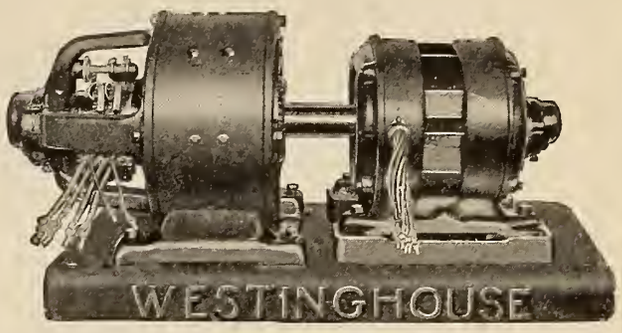

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Famous Players-Lasky Corporation, Long Island City.
Fox Film Corporation, New York City.
Urban Motion Picture Industries, Inc., Irvington, N. Y.
Eastman-Kodak Company, Fort Lee, N. J.
Jackson Film Studios, New York City.

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Eastman Kodak Co., Rochester, N. Y.
Ford's, 1029 16th St., Denver, Col.
Gennert, G., 24 E. 13th St., N. Y. City.
Goerz American Optical Co., 317 E. 34th St., N. Y. City.
Herbert & Huesgen, 18 E. 42d St., N. Y. City. "Sept."
Howells Cine Equipment Co., Inc., 740 7th Ave., N. Y. City. "Howellite." (See page 379.)
Koehler Optical Co., 7 E. 14th St., N. Y. City.
Los Angeles Motion Picture Co., 215 E. Washington St., Los Angeles, Cal. "Angelus."
Lustig, Sam, 2147 Prospect Ave., Cleveland, Ohio.
Mitchell Camera Co., 6025 Santa Monica Blvd., Los Angeles, Cal.
Motion Picture Apparatus Co. 125 W. 44th St., N. Y. City.
Russell Camera, Inc., 19 W. 44th St., N. Y. City.
Schustek & Co., A., 224 W. Illinois St., Chicago, Ill.
Seiden, 835 8th Ave., N. Y. City (See page 414.)
"Sept"—See Herbert & Huesgen.
Stern Co., David, 1047 W. Madison St., Chicago, Ill. "Davsco."
Universal—See Burke & James.
Victor Ammatograph Co., 527 W. 4th St., Davenport, Iowa.
Widescope Camera Corp., 1321 Union Ave., Kansas City, Kan.

CAMERAS, Ultra Speed

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.

CAMERAMEN, Motion Picture, Free Lance

Associated Screen News, 120 W. 41st St., N. Y. City. (See page 423.)
Cochems the Photographer, 323 E. Chestnut St., Santa Ana, Cal.
Goff, D. J., Wrigley Bldg., Chicago, Ill.
Lochren Film & Slide Co., Wm. A., 706 Film Exchange Bldg., Minneapolis, Minn.
Lustig Film Laboratory, Sam, 2147 Prospect Ave., Cleveland, Ohio.
Pyramid Film Co., 131 E. Third St., Dayton, Ohio.
Selden, 835 8th Ave., N. Y. City. (See page 414.)

CANDY

Universal Theatres Concession Co., 26-28 N. Franklin St., Chicago, Ill.

CANOPIES, Sidewalk

(See Marquees.)

CANS, Oil

American Can Co., New York, N. Y.
American Tube & Stamping Co., Bridgeport, Conn.
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Cannon—See Bloomer, R. E.
Delphos Mfg. Co., Pierce St., Delphos, Ohio.
Gem Mfg. Co., 3251 Spruce St., Pittsburgh, Pa.
Hero Mfg. Co., Gaul & Adams Sts., Philadelphia, Pa.
McClintock & Irvine Co., Nevile St. & P. R. R., Pittsburgh, Pa.
Manufacturers' Can Co., Newark, N. J.
Noera Mfg. Co., Waterbury, Conn.
Ruess & Wetter, 212 Broadway, N. Y. City. "Lidseen."
Vogel & Bros:, Wm., 37 S. 9th St., Brooklyn, N. Y.
Wall Mfg. & Supply Co., P., 705 Preble Ave., Pittsburgh, Pa.
Wilson & Co., F. Cortez, 825 W. Lake St., Chicago, Ill.

CANS, Film

(See Tins, Film.)

CAPS, Color and Shade

A. & W. Electric Sign Co., Cleveland, Ohio.
Betts & Betts Corp., 151 W. 42d St., N. Y. City.
Federal Sign System Co., 640 W. Lake Ct., Chicago, Ill. (See page 457.)
Reco — See Reynolds Electric Co.
Reynolds Electric Co., 422 S. Talman Ave., Chicago, Ill. (See page 402.)

CARBIDE, Calcium

American Carbolite Sales Co., 301 S. 55th Ave., W., Duluth, Minn. "Carbolite."
Carbolite—See American Carbolite Sales Co.
Union Carbide Sales Co., 122 S. Michigan Blvd., Chicago, Ill.

CARBONS, Arc Lamp

Arco—See Felder, M. G.
Bio—See Felder, M. G.
Columbia—See National Carbon Co.
Continental Drug & Chemical Works, 371 Wythe Ave., Brooklyn, N. Y.
Felder, M. G., 1540 Broadway, N. Y. City. "Arco." "Bio."
Magic Crystal Screen Co., 500 5th Ave., N. Y. City. (See page 452.)
Menkes Electric Co., J., 853 B'way, N. Y. City.
National Carbon Co., Madison Ave., N. W., & W. 117th St., Cleveland, Ohio. "National," "Silvertip," "Columbia." (See page 381.)
National—See National Carbon Co.
Reisinger, Hugo, 11 Broadway, N. Y. City. "Electra," "Neuraberg," "Excello."
Silvertip—See National Carbon Co.
Speer Carbon Co., St. Marys, Pa.
Swaab & Son, Lewis M., 1327 Vine St., Philadelphia, Pa. (See page 440.)

CARBON REMOVER

"Blue Ribbon"—See International Metal Polish Co., Inc.
International Metal Polish Co., Inc., Indianapolis, Ind. "Blue Ribbon." (See page 442.)

CARDBOARD, Sign

Caldwell Paper Co., 244 Lafayette St., N. Y. City.
Chicago Mat Board Co., 664 Washington Boulevard, Chicago, Ill. (See page 398.)
Doty & Scrimgouer Sales Co., 30 Reade St., N. Y. City.
Hoerauf & Co., Arthur F., 525 Woodward Ave., Detroit, Mich.
Hurlock Bros. Co., Inc., 3436 Market St., Philadelphia, Pa.
National Card, Mat & Board Co., 4318 Carroll Ave., Chicago, Ill. "Nat-Mat."

CARD INDEX, Systems

Rand Co., Inc., N. Tonawanda, N. Y.

CARDS, Photoplayers, Post

(See Postcards, Photoplayers.)

CARPET, Theatre

Amber—See Sloane, W. & J.
Baker-Lockwood Mfg. Co., Kansas City, Mo.
Bridgeport Coach Lace Co., 813 Wood Ave., Bridgeport, Conn.
Cochrane Mfg. Co., East Dedham, Mass.
Dobson, John & James, 809 Chestnut St., Philadelphia, Pa.
Hirst-Roger Co., Philadelphia, Pa.
Magee Carpet Co.—See Mantell & Taylor.
Mantell & Taylor, Detroit, Mich.
Masland & Sons—See Sloane, W. & J.
Midland Fabrics Co., 228 W. 58th St., New York, N. Y.
Mohawk Carpet Mills — See Sloane, W. & J.
Overbrook Carpet Co. — See Poulson & Co.
Poulson & Co., Charles W., 133 Fifth Ave., New York, N. Y.
Schofield, Mason & Co., Fairhill, Reese & Cumberland Sts., Philadelphia, Pa.
Sloane, W. & J., 575 Fifth Ave., New York, N. Y.
Strongtex — See Strong Textile Co.
Strong Textile Co., 245 W. 55th St., New York, N. Y. "Strongtex."

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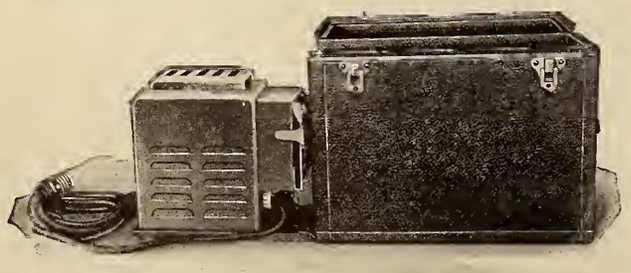

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CARTOONS, Film

Lochren Film & Slide Co., Wm. A., 706 Film Exchange Bldg., Minneapolis, Minn.

White Studios, Eddie, 160 W. 45th St., N. Y. City. (See page 456.)

CASES, Film Shipping

Ajax Film Accessories Co., 30 Church St., N. Y. (See page 386.)

Bull Dog—See Russakov Can Co.

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)

Goldberg Bros., 1431 Lawrence St., Denver, Colo.

Impco—See Indestructible Metal Products Co.

Indestructible Metal Products Co., 521-25 W. 45th St., N. Y. City. "Impco."

International Auto Parts Co., S. W. cor. 16th & Wood Sts., Philadelphia, Pa.

Niess - Waner Co., Blackstone Bldg., Pittsburgh, Pa. (See page 450.)

Rialto Theatre Supply Co., Minneapolis, Minn.

Russakov Can Co., 936 W. Chicago Ave., Chicago, Ill. "Bull Dog." (See page 453.)

Sharlow Bros. Co., 442 W. 42d St., N. Y. City. (See page 459.)

Standard Trunk Mfg. Co., 535 B'way, N. Y. City.

Weatherby Co., 218 Pearl St., Grand Rapids, Mich.

CASES, Medical Emergency

Accident Cabinet Co., Kalamazoo, Mich. "Kalamazoo."

Bauer & Black, 104 E. 25th St., N. Y. City.

Burroughs-Wellcome Co., 18 E. 41st St., N. Y. City.

Johnson & Johnson, New Brunswick, N. J.

Sharp & Smith, 155 N. Michigan Ave., Chicago, Ill.

Tabloid—See Burroughs - Wellcome & Co.

CASES, Reel Carrying

Ajax Film Accessories Co., 30 Church St., N. Y. City. (See page 386.)

American Can Co., N. Y. City.

Bal, Wm., 145 W. 45th St., N. Y. City.

Berg Auto-Trunk & Specialty Co., 19 Fourth St., N. Y. City.

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)

Fiberide Sample Trunk Co., 191 Lafayette St., N. Y. City.

Fulco—See Fulton, E. E.

Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill. (See page 417.)

Goldberg Bros., 1431 Lawrence St., Denver, Col.

Impco—See Indestructible Metal Products Co.

Indestructible Metal Products Co., 521-25 W. 45th St., N. Y. City. "Impco."

International Auto Parts Co., S. W. cor. 16th & Wood Sts., Philadelphia, Pa.

Leatheroid Mfg. Co., 45 W. 16th St., N. Y. City.

Niess - Waner Co., Blackstone Bldg., Pittsburgh, Pa. (See page 450.)

Russakov Can Co., 936 W. Chicago Ave., Chicago, Ill.

Sharlow Bros. Co., 442 W. 42d St., N. Y. City.

CASHIERS, Automatic

Brandt Mfg. Co., Watertown, Wis. "Brandt."

McGill Metal Products Co., 1640 Walnut St., Chicago, Ill. (See page 431.)

CEILING, Metallic

Acme Sheet Metal Co., Martins Ferry, Ohio.

Badger Steel Roofing & Corrugating Co., 214 S. Second St., La Crosse, Wis.

Berger Mfg. Co., 11th & Belden Ave., Canton, Ohio.

Boston Metal Ceiling & Mfg. Co., 514 Atlantic Ave., Boston, Mass.

Brier Hill Steel Co., 521-23 W. 23d St., N. Y. City.

Brooklyn Metal Ceiling Co., 287 Greene Ave., Brooklyn, N. Y.

Burton Co., W. J., 164 W. Larned St., Detroit, Mich.

Canton Art Metal Co., Canton, Ohio.

Canton Metal Ceiling Co., 1957 Harrison Ave., Canton, Ohio.

Chattanooga Iron & Wire Works, Chattanooga, Tenn.

Dowman-Dozler Mfg. Co., 20 Trinity Ave., Atlanta, Ga.

Duluth Corrugating & Roofing Co., Duluth, Minn.

Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.

Eller Mfg. Co., Canton, Ohio.

Foster Sheet Metal Co., Tenth & Carpenter Sts., Springfield, Ill.

Friedley-Voshardt Co., 725 S. Halsted St., Chicago, Ill.

Hopson & Co., W. C., Grand Rapids, Mich.

Indianapolis Corrugating Co., Indianapolis, Ind.

Kanneberg Roofing & Ceiling Co., Canton, Ohio.

Keighley Metal Ceiling & Mfg. Co., Keystone Bank Bldg., Pittsburg, Pa.

Kinnear & Gager Mfg. Co., Mt. Vernon Ave. & Sixth St., Columbus, Ohio.

Klauer Mfg. Co., Dubuque, Iowa.

Mesker & Co., Geo. L., Evansville, Ind.

Milwaukee Corrugating Co., 36th Ave. & Burnham St., Milwaukee, Wis.

Miner & Peck Mfg. Co., New Haven, Conn.

National Cornice & Ceiling Co., Cleveland, Ohio.

New York Metal Ceiling Co., 537 W. 24th St., N. Y. City.

Penn Metal Co., 201 Devonshire St., Boston, Mass.

Penn Metal Ceiling & Roofing Co., 23d & Hamilton Sts., Philadelphia, Pa.

Porter Iron Roofing & Corrugating Co., 418 Cuvert St., Cincinnati, Ohio.

Schoedinger, F. O., Columbus.

Scott Roofing & Mfg. Co., 420 Culvert St., Cincinnati, Ohio.

Smith & Co., J., 2755 W. 22d St., Chicago, Ill.

Souther Iron Co., E. E., 2206 N. Second St., St. Louis, Mo.

Tiffin Art Metal Co., Tiffin, Ohio.

Watson Co., Inc., James H., Bradley, Ill.

Wheeling Metal & Mfg. Co., Wheeling, W. Va.

Whitaker-Glessner Co., Wheeling Corrugating Dept., Wheeling, W. Va.

CEMENT, Film

Atlas Supply Co., Manayunk, Pa. "Ganes."

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill. (See page 431.)

Berlin Aniline Works, 213 Water St., N. Y. City. "Agfa."

Bull Dog—See Golden Co.

Dennis Motion Picture Supply Co., L., 232 Ottawa Ave., N. W., Grand Rapids, Mich. "Perfection."

Dutch—See Van Cleef Bros.

Eastman Kodak Co., Rochester, N. Y.

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

Exhibitors' Supply Co., 67 Church St., Boston, Mass. "Exhibitors."

Exhibitors Supply Co., Mallers Bldg., Chicago, Ill.

Fil-Trim Mfg. Co., 1964 Fulton Pl., Cleveland, Ohio. (See pages 440, 426.)

Fulco—See Fulton, E. E.

Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco." (See page 417.)

Golden Co., 1913 Harrison St., Chicago, Ill. "Bull Dog."

Hakilu Mfg. Co., Atlanta, Ga.

Hewes Laboratories, No. 13th and Berry Sts., Brooklyn, N. Y. (See page 425.)

Hornbeck, Harley H., Monticello, Ind. "H. H. H."

Howells Cine. Equipment Co., 740 7th Ave., N. Y. City.

Imsco—See Independent Movie Supply Co.

Independent Movie Supply Co., 729 7th Ave., N. Y. City. "Imsco." (See page 470.)

N. J. Chemical Co., New & Center Sts., Orange, N. J.

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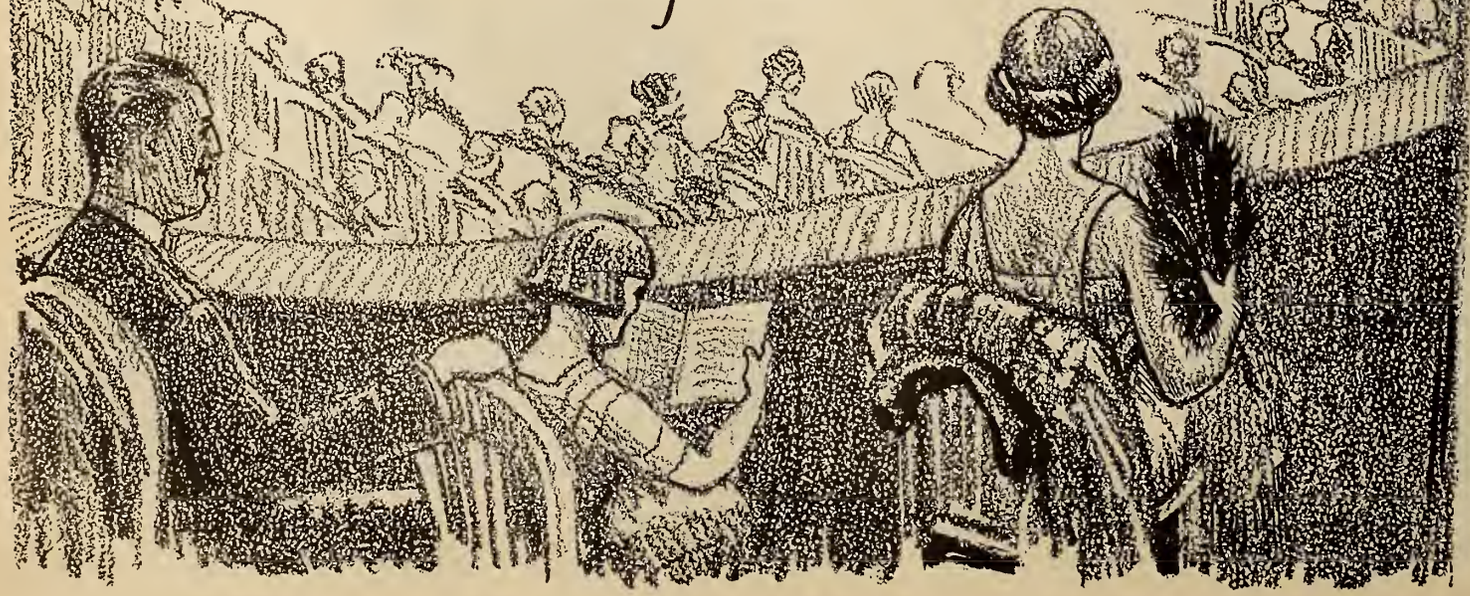

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Sticktite Cement Co., Turners Falls, Mass.
Van Cleef Bros., 7707 Woodlawn Ave., Chicago, Ill. "Dutch."
Weldon Film Cement Co., 301 Loeb Arcade, Minneapolis, Minn.
Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia.

CHAIRS, Theatre

American Seating Co., 14 E. Jackson Boulevard, Chicago, Ill. (See page 387.)
Andrews Co., A. H., 107 S. Wabash St., Chicago, Ill.
Family Opera Chair Co., 313 N. Tenth St., St. Louis, Mo. "Foco."
Howells Cine Equipment Co., 740 7th Ave., N. Y. City. (See page 379.)
Heywood Bros. & Wakefield Co., 1415 S. Michigan Ave., Chicago, Ill.
Kundtz Co., Theo., Cleveland, Ohio.
Midland Chair & Seating Co., Michigan City, Ind.
Monarch Theat. Supply Co., 228 Union Ave., Memphis, Tenn.
Motion Picture Chair Co., 823 Prospect Ave., Cleveland, Ohio.
"Mov-Ezy" — See Josiah Partridge & Sons Co.
Partridge & Sons Co., Josiah, 47 W. 34th St., N. Y. City. "Mov-Ezy." (See page 427.)
Peabody School Furniture Co., N. Manchester, Ind.
Peter & Volz Co., Arlington Heights, Ill.
Readsboro Chair Co., Readsboro, Vt.
Stafford Mfg. Co., E. H., 218 S. Wabash Ave., Chicago, Ill. (See page 389.)
Stanley Frame Co., 729 7th Ave., N. Y. City. (See page 412.)
Steel Furniture Co., 1479 Buchanan Ave., S. W., Grand Rapids, Mich.
United Seating Company, Dallas, Tex.
Wisconsin Cabinet & Panel Co., 105 W. 40th St., N. Y. City.

CHAIR COVERS, Theatre

Baldwin Bros., 16 W. 46th St., N. Y. City.
Cleveland-Akron Bag Co., 40th & Perkins Sts., Cleveland, Ohio.
Dubltex, 14 E. Jackson Boul., Chicago, Ill.
Dwyer Bros. & Co., The, Broadway Film Bldg., Cincinnati, Ohio.
Greater N. Y. Export House, N. Y. City.
Textile Specialties Co., Cincinnati, Ohio.

CHAIRS, Foyer, lounge, box, balcony

Partridge & Sons Co., Josiah, 47 W. 34th St., N. Y. City. "Mov-Ezy." (See page 427.)
Stafford Mfg. Co., E. H., 218 S. Wabash Ave., Chicago. (See page 389.)

CHANGE MAKERS

(See Machines, Change Making)

CHECKS, Door and Spring

Bardsley Bros., 147 Baxter St., N. Y. City.
Caldwell Mfg. Co., 8 Jones St., Rochester, N. Y. "Dime."
Corbin, P. & F., New Britain, Conn.
Eclipse—See Sargent & Co.
Norton Door Check Co., 90 W. Lake St., Chicago, Ill.
Rixon Co., Oscar C., 015 S. Jefferson St., Chicago, Ill.
Russell & Erwin Mfg. Co., New Britain, Conn. "Russwin."
Sargent & Co., Water & Wallace St., New Haven, Conn. "Eclipse."

CHEMICALS, Air Purifying

(See Disinfectant Sprays)

CHEMICALS, Film Developing and Tinting

Berlin Aniline Works, 213 Water St., N. Y. City.
Burke & James, 240 E. Ontario St., Chicago, Ill. (See page 426.)
Continental Drug & Chem. Co., 371 Wythe Ave., Brooklyn, N. Y.
Crystal Film Co., 430 Claremont Parkway, N. Y. Ave., N. Y. City.
Fuerst Bros. & Co., 2 Stone St., N. Y. City. "Adme Fuerst."
Fuller & Co., Ralph L., 81 Fulton St., N. Y. City.
Gennert, G., 24 E. 13th St., N. Y. City.
Hewes Laboratories, N. 13th & Berry Sts., Brooklyn, N. Y. (See page 425.)
Mallinckrodt Chemical Works, 30 Platt St., N. Y. City.
Marden, Orth & Hastings Corp., 136 Liberty St, N. Y. City.
Merck & Co., 30 Platt St., N. Y. City.
Natl. Aniline & Chemical Co., 21 Burling Slip, N. Y. City.
Toch Bros., 320 5th Ave., N. Y. City.

CHEWING GUM REMOVER

West Disinfecting Co., 411 5th Ave., N. Y. City.

CHOPPERS, Ticket

(See Ticket Choppers.)

CLAMPS, Carbon

Fulco—See Fulton Co.
Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco." (See page 417.)
Imp.—See Independent Movie Supply Co.
Independent Movie Supply Co., 729 Seventh Ave., N. Y. City. (See page 470.)
Mestrum, Henry, 166 W. 48th St., N. Y. City.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)
Rialto Theatre Supply Co., Minneapolis, Minn.
Spratler, Jos., 12 E. 8th St., Chicago, Ill. (See page 442.)

CLASPS, Film

Film Clasp Co., 810 Tacoma Bldg., Chicago, Ill.

CLEANERS, Film

Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
Hewes Laboratories, N. 13th & Berry Sts., Brooklyn, N. Y. (See page 425.)
Leland Theatre Supply Co., 97 State St., Montpelier, Vt.
Twin City Film Renovating Co., 100 Temple St., Minneapolis, Minn.
Universal — See Williams, Brown & Earle.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.

CLEANERS, Metal

(See Metal Polish.)

CLEANERS, Vacuum

American Radiator Co., 816 Michigan Ave., Chicago, Ill.
Bee—See Birtman Electric Co.
Birtman Electric Co., 12 S. Clinton St., Chicago, Ill. "Bee."
Bissell Motor Co., 350 Huron St., Toledo, Ohio.
Brookins Co., Euclid Ave. & 18th St., Cleveland, Ohio. (See page 378.)
Cyclone Vacuum Cleaner Co., Bradford, Pa.
Duntley Pneumatic Sweeper Co., 82 W. Broadway, N. Y. City.
Everybodys Vacuum Ceaner Co., 58 W. 15th St., N. Y. City.
Federal Sign System Co., Chicago, Ill. (See page 457.)

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Leasure Vacuum Cleaner Co., Bradford, Pa.
Magic Vacuum Cleaner Co., 587 Hudson St., N. Y. City.
Menominee Electric Mfg. Co., Menominee, Mich.
Muenzer Specialty Co., 131 W. 42d St., N. Y. City.
Perfection Vacuum Cleaner Co., 25 N. Jefferson St., Chicago, Ill.
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Richmond Radiator Co., 1430 Broadway, N. Y. City.
Santo Electric Appliance Co., 820 Sixth Ave., N. Y. City.
Scott & Fetzer, W. 114th St. & Locust Ave., Cleveland, Ohio.
Spencer Turbine Cleaner Co., Hartford, Conn.
Sturtevant Co., B. F., Damon St., Hyde Park, Mass.
Thurman Vacuum Cleaner Co., St. Louis Mo.
United Electric Co., Canton, Ohio.
Vacuum Cleaner Construction Co., 417 Fifth Ave., N. Y. City.

CLIPS, Film

Eisenhower, Elmer C., 223 W. Center St., Shenandoah, Pa.

CLIPS, Test

Morse, Frank, 289 Congress St., Boston, Mass.
Mueller & Co., R. S., 432 High Ave., Cleveland, Ohio.

CLOCKS, Advertising and Screen

Kineto Machine Co., 329 Plymouth St., Chicago, Ill.
Publicity Clock Co., 110 W. 40th St., N. Y. City.

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Fulton Bag & Cotton Mills, Atlanta, Ga.
Grinnell, Willis & Co., 44 Leonard St., N. Y. City.
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Welder Sheet Co., 69 Worth St., N. Y. City.

CLOTHING

Richeson, T. E., 151 West 48th St., N. Y. City.

CLUSTERS, Wireless Fixture

Benjamin Electric Mfg. Co., 128 S. Sangamon St., Chicago, Ill.
Dale Lighting Fixture Co., 108 W. 13th St., N. Y. City.
Faries Mfg. Co., Decatur, Ill.
General Electric Co., Schenectady, N. Y.
Hubbell, Harvey, Bridgeport, Conn.

COLORING, Incandescent Lamp

Agens & Hopper, Newark, N. J. "Faultless."
Allen Co., L. B., 4519 N. Lincoln St., Chicago, Ill.
Bachemeier & Co., 438 W. 37th St., N. Y. City.
Barrett & Co., M. L., 233 W. Lake St., Chicago, Ill.
Continental Drug & Chemical Works, 371 Wythe Ave., Brooklyn, N. Y.
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)
"Opalite" — See Perma-Color Lite.
Perma-Color Lite Prod. Corp., 111 Broadway, N. Y. City.
"Red Devil"—See Technical Color & Chemical Works.
Signaloid—See Universal Electric Stage Lighting Co.
Technical Color & Chemical Works, N. Y. City. "Red Devil."
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City.
Waldman, J. J., 136 Liberty St., N. Y. City.
Webster Chemical Co., St. Paul, Minn.

COLOR WHEELS

(See Frames, Color)

COMPENSATORS, Current

(See Transformers, Alternating Current)

CONDENSERS, Projector

(See Lenses, Condensing)

CONDUITS

Adapti boxes—See Adapti Co.
Adapti Co., Cleveland, Ohio.

CONFETTI

(See Decorations, Carnival)

CONNECTORS, Dry Battery

Bailey Co., W. J., Newark, N. J. "C. B."
Battery Parts Co., 434 Penn Ave. (Wilkinsburg Sta.), Pittsburgh, Pa.
Belden Mfg. Co., 2300 South Western Ave., Chicago, Ill.
Breaznell, J. H., 26 Court St., Brooklyn, N. Y.
Chicago Electric Mfg. Co., 2817 S. Halsted St., Chicago, Ill. "Handy."
Fahnestock Electric Co., East Ave. & Eighth St., Long Island City, N. Y.
Fitzgerald Mfg. Co., Railroad Ave., Torrington, Conn. "Perfection," "Standard."
Handy — See Chicago Electric Mfg. Co.
Harvard Electric Co., 525 W. Van Buren St., Chicago, Ill.
Hi-Po Waterproof Battery Corp., South Norwalk, Conn.
Ideal Clamp Mfg. Co., 198-202 Bradford St., Brooklyn, N. Y.
Lemke Electric Co., 505-13 Cedar St., Milwaukee, Wis.
Lombardi Motor Car Co., 67-71 Minerva St., Derby, Conn.
Perfection—See Fitzgerald Mfg. Co.
Shain, Chas. D., Brooklyn, N. Y.
Sherman Mfg. Co., H. B., Battle Creek, Mich.
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Autoscope Prod. Corp., 2 Rector St., N. Y. City.
Barcy & Nicholson, Detroit, Mich.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill. (See page 431.)
Cook, Frank B., 326 W. Jackson St., Chicago, Ill.
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
Dossert & Co., 242 W. 41st St., N. Y. City.
Eclipse Terminal Co., Syracuse, N. Y.
Franklin Electric Products Co., 750 Prospect Ave., S. E., Cleveland, Ohio. (See page 376.)
Fulco—See Fulton, E. E.
Fulton, E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco." (See page 417.)
General Electric Co., Schenectady, N. Y.
Kliegl—See Universal Electric Stage Lighting Co.
Leland Theatre Supply Co., 97 State St., Montpelier, Vt.
Morse, Frank W., 289 Congress St., Boston, Mass.
Newton, Chas. I., 305 W. 15th St., N. Y. City.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See page 429.)

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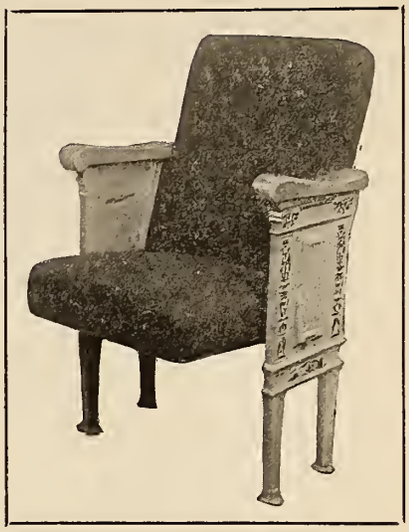

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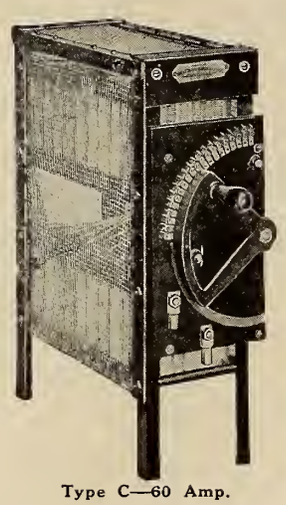

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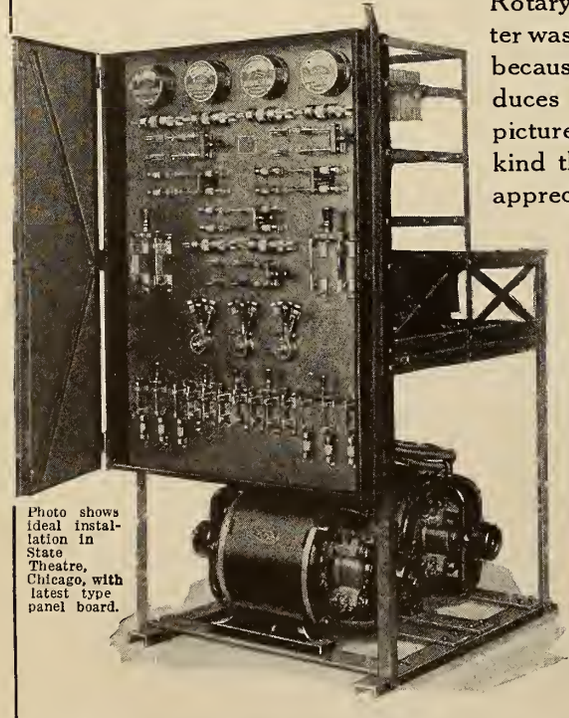

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Fulco Speedco—See Fulton, E. E.
Fulton, E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco Speedco." (See page 417.)
Howells Cine Equipment Co., Inc., 740 7th Ave., N. Y. City.
Hub Elect. Co., 2219 W. Grand St., Chicago, Ill (See page 377.)
Leonard Electric Mfg. Co., 3907 Perkins Ave., Cleveland, Ohio. (See page 398.)
McAuley, J. E., Mfg. Co., 32 N. Jefferson St., Chicago, Ill. "Peerless." (See page 391.)
National Electric Controller Co., 154 Whiting St., Chicago, Ill.
"Peerless"—See J. E. McAuley.
Projectograph Co., 2573 E. 55th St., Cleveland. "Teco."

CONSTRUCTION, Theatre

Almitall & Co., Inc., 1 Dominick St., N. Y. City.
Bader & Co., J. A., 923 Market St., Wilmington, Del.
Chapman, Paul, 1482 Bway, N. Y. City.
Elvin & Co., R. C., 852 Plymouth Bldg., Minneapolis, Minn.
Fleishman Construction Co., 531 7th Ave., N. Y. City.
Fuller Co., Geo. A., 175 5th Ave., N. Y. City.
Jardin Co., The, 507 5th Ave., N. Y. City.
Hopper & Sons, Isaac A., 15 E. 40th St., N. Y. City.
Lippe Contracting Co., 52 Vanderbilt Ave., N. Y. City.
Margolies, Edward, 19 E. 33d St., N. Y. City.
McClintic Marshall Co., Pittsburgh, Pa.
Stewart & Co., Inc., James, 30 Church St., N. Y. City.
Thompson-Starrett Co., 660 1st Ave., N. Y. City.

CONVERTERS, Electric

Bell Electric Motor Co., Garwood, N. J.
Electric Products Co., 1067 E. 152d St., Cleveland, Ohio.
Hertner Electric Co., W. 114th St., Cleveland, Ohio. "Hertner." (See page 397.)
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)
Martin—See Northwestern Electric Co.
Northwestern Electric Co., 412 S. Hoyne St., Chicago, Ill. "Martin." (See page 390.)
Northwestern Mfg. Co., 480 Clinton St., Milwaukee, Wis.
Wagner Electric Mfg. Co., 6400 Plymouth Ave., St. Louis, Mo.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.

COOLING SYSTEMS, Theatre

American Blower Co., 6004 Russell St., Detroit, Mich. (See page 375.)
Blizzard Sales Co., 1810 Commerce St., Dallas, Tex.
Monsoon Cooling System, 71 N 6th St., Brooklyn, N. Y.
Typhoon Cooling System, 345 W. 39th St., N. Y. City.

COPPER, Sheet and Rod

(See Brass and Copper)

COSTUMES, Theatrical

Arlington, Paul, 118 W. 48th St., N. Y. City.
Beck & Sons Co., Wm., 1115 Vine St., Cincinnati, Ohio.
Brooks Thea. Costume Co., 143 W. 40th St., N. Y. City.
Chicago Costume Works, 116-120 N. Franklin St., Chicago, Ill.
Chicago Theatrical Costume Co., 24 W. Washington St., Chicago, Ill.
Chrisdie & Co., Chas., 562 7th Ave., N. Y. City.
Eaves Costume Co., 110 W. 46th St., N. Y. City.
Fisher, J. C., 255 S. Ninth St., Philadelphia, Pa.
Hayden, Frank, 56 W. 45th St., N. Y. City.
Hazel-Rene, State Lake Bldg., Chicago, Ill.
Kampmann Costume Works, 237 S. High St., Columbus, Ohio.
Lester, 612 State Lake Bldg., Chicago, Ill.
Mahieu & Halaire Co., 243 W. 47th St., N. Y. City.
Maybelle, Mlle., Inc., American Bond & Mortgage Bldg., Chicago, Ill.
Miller-Costumier, 236 S. 11th St., Philadelphia, Pa.
New York Costume Co., 137 N. Wabash Ave., Chicago, Ill.
Orange Mfg. Co., 729 7th Ave., N. Y. City.
Russell Uniform Co., 1600 Bway, N. Y. City.
Schneider, Anderson Co., 16 W. 46th St., N. Y. City.
Spencer, Anna, Inc., 229 West 42d St., N. Y. City.
Tams, Arthur W., 1600 Broadway, N. Y. City.
United Decorating Co., 421 Washington St., Hoboken, N. J.
Van Horn & Son, 919 Walnut St., Philadelphia, Pa.

COUNTERS, Tally

Durant Mfg. Co., Milwaukee, Wis.
International Register Co., 15 Throop St., Chicago, Ill.
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Schaeffer & Budenberg Mfg. Co., 338 Berry St., Brooklyn, N. Y.

COVERS, Program

Erie Lithographing Co., 8th & Perry Sts., Erie, Pa.
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American Paper Goods Co., 171 Duane St., N. Y. City.
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Individual Drinking Cup Co., 220 W. 19th St., N. Y. City.
Knight, Allen & Clarke, 177 High St., Boston, Mass. "Tulip."
Lily—See Public Service Cup Co.
Public Service Cup Co., Bush Terminal, Brooklyn, N. Y. "Lily."
Rochester Germicide Co., Rochester, N. Y.
Royal Drinking Cup Co., 11 E. 9th St., N. Y. City.

CURTAINS, Fireproof

Brunton Studios, John, 226 W. 41st St., N. Y. City. (See page 444.)
Camph, Wm., 1540 Bway, N. Y. City. (See page 393.)
Grain, Amella, 819 Spring Garden, Philadelphia.
Gebhardt, H. L., 433 W. 42d St., N. Y. City. (See page 444.)
Henderson-Ames Co., Kalamazoo, Mich.
Humphreys Co., D. C., 909 Filbert St., Philadelphia, Pa.
Johns-Manville Co., H. W., Madison Ave. & 41st St., N. Y. City. "J. M."
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Keasbey & Mattison Co., Dept. N., Ambler, Pa.
Kuhn Studio, Louis, 293 8th Ave., N. Y. City.
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. (See page 437.)
Sheck & Co., O., Metropolitan Theatre, Cleveland, Ohio. (See page 396.)
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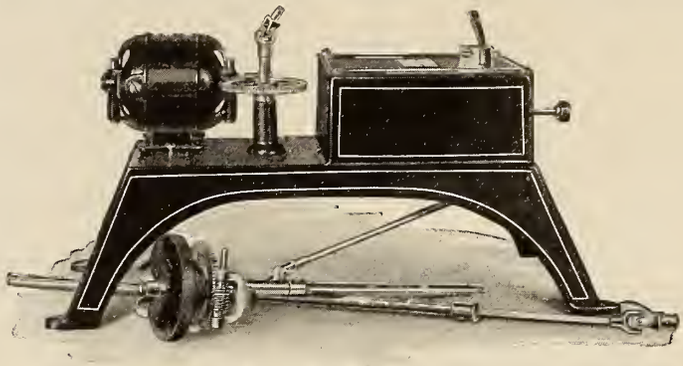

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Richards-Wilcox Mfg. Co., Aurora, Ill.
Vallen Co., E. J., 85 S. Canal St., Akron, Ohio.

CUSPIDORS, Brass

McKenna Bros. Brass Co., Pittsburgh, Pa.

CUTTERS, Film

Mason, Lesley, 729 7th Ave., N. Y. City. (See page 388.)

CUTTING ROOMS, Public Film

(See Storage, Film)

Film Storage & Forwarding Co., 37 W. 39th St., N. Y. City. (See page 405.)
Miles, Jos. R., 136 W. 46th St., N. Y. City. (See page 413.)
Porter, B. F., 729 7th Ave., N. Y. City.
Simplex Studios, 220 W. 42d St., N. Y. City. (See page 392.)

CUT OUTS, Automatic Projector

Eastern Theatre Equipment Co., Winchester St., Boston, Mass.
Fyre-Gard Mfg. Co., Fox Theatre Bldg., Aurora, Ill. "Fyre-Gard."
Hulett, E. W., 3119 Argyle St., Chicago, Ill.

CUT-OUTS, Novelty Exploitation and Advertising

Arkay Display Service, 409 Film Exchange Bldg., Cleveland, Ohio. (See page 386.)
Hennegan Co., The, Cincinnati, Ohio. (See Insert.)

CUTS

(See Engravers, Theatre Photo)

CUT-OUTS, Electrical

Chicago Fuse Mfg. Co., 1014 Congress St., W., Chicago, Ill. "Union."
Connecticut Electric Mfg. Co., Connecticut & Florence Aves., Bridgeport, Conn.
D. & W. Fuse Co., Providence, R. I.
Empire Electric & Mfg. Co., Crown & E. Main Sts., Plainville, Conn. "Diamond E."
Freeman Electric Co., Trenton, N. J.
Fusette—See Paiste Co., H. T.
General Electric Co., Schenectady, N. Y.
Johns-Manville Co., H. W., Madison Ave. & 41st St., N. Y. City. "Noark."
Manhattan Electrical Supply Co., 17 Park Place, N. Y. City. "Mesco."
Mesco—See Manhattan Electrical Supply Co.
Metropolitan Engineering Co., 1250 Atlantic Ave., Brooklyn, N. Y.
Mutual Electric & Machine Co., Detroit, Mich. "Bulldog." (See page 419.)
New Haven Electric Mfg. Co., North Haven, Conn.
Noark—See Johns-Manville Co.
Paiste Co., H. T., 3201 Arch St., Philadelphia, Pa. "Fusette."
Perkins Electric Switch Mfg. Co., Bridgeport, Conn. "Thomas."
Teinsman Electric Co., Geo., Fifth & Girard Sts., Philadelphia, Pa.
Thomas—See Perkins Electric Switch Mfg. Co.
Trumbull Electric Mfg. Co., Plainville, Conn.
Union—See Chicago Fuse Mfg. Co.
Universal Electric Stage Lighting Co., 231 W. 50th St., N. Y.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See page 429.)
Worcester Electric & Mfg. Co., 42 LaGrange St., Worcester, Mass.

DATES, Real

Hennegan Co., The, 311-321 Genesee, Cincinnati, Ohio. (See Insert.)

DATE STRIPS

Hennegan Co., The, 311-321 Genesee, Cincinnati, Ohio. (See Insert.)

DAYLIGHT CAMERA LOADERS

Burke & James, Inc., 240 E. Ontario St., Chicago. "Ingento." (See page 426.)
Bass Camera Co., 109 N. Dearborn St., Chicago, Ill. (See page 378.)
"Ingento"—See Burke & James.

DECORATIONS, Artificial Flower

(See Flowers, Artificial)

DECORATIONS, Carnival

L. Baumann & Co., 357 W. Chicago Ave., Chicago, Ill.

DECORATIONS, Lobby

Jamieson, J. C., 16 8th Ave., S. W., Aberdeen, S. D.

DECORATORS, Theatre Interior

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.
Architectural Woodworking Co., 3029 Chestnut St., Philadelphia, Pa.
Baumgarten & Co., 238 E. 34th St., N. Y. City.
Battiste, A., 68 75th St., Union Course, L. I., N. Y.
Bazille & Partridge, 33 E. Sixth St., St. Paul, Minn.
Bodine Spanjer Co., 1160 Chatham Court, Chicago, Ill.
Brand & Co., Gustave A., 1428 Michigan Ave., Chicago, Ill.
Brunton Studios, John, 226 W. 41st St., N. Y. City. (See page 444.)
Chapman Decorative Co., 1502 Walnut St., Philadelphia, Pa.
Decorators Supply Co., Archer Ave. & Leo St., Chicago, Ill.
Dewar & Clinton, 435 Penn Ave., Pittsburgh, Pa.
Doty Scrimgeour Sales Co., 30 Reade St., N. Y. City.
Duchemin, Geo. W., 37 Wainwright St., Newark, N. J.
Enkeboll Art Co., Omaha, Neb.
Gibelli & Co., 147 N. 62d St., Philadelphia, Pa.
Gebhardt, H. L., 433 W. 42d St., N. Y. City. (See page 444.)
Herts Bros. Co., 507 Fifth Ave., N. Y. City.
Irving & Casson, 573 Boylston St., Boston, Mass.
Mandell Bros., Chicago, Ill.
Marcotte & Co., L., 12 W. 36th St., N. Y. City.
McHugh & Son, Jos. P., 3 E. 48th St., N. Y. City.
Merg & Schwelkert, Syracuse, N. Y.
Moorman & Co., A., St. Paul, Minn.
Nelson Co., W. P., 614 S. Michigan Ave., Chicago, Ill.
Parmer Studios, Inc., 201 W. 49th St., N. Y. City. (See page 437.)
Sloane, W. & J., Fifth Ave. & 47th St., N. Y. City.
Smith & Co., Jos., 428 E. 23d St., N. Y. City.
Stulen & Son, J., 101 Market St., Pittsburgh, Pa.
Tiffany Studios, 46 W. 23d St., N. Y. City.
United Flower & Decorating Co., 238 W. 48th St., N. Y. City.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa. (See pages 392-398.)
Werring-Boehm Co., 252 First Ave., N., Minneapolis, Minn.
Wright Co., Wm., 54 Fort St., Detroit, Mich.

DECORATIONS, Theatre

(See also Flowers, Artificial, and Decorators, Theatre Interior)

DELIVERY SYSTEMS, Film

Pennsylvania Theatre Service Co., 259 N. 13th St., Philadelphia, Pa.
Film Exchange Transfer Co., 66 Melrose St., Boston, Mass.
We Go Express, 1732 Welton St., Denver, Colo.

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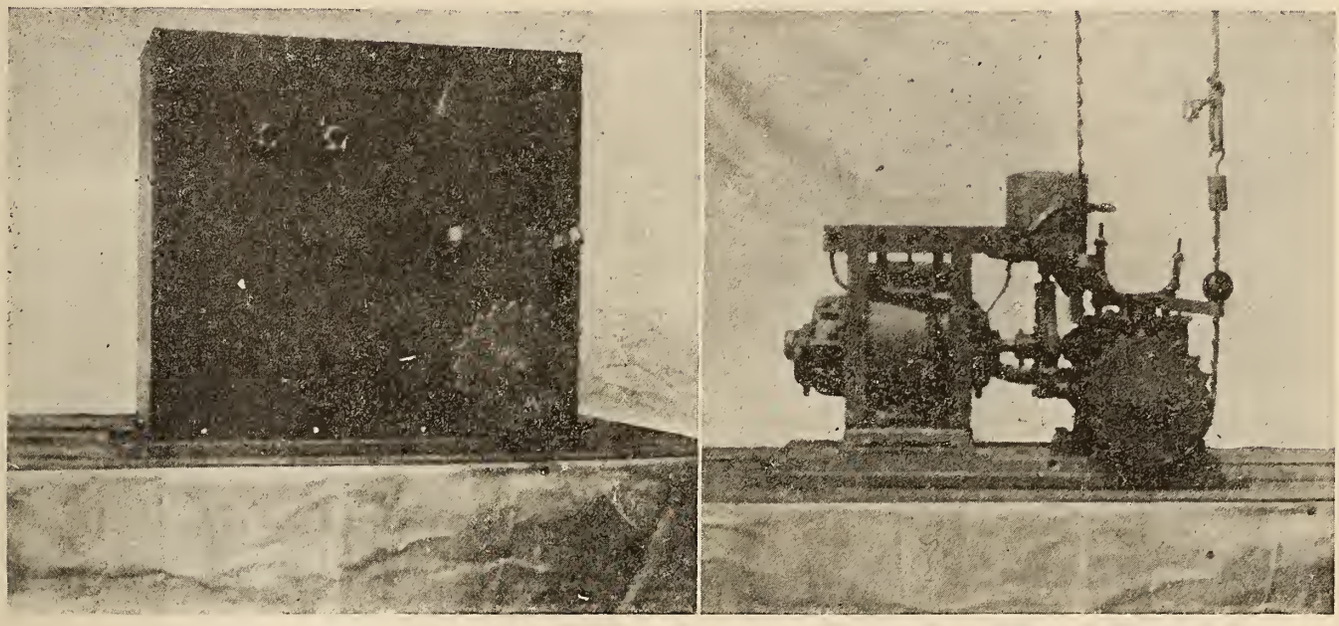

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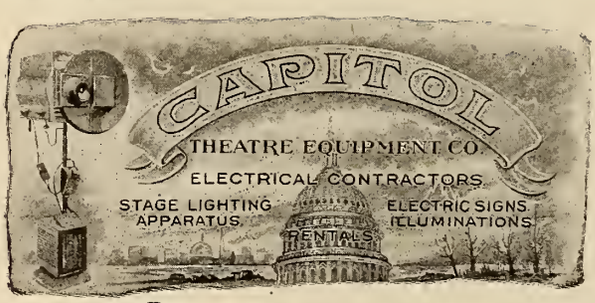

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DEODORANTS, Theatre

(See also Disinfectants and Sprays)

DEVELOPERS, Chemical Film

(See Chemicals, Film)

DEVELOPING, Film

(See Laboratories)

DIFFUSERS, Ceiling Light

Frink, Inc., I. P., 24th St. and Tenth Ave., N. Y. City.

DIMMERS, Electric Light

Cutler-Hammer Mfg. Co., Milwaukee, Wis. "C-H." (See page 461.)
Display Stage Lighting Co., Inc., 314 W. 44th St., N. Y. City.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)
Newton, Chas. I., 305 W. 15th St., N. Y. C.
"Vitrohm"—See Ward Leonard Electric Co.
Ward Leonard Electric Co., Mt. Vernon, N. Y. "Vitrohm."

DIMMERS, Portable

Brenkert Light Projection Co., Cortland Ave., Detroit, Mich.
Cutler-Hammer Mfg. Co., Milwaukee, Wis. "C-H." (See page 461.)
Universal Electric Stage Lighting Co., N. Y. City.

DISINFECTANTS AND SPRAYS, Theatre

(See also Purifiers, Air)

Accident Cabinet Co., Kalamazoo, Mich. "Cresoltol."
American Oil & Disinfectant Co., 196 Water St., N. Y. City.
Arco Co., 6408 Euclid Ave., Cleveland, Ohio.
B. G. Disinfecting Co., 316 W. 42d St., N. Y. City.
Baum's Castorine Co., Rome, N. Y.
Bruch & Co., F. S., 64 W. Illinois St., Chicago, Ill.
Chamberlin Co., Pittsburgh, Pa. "Sanicube."
Chemical Mfg. Co., 417 S. 7th St., Minneapolis, Minn.
Chemical Supply Co., 1565 Merwin Ave., Cleveland, Ohio.
Cleaner Mfg. Co., 2842 Olive St., St. Louis, Mo.
Cremolin Mfg. Co., 17 S. Main St., St. Louis, Mo.
Continental Drug & Chemical Works, 371 Wythe Ave., Brooklyn, N. Y.
Delaney Oil & Lubricant Co., Milwaukee, Wis.
Dolge Co., C. B., Westport, Conn. "Fragrine."
Eagle Oil & Supply Co., 104 Broad St., Boston, Mass. "Eagleine."
Egyptian Chemical Co., 255 Atlantic Ave., Boston, Mass.
Exhibitors Supply Co., Mallers Bldg., Chicago, Ill.
Fil-Trim Mfg. Co., 1946 Fulton Pl., Cleveland, Ohio. (See pages 440-448.)
Frank Disinfecting Co., P. M., 91 Bleecker St., N. Y.
Fulco—See Fulton, E. E.
Fulton Co., 3208 Carroll Ave., Chicago, Ill. "Fulco." (See page 417.)
G. G. Chemical Co., 91 Bleecker St., N. Y. City.
Globe Disinfecting Co., 316 W. 42d St., N. Y. City.
Golden Co., Inc., Chicago, Ill.
Great Western Oil Co., 2855 E. 37th St., Cleveland, Ohio.
Harral Soap Co., 136 Havemeyer St., Brooklyn, N. Y.
Heaney Mfg. Co., 164 State St., Boston, Mass.
Hewes Laboratories, N. 13th and Berry Sts., Brooklyn, N. Y. (See page 425.)
Houghton & Co., E. F., 240 Somerset St., Philadelphia, Pa.
Hydro-Pneu Disinfecting Co., 221 Mercer St., N. Y. City.
Hygienic Specialty Co., Greensburg, Pa.
Indianapolis Chemical Co., 1440 Madison Ave., Indianapolis, Ind.
International Metal Polish Co., Quill St. & Belt R. R., Indianapolis, Ind. (See page 442.)
Kleanal Mfg. Co., 528 W. 34th St., N. Y. City.
Masury, Young & Co., 198 Milk St., Boston, Mass.
Mathies Sales Co., 97 St. Paul St., Rochester, N. Y.
Montanin Co., 81 Fulton St., N. Y. City.
National Disinfecting Co., 306 E. 59th St., N. Y. City.
New York Disinfecting & Exterminating Co., 1155 Broadway, N. Y. City.
Noyes Bros. & Cutler, Sixth & Sibley Sts., St. Paul, Minn.
Perolin Co. of America, 1090 W. 37th St., Chicago, Ill.
Phinotas Chemical Co., 237 Front St., N. Y. City.
Pineyzone — See Specification Soap & Oil Co.
Pioneer Mfg. Co., Harvard & E. 103d St., Cleveland, Ohio.
Platt, Henry R. B., 42 Cliff St., N. Y. City.
Preservaline Mfg. Co., 854 Lorimer St., Brooklyn, N. Y.
Purozone—See Fulton Co.
Pyn-Air—See Sanitas Disinfectant Co.
Rath Mfg. Co., Hedley & Richmond Sts., Philadelphia, Pa. "Rathola."
Rathola—See Rath Mfg. Co.
Rochester Germicide Co., Inc., Rochester, N. Y.
Sanicube—See Chamberlin Co.
Sanitas Disinfectant Co., 33 Keap St., Brooklyn, N. Y. "Pyn-Air," "Sixco."
Sanitation & Supply Co., 70 E. 45th St., N. Y. City.
"Sixco"—See Sanitas Disinfectant Co.
Soudan Specialty Mfg. Co., Milwaukee, Wis.
Specification Soap & Oil Co., 427 W. 13th St., N. Y. City. "Pineyzone."
Van Tilburg Oil Co., 2424 University Ave., S. E., Minneapolis, Minn.
West Disinfecting Co., 411 5th Ave., N. Y. City.
White Tar Co., 2 Cliff St., N. Y. City. "Creolol."
Wolff Laboratories, 230 Greenwich St., N. Y. City.

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Art Metal Fireproof Door & Trim Co., 2752 Wentworth Ave., Chicago, Ill.
Berger Mfg. Co., 1038 Belden Ave., Canton, Ohio.
Brooklyn Fireproof Sash & Door Co., 101 Richardson St., Brooklyn, N. Y.
Coburn Trolley Track Mfg. Co., Holyoke, Mass.
Consolidated Sheet Metal Wks., 661 Hubbard St., Milwaukee, Wis.
Dahlstrom Metallic Door Co., Jamestown, N. Y.
Dowman-Dozier Mfg. Co., 20 Trinity Ave., Atlanta, Ga.
Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.
General Fireproofing Co., Youngstown, Ohio.
Grinden Art Metal Co., 427 Marcy Ave., Brooklyn, N. Y.
Harris Co., S. H., 3323 Grand Ave., Chicago, Ill.
Hermann & Grace, 673 Bergen St., Brooklyn, N. Y.
Howell, Field & Goddard, Long Island City, N. Y.
Keystone Fire Door Co., 1231 Irwin Ave., Pittsburgh, Pa.
Kinnear Mfg. Co., Columbus, Ohio.
Leonard Sheet Metal Works, 219 Grant St., Hoboken, N. J.
Lupton's Sons Co., David, Allegheny Ave. & Tulip St., Philadelphia, Pa.
Lyster Sheet Metal Co., 1220 Filbert St., Philadelphia, Pa.
McFarland-Hyde Co., 2701 S. Fifth Ave., Chicago, Ill.
McFarland, Wm. T., 3209 Harrison St., Chicago, Ill.
Merchant & Evans Co., 2019 Washington Ave., Philadelphia, Pa.
Missouri Fire Door & Cornice Co., St. Louis, Mo.
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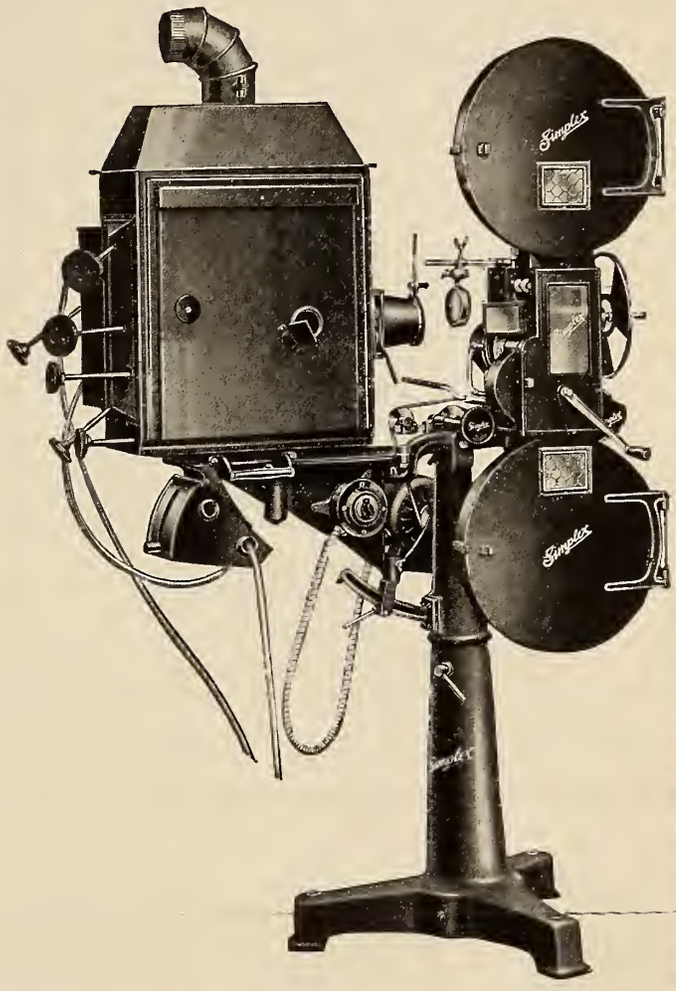

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Pruden Co., C. D., Warner & Bayard Sts., Baltimore, Md.
Pursell-Grand Co., 414 Walnut St., Cincinnati, Ohio.
Pyrono Process Co., Columbus, Ohio.
Reliance Fireproof Door Co., 47 Milton St., Brooklyn, N. Y.
Riester & Thesmacher Co., 1514 W. 25th St., Cleveland, Ohio.
Ross Mfg. Co., R. J., 4241 Ogden Ave., Chicago, Ill.
St. Louis Fire Door & Sheet Metal Co., St. Louis, Mo.
Saino Fire Door & Shutter Co., 2025 Elston Ave., Chicago, Ill.
Solar Metal Products Co., 470 E. Starr Ave., Columbus, Ohio.
Stowell Mfg. & Foundry Co., S. Milwaukee, Wis.
Thorp Fireproof Door Co., 1600 Central Ave., Minneapolis, Minn.
Underwriters' Hatch Door Co., 1741 Walnut St., Chicago, Ill.
Van Kannel Revolving Door Co., 250 W. 54th St., N. Y. City.
Variety Mfg. Co., 2958 Carroll Ave., Chicago, Ill.
Voigtmann & Co., Chicago, Ill.
Vulcan Co., Clarkston, Mich.
Weson Mfg. Co., Jas. G., N. Y. City.
Westergren, M. F., 433 E. 144th St., N. Y. City.

DOORS, Revolving

Atchison Revolving Door Co., Independence, Kan.
Harris Co., S. H., 3323 Grand Ave., Chicago, Ill.
Pitt Composite Iron Works, Wm. R., 219 W. 26th St., N. Y. City.

DOORS, Safety

Dahlstrom Metallic Door Co., Jamestown, N. Y.
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Harris Co., S. H., 3323 Grand Ave., Chicago, Ill.
Kinnear Mfg. Co., Columbus, Ohio.
National Automatic Door Co., Insurance Exchange, Chicago, Ill.
Peters & 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 Dowser Sales Co., San Francisco. "Weaver."
Protectall Co., The, 752 S. Wabash Ave., Chicago. "Protectall."
"Weaver"—See Auto Dowser Sales Co.

DROPS, Velvet Stage

Beaumont Velvet Scenery Studios, J. H., 245 W. 46th St., N. Y. City.
Camph, Wm., 1540 Bway, N. Y. City. (See page 393.)
Cleveland Decorative Works, 1120 Prospect Ave., Cleveland, Ohio.
Fredericks Scenic Studio, 643 W. 42d St., N. Y. City.
Henderson-Ames Co., Kalamazoo, Mich.
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.
Sheck & Co., O., Metropolitan Theatre, Cleveland, Ohio. (See page 396.)
Story Scenic Co., O. L., 21 Tufts St., Somerville Sta., Boston, Mass.
Twin City Scenic Co., 2819 Nicollet Ave., Minneapolis, Minn.

DRYERS, Film

American Blower Co., Detroit, Mich. (See page 375.)

DYES, Film

American Aniline Products, 80 Fifth Ave., N. Y. City.
Burroughs, Wellcome & Co., 18 E. 41st St., N. Y. City.
Continental Drug and Chemical Works, 371 Wythe Ave., Brooklyn, N. Y.
Debrook Co., Inc., 15 Park Row, N. Y. City.
Empire Chemical Co., 230 Morgan Ave., Brooklyn, N. Y.
Geisenheimer & Co., 130 Cedar St., N. Y. City.
Heller, Merz Co., 503 Hudson St., N. Y. City.
Hemingway, F., 115 Broadway, N. Y. City.
Hewes Laboratories, N. 13th and Berry Sts., Brooklyn, N. Y. (See page 425.)
Marden, Orth & Hastings, 61 Broadway, N. Y. City.
Metz & Co., H. A., 317 N. Clark St., Chicago, Ill.
Special Materials Co., 140 Livingston St., Brooklyn, N. Y.
Toch Bros., 320 Fifth Ave., N. Y. City.

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Allis-Chalmers Mfg. Co., Milwaukee, Wis.
Crocker-Wheeler Co., Ampere, N. J.
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.
Fairbanks, Morse Co., 900 S. Wabash Ave., Chicago, Ill.
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. Hoyne St., Chicago, Ill. (See page 390.)
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.
Triumph Electric Co. (Oakley), Cincinnati, Ohio.
Western Electric Co., 57 Bethune St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See page 429.)

EASELS, Brass, Picture

Commercial Mfg. Co., 13th & Appleton Sts., Philadelphia, Pa.
McKenna Brass & Mfg. Co., 1st Ave. and Ross St., Pittsburgh, Pa.
Manhattan Brass Co., 332 E. 28th St., N. Y. City.
Menger, Ring & Weinstein, 306 W. 42d St., N. Y. City. (See page 430.)
Midland Metal Co., 1427 Catherine St., Philadelphia, Pa.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)

ECONOMIZERS, Current

(See Transformers, Alternating Current)

EDITORS, Film

Chandlee, Harry, 130 W. 46th St., N. Y. City. (See page 467.)
Dixon - McNitt - Schneider, 959 Seward Ave., Hollywood, Cal. (See page 449.)
Farnham, Jos. W., 220 W. 42d St., N. Y. City. (See page 467.)
Mason, Lesley, 729 7th Ave., N. Y. City. (See page 388.)
Slobey, John, 727 7th Ave., N. Y. City. (See page 416.)
Stern, Ernest, 413 W. 41st St., N. Y. City. (See page 467.)

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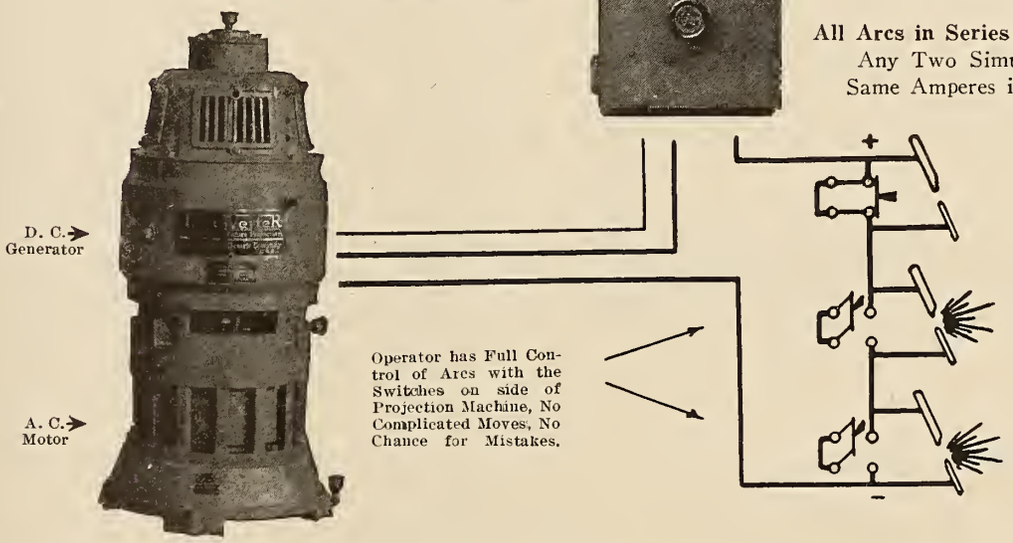

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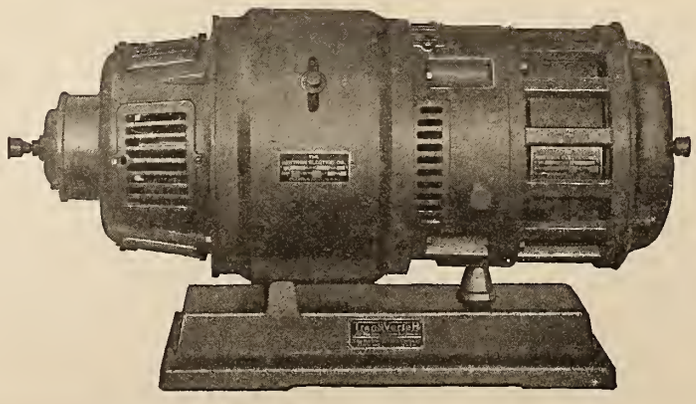

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Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)
Sheck & Co., O., Metropolitan Theatre, Cleveland, Ohio.

ENGINEERS, Studio

(See Studio Engineers)

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Central Show Printing Co., Mason City, Iowa.
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(See Blowers and Exhausters)

EXHAUST FANS

(See Blowers and Exhausters)

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Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)
Sunlight Reflector Co., 226 Pacific St., Brooklyn, N. Y.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa. (See pages 392-398.)

EXIT LIGHTS

A. G. Mfg. Co., Seattle, Wash.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)
Sunlight Reflector Co., 226 Pacific St., Brooklyn, N. Y.
U. S. E. M. Co., 505 W. 42d St., N. Y. City
Wood Electric Co., C. D., 441 Broadway, N. Y. City.

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Bass Camera Co., Chicago, Ill.
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Boyce Motometer Co., Long Island City, N. Y.
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Fyro Extinguisher Co., Syracuse, N. Y.
General Fire Extinguisher Co., Providence, R. I.
Hayward & Co., S. F., 250 W. 54th St., N. Y. City.
Howard Mfg. Co., H. J. M., 148 Pierce St., N. W., Washington, D. C.
J-M Fyro—See Johns-Manville Co.
J-M Success—See Johns-Manville Co.
Johns-Manville Co., H. W., Madison Ave. & 41st St., N. Y. City. "J-M Success."
Keystone—See Boyd & Bro.
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Knight & Thomas, Boston, Mass.
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Marvello—See Boyd & Bro.
Mitchell—See Badger Chemical Mfg. Co.
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Newark — See National Metal Stamping & Mfg. Co.
Northern Fire Apparatus Co., 2422 University Ave., S. E., Minneapolis, Minn.
Paragon—See Boyd & Bro.
Peerless — See National Metal Stamping & Mfg. Co.
Phoenix Fire Extinguisher Co., Norwich, Conn.
Pilabrasgo — See Pittsburgh Lamp, Brass & Glass Co.
Pittsburgh—See Bentley Mfg. Co.
Pittsburgh Lamp, Brass & Glass Co., 130 Seventh St., Pittsburgh, Pa. "Pilabrasgo."
Pyrene Mfg. Co., 52 Vanderbilt Ave., N. Y. City.
Rex-Harris Fire Appliance Co., 36 E. 23d St., N. Y. City. "Acme."
Stemple Fire Extinguisher Co., 4250 N. 20th St., St. Louis, Mo.
Woodhouse Mfg. Co., 35 Warren St., N. Y. City.

EXPLOITATION, Specialists

Cochems The Photographer, 323 E. Chestnut St., Santa Ana, Cal.
Jameyson, H. W., 6th Floor, Film Bldg., Kansas City, Mo.
Master Advertisers Corp., 732 S. Wabash Ave., Chicago, Ill.

FAN BRACKETS, Electric

Voigt Co., 1743 N. 12th St., Philadelphia, Pa. (See pages 392-398.)

FANS, Advertising

Harrison Co., The, Union City, Ind.
Lauxman & Co., Ohio, 1133 Broadway, N. Y. City.
Toledo Calendar, Inc., 1415 W. Delaware Ave., Toledo, Ohio.
Warshaw Press, Inc., 175 Wooster St., N. Y. City.

FANS, Electric

Eck Dynamo & Motor Co., Belleville, N. J.
Ideal Heating Co., 915 Gates Ave., Brooklyn, N. Y.
National Stamping & Elect. Wks., Chicago, Ill.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.

FILM CABINETS

(See Cabinets, Safety Reel.)

FILM PACKERS

(See Storage, Film)

FILM, Raw

Ansco Co., Binghamton, N. Y.
Bay State Film Sales Co., Inc., 220 W. 42d St., N. Y. City.
Burke & James, 240 E. Ontario St., Chicago, Ill. "Rexo."
Eastman Kodak Co., Rochester, N. Y. "Eastman." (See page 399.)
Gevaert Co. of America, 117-119 W. 46th St., N. Y. City. "Gevaert."
Powers Film Products, 1600 Broadway, N. Y. City.
Rexo—See Burke & James.
Sensitized Products Co., Rochester, N. Y.

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See Pages 331, 376 and 420 This Issue.

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SEE PAGES
406—407—408
409—410—411

FILM, Raw, Amateur, Negative and Positive

Bay State Film Sales Co., 220 W. 42d St., N. Y. City.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill. (See page 431.)
Eastman Kodak Co., Rochester, N. Y.

FILM CLASPS, Metal

Film Clasp Co., The, 910 Tacoma Bldg., Chicago, Ill.

FILM CLEANERS

Hewes Laboratories, No. 13th and Berry Sts., Brooklyn, N. Y. (See page 425.)

FILM, Colored Raw

Eastman Kodak Co., Rochester, N. Y.

FILM, Raw Positive

(See Film, Raw.)

FILM SPLICERS, Machine

Fil-Trim Mfg. Co., 1964 Fulton Pl., Cleveland, Ohio. (See pages 448-465.)
General Machine Co., 359 E. 155th St., N. Y. City.
Ott Sales Co., 522 5th Ave., N. Y. City.
Slipper & Co., J., 728 So. Olive St., Los Angeles, Cal.

FILM, Raw Negative

(See Film, Raw.)

FILM SHIPPERS AND FORWARDERS

(See Storage, Film)

FILM STORAGE

(See Storage, Film)

FILTERS, Lens

Deshler, Warner, Wm., 8 E. Broad St., Columbus, Ohio. "Amberlux."
Paramount Lens Corp., 2059 Fulton St., Brooklyn, N. Y. (See page 428.)

FILTERS, Water

American Water Softener Co., 1011 Chestnut St., Philadelphia, Pa.
Aquapura Filter Mfg. Co., 1045 Park Ave., N. Y. City.
Everson & Co., C. G., 70 W. Lake St., Chicago, Ill.
General Filtration Co., Inc., Cutler Bldg., Rochester, N. Y.
International Filter Co., 38 S. Dearborn St., Chicago, Ill.
Klemm & Co., 1364 W. Grand Ave., Chicago, Ill.
National Filter Co., 1364 W. Grand Ave., Chicago, Ill.
Rundle-Spence Mfg. Co., Milwaukee, Wis.

FINANCE, Production

Price, Oscar, 565 5th Ave., N. Y. City. (See page 420.)

FINANCERS, Theatre

(See Brokers, Theatre)

FIRE ALARMS, Automatic

American Chemical Co., Lebanon, Pa.
Automatic Electric Co., Chicago, Ill. "Pax."
Foamite Firefoam Co., 200 5th Ave., N. Y.

FIRE DOORS

Variety Fire Door Co., 2958 Carroll Ave., Chicago, Ill.

FIRE EQUIPMENT

(See Apparatus, Fire)

FIRE ESCAPES, Patented

American Fire Apparatus Co., 30 E. 42d St., N. Y. City.
Davy Automatic Fire Escape Co., Syracuse, N. Y.
Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
Duplex—See Riesek, P.
Flour City Ornamental Iron Co., 2635 27th St., Ave. S., Minneapolis, Minn.
Hamblin & Russell Mfg. Co., Worcester, Mass. "Lodewicks."
Hanks Iron & Wire Works, Albany & W. Chicago Ave., Chicago, Ill.
Hayward & Co., S. F., 250 W. 54th St., N. Y. City. "Wilson."
Kirker-Bender—See Dow Wire & Iron Works.
Lodewicks — See Hamblin & Russell Mfg. Co.
Rieseck, P., 1201 Metropolitan St., Pittsburgh, Pa. "Duplex."
Wilson—See Hayward & Co.
Woodhouse Mfg. Co., 35 Warren St., N. Y. City.

FIRE GUARDS, Projector

(See Safety Devices, Automatic)

FITTINGS, Brass Railing

Belfield & Co., H., 435 N. Broad St., Philadelphia, Pa.
Best Mfg. Co., A & First Sts., Pittsburgh, Pa.
Crane Co., 836 S. Michigan Ave., Chicago, Ill.
Devlin Mfg. Co., Thos., Third St. & Lehigh Ave., Philadelphia, Pa.
Dow Co., Louisville, Ky.
Eastwood Wire Mfg. Co., Belleville, N. J.
Fewless-Leen Brass & Iron Co., 610 E. Front St., Cincinnati, Ohio.
Harris & Co., A., 212 N. Curtis St., Chicago, Ill.
Kelley & Jones Co., Greensburg, Pa.
McNab & Harlin Mfg. Co., 55 John St., N. Y. City.
Manhattan Brass Co., 332 E. 28th St., N. Y. City.
Michaels Art Bronze Co., 230 Scott St., Covington, Ky.
Nason Mfg. Co., 71 Beekman St., N. Y. City.
National Tube Co., Frick Bldg., Pittsburgh, Pa.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)
Walworth Mfg. Co., 128 Federal St., Boston, Mass.
Western Brass Mfg. Works, 2007 Marshall Blvd., Chicago, Ill.

FIXTURES, Composition Lighting

National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio.

FITTINGS, Iron Railing

Crane Co., 826 S. Michigan Ave., Chicago, Ill.
Devlin Mfg. Co., Thos., Third St. & Lehigh Ave., Philadelphia, Pa.
Flour City Ornamental Iron Co., 2635 27th St., Ave. S, Minneapolis, Minn.
Illinois Malleable Iron Co., 1801 Diversey Blvd., Chicago, Ill.
Kelley & Jones Co., Greensburg, Pa.
McNab & Harlin Mfg. Co., 55 John St., N. Y. City.
Nason Mfg. Co., 71 Beekman St., N. Y. City.
National Tube Co., Frick Bldg., Pittsburgh, Pa.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)
Simmons Co., John, 106 Centre St., N. Y. City.

FIXTURES, Lighting

Acme Gas & Electric Fixtures Co., 132 W. 14th St., N. Y. City.
Acme Metal Mfg. Co., 165 N. Wabash Ave., Chicago, Ill.
Alba — See Macbeth-Evans Glass Co.
Alexalite Co., 432 E. 23d St., N. Y. City.
Alter Light Co., 827 S. Lorimer St., Chicago, Ill.
Avondale Chandelier Co., 2842 Milwaukee Ave., Chicago, Ill.
Bailey-Reynolds Chandelier Co., Kansas City, Mo.
Baldinger & Kauferman Mfg. Co., 59 Harrison Ave., Brooklyn, N. Y.
Bayley & Sons, 105 Vanderveer St., Brooklyn, N. Y.
Beardslee Chandelier Mfg. Co., 216 S. Jefferson St., Chicago, Ill.

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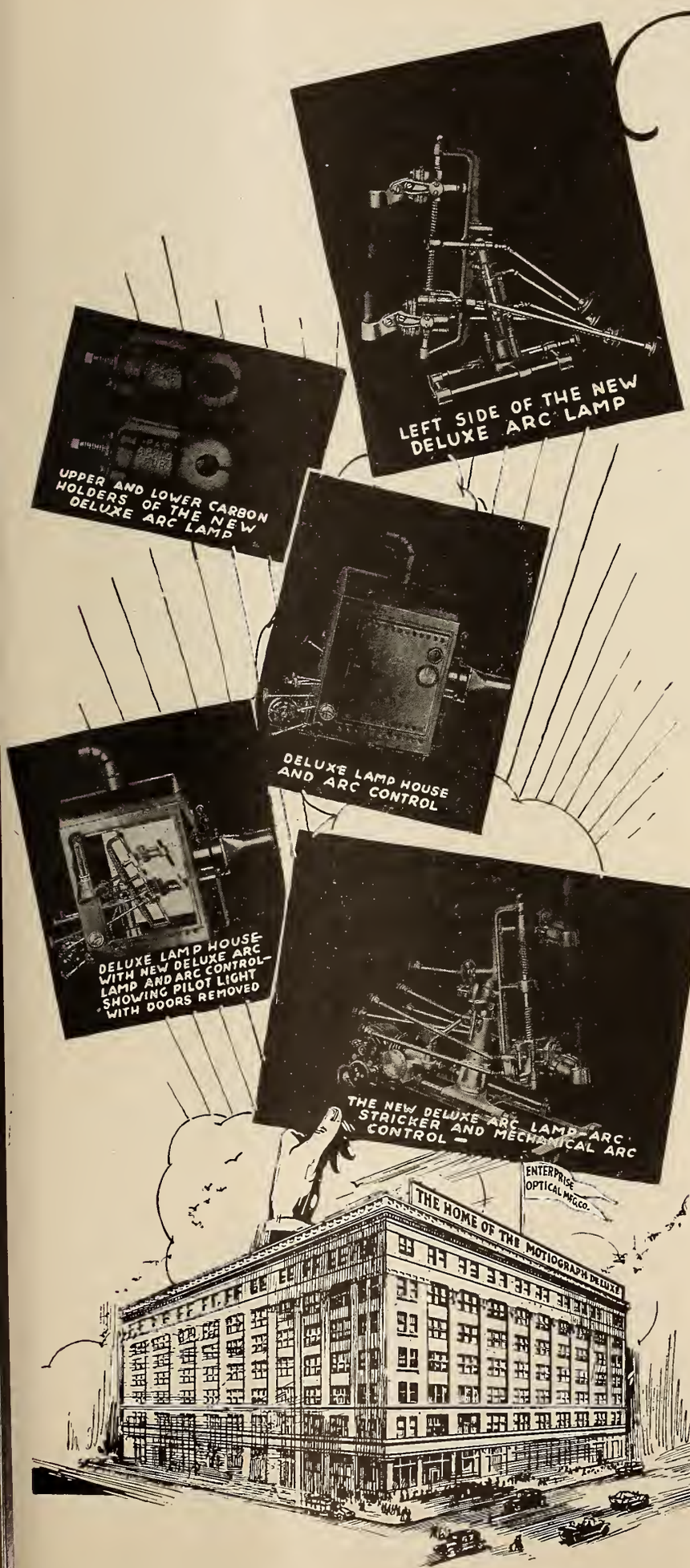

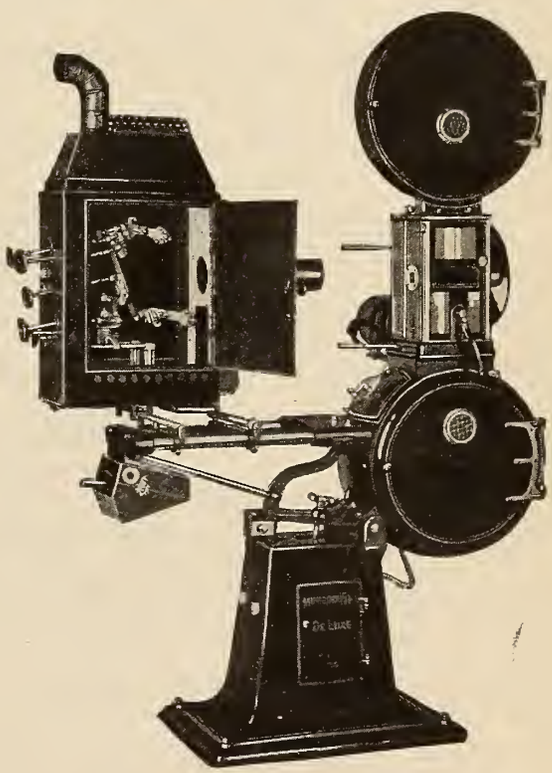

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Bradley & Hubbard Mfg. Co., Meriden, Conn.
Brascolite—See Luminous Unit Co.
Brookins Co., Euclid Ave. & 18th St., Cleveland, Ohio. (See page 378.)
Brown & Co., W. B., Bluffton, Ind.
Caldwell & Co., E. F., 38 W. 15th St., N. Y. City.
Camden Gas Fixtures Works, Front & Federal Sts., Camden, N. J.
Cassidy & Son Mfg. Co., 133 W. 23d St., N. Y. City.
Central Chandelier Co., 1547 Fulton St., Chicago, Ill.
Central Chandelier Co., 414 Broadway, N. Y. City.
Central Electric Co., 320 S. Fifth Ave., Chicago, Ill.
Central Telephone & Electric Co., 310 N. 11th St., St. Louis, Mo.
Collonan Electrical & Mfg. Co,. San Francisco, Cal.
Colonial Chandelier Works, Laight & Varick Sts., N. Y. City.
Columbia Gas Fixture Co., 19 Bridge St., Brooklyn, N. Y.
Crown Chandelier Co., 103 Mott St., N. Y. City.
Crown Electric Co., St. Charles, Ill.
Dale Lighting Fixture Co., 109 W. 13th St., N. Y. City.
Day Co., Thos., 725 Mission St., San Francisco, Cal.
Decorators Supply Co., Archer Ave. & — St., Chicago, Ill.
Eaglewood Chandelier Works, 6142 Cottage Grove Ave., Chicago, Ill.
Empire Gas Fixture Co., 226 Centre St., N. Y. City.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)
Euclid Avenue Electric Fixture Co., Cleveland, Ohio.
Everson & Co., C. G., 70 W. Lake St., Chicago, Ill.
Falkenbach Mfg. Co., 159 E. 54th St., N. Y. City.
Farber, S. W., S. Fifth St., Brooklyn, N. Y.
Flexlume Sign Co., 1439 Niagara St., Buffalo, N. Y.
Friedley-Voshardt Co., 735 S. Halstead St., Chicago, Ill.
Garden City Chandelier Co., 552 W. Jackson Blvd., Chicago, Ill.
Gaumer Co., John L., 22d & Wood Sts., Philadelphia, Pa.
Goodwin & Kintz Co., Winsted, Conn.
Harrison Fixture Works, 59 Harrison Ave., Brooklyn, N. Y.
Lighting Studios Co., 220 W. 42d St., N. Y. City.
Linden Mfg. Co., 534 W. 58th St., N. Y. City.
Luminous Unit Co., 2609 Washington Ave., St. Louis, Mo. "Brascolite."
Macbeth-Evans Glass Co., Chamber of Commerce Bldg., Pittsburgh, Pa. "Alba."
McKenney & Waterbury Co., 181 Franklin St., Boston, Mass.
Metal Arts & Crafts Co., 611 Jackson Blvd., Chicago, Ill.
Metallic Mfg. Co., 745 E. 39th St., Chicago, Ill.
Meyberg Co., Leo J., San Francisco, Cal.
Miller & Co., Edw., Meriden, Conn.
Moran & Hastings Mfg. Co., 16 W. Washington St., Chicago, Ill.
Morgan & Sons, John, 61 E. 9th St., N. Y. City.
Mosaic Shade Co., 415 W. Superior St., Chicago, Ill.
Multi-Lux Illuminating Co., 6712 Union Ave., Cleveland, Ohio.
National Electric Fixture Co., 840 Western Ave., Pittsburgh, Pa.
National Lighting Fixture Mfg. Co., 173 Grand St., N. Y. City.
National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio.
National X-Ray Reflector Co., 235 W. Jackson Blvd., Chicago, Ill.
Newcomb Mfg. Co., F. J., 42 W. 13th St., N. Y. City.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)
New York Lighting & Fixture Mfg. Co., 49 Elizabeth St., N. Y. City.
Nicholas Gas Fixture Mfg. Co., 1100 Myrtle Ave., Brooklyn, N. Y.
Palmer Co., M. S., 151 Franklin St., Boston, Mass.
Pearlman & Co., Victor S., 75 E. Adams St., Chicago, Ill.
Peerless Light Co., 813 W. Adams St., Chicago, Ill.
Peters Co., H. J., 320 Wabash Ave., Chicago, Ill.
Pettingell-Andrews Co., 511 Atlantic Ave., Boston, Mass.
Pittsburgh Reflector & Illuminating Co., Pittsburgh, Pa.
Polacheck & Bro., Chas., Milwaukee, Wis.
Reading Hardware Co., Reading, Pa.
Reflectolyte Co., The, 914 W. Pine St., St. Louis, Mo.
Reliance Gas & Electric Fixture Co., 1318 Arch St., Philadelphia, Pa.
Riess Light & Fixture Co., Cincinnati, Ohio.
Rush Bros. Co., 136 W. Lake St., Chicago, Ill.
St. Charles Electric Co., St. Charles, Ill.
Sechrist Mfg. Co., A., 1717 Logan St., Denver, Col.
Shapiro & Aronson, Inc., 20 Warren St., N. Y. City.
Siegman & Weil, 20 E. 27th St., N. Y. City.
Simes Co., 18 Rose St., N. Y. City.
Simplexite Co., 138 W. 116th St., N. Y. City.
Sterling Bronze Co., 16 E. 40th St., N. Y. City.
Sulzer & Co., 252 N. 11th St., Philadelphia, Pa.
Superior Brass & Fixture Co., 316 W. Jackson Blvd., Chicago, Ill.
Superior Fixture Co., Des Moines, Iowa.
Tiffany Studios, Madison Ave. & 45th St., N. Y. City.
Utica Brass Works, Utica, N. Y.
Vance & Co., Inc., 503 W. 24th St., N. Y. City.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa. (See pages 392-398.)
Wahle-Phillips Co., 551 W. 52d St., N. Y. City.
Wakefield Brass Co., F. W., Vermilion, Ohio.
Walsh Mfg. Co., Owen, 525 W. 26th St., N. Y. City.
Walter, G. E., 157 E. 44th St., N. Y. City.
Warren & Co., Walter G., 1401 W. Jackson Blvd., Chicago, Ill.
Western Gas Fixture Co., 613 N. St. Clair St., Toledo, Ohio.
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa.
Williamson & Co., R., 601 W. Washington Block, Chicago, Ill.
Wilmarth Co., T. W., 229 Huron St., Chicago, Ill.
Wisconsin Electric Construction Co., Milwaukee, Wis.
World Lighting Appliance Co., 108 W. 40th St., N. Y. City.

FIXTURES, Plastic

National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio.
Voigt Co., 1743 N. 12th St., Philadelphia, Pa. (See pages 392-398.)

FLAGS

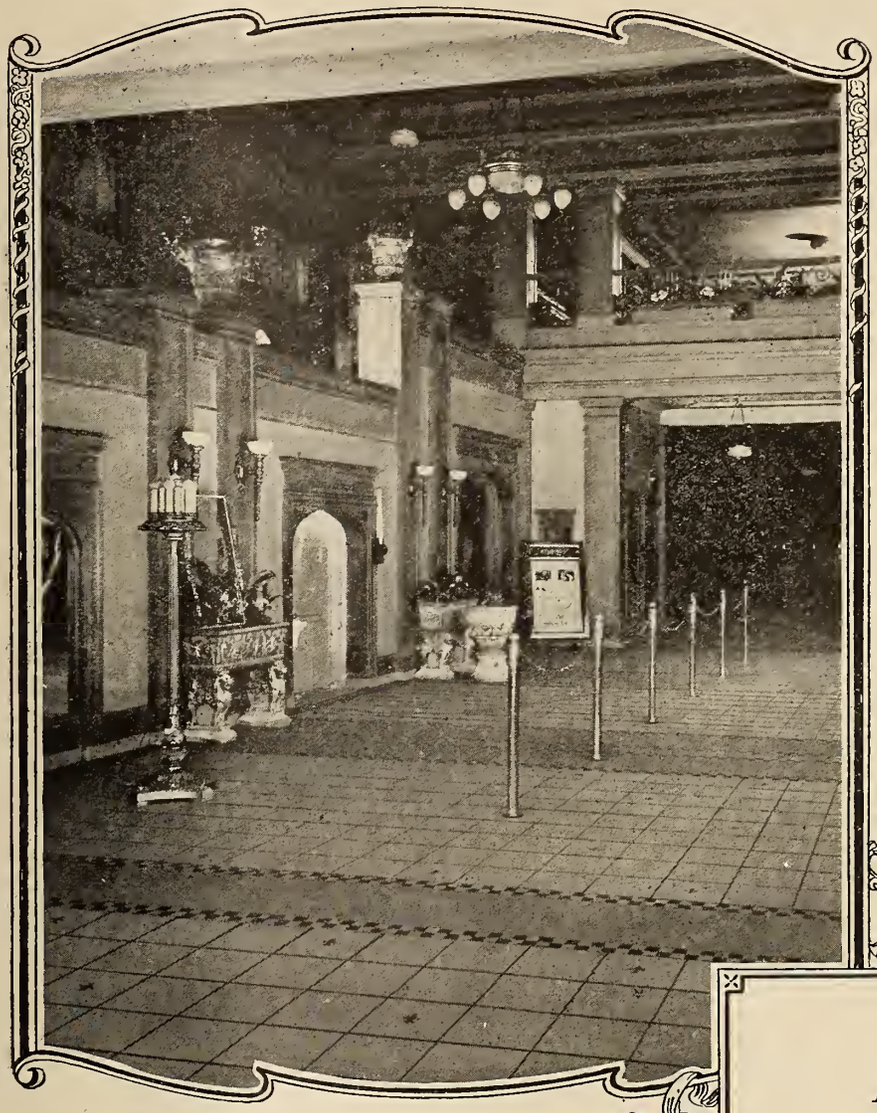
Annin & Co., 99 Fulton St., N. Y. City.
Chicago Flag & Decorating Co., 1315 S. Wabash Ave., Chicago, Ill.
Chicago Canvas & Flag Co., 127 N. Dearborn St., Chicago, Ill.
Dettra & Co., Inc., Jno., Oaks, Pa.
Humphreys Sons, R. H., 1022 Callowhill St., Philadelphia, Pa.
Lindh, Inc., C. H., 512 N. 9th St., Philadelphia, Pa.

FLAME SHIELDS, Arc Lamp

Blue Seal Products Corp., 27 Lafayette Ave., Brooklyn, N. Y.

FLANGES, Brass Railing

McKenna Bros. Brass Co., Pittsburgh, Pa.



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FLASHERS, Electric Sign

A. & W. Electric Sign Co., Cleveland, Ohio.
Betts & Betts Corp., 511 W. 42d St., N. Y. City. "Vacu," "Thermo Wynk," "New York."
Federal Sign System Co., Chicago, Ill. (See page 457.)
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." (See page 402.)
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.

FLASHLIGHTS, Pocket and Lantern

(See Batteries)

American Carbon & Battery Co., East St. Louis, Mo.
American Ever Ready Works, Long Island City, N. Y. "Ever Ready," "Daylo."
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 page 381.)
Shepherd Dry Battery Co., S. S., Boston, Mass.
Stanley & Patterson, 23 Murray St., N. Y. City.
Universal Novelty Co., 1193 Broadway, N. Y. City.
C. D. Wood Electric Co., 441 Broadway, N. Y. City.

FLOOR COVERINGS, Theatre

Armstrong Cork & Insulation Co., Pittsburgh, Pa. "Linotile." (See page 403.)
Blabon Co., Geo. W., Philadelphia, Pa.
Certain-teed Products, St. Louis, Mo.
Congoleum Co., Philadelphia, Pa.
Cook Linoleum Co., Trenton, N. J.
Economart Floor Co., 229 E. 41st St., N. Y. City.
"Linotile"—See Armstrong Cork & Insulation Co. (See page 403.)
Marbleoid Co., The, 8th Ave. and 34th St., N. Y. City.
Russelloid Co., Harrisburg, Pa. "Russelloid."

FLOOR LIGHTS, Theatre

(See Aislelites.)

FLOWERS, Artificial

Adler-Jones Co., The, 206 So. Wabash Ave., Chicago, Ill.
Art Flower & Plant Co., 355 W. Chicago Ave., Chicago, Ill.
Baumann & Co., L., 357 W. Chicago Ave., Chicago, Ill.
Borgenski, J. S., 62 N. 13th St., Philadelphia, Pa.
Botanical Decorating Co., 208 W. Adams St., Chicago, Ill.
Chicago Artificial Flower Co., 28 S. Fifth Ave., Chicago, Ill.
Chicago Flag & Decorating Co., 1345 S. Wabash Ave., Chicago, Ill.
Decorative Plant Co., 230 5th Ave., N. Y. City.
Doty & Scrimgeour Sales Co., 30 Reade St., N. Y. City. (See page 402.)
General Flower & Decorating Co., 228 W. 49th St., N. Y. City.
Lash Studios, Lee, Longacre Bldg., N. Y. City.
McCallum Co., The, 137 7th St., Pittsburgh, Pa.
National Decorating Co., 35 6th Ave., N. Y. City.
Netschert, Frank, 61 Barclay St., N. Y. City.
Randall Co., A. L., Lake St. & Wabash Ave., Chicago, Ill.
Schack Artificial Flower Co., 63 E. Adams St., Chicago, Ill.
Schneider, L., 6 Second St., N. Y. City.
Schroeder Artificial Flower Mfrs., 6023 Superior Ave., Cleveland, Ohio. (See page 404.)
Stern Co., Jos. M., 120-122 High Ave., Cleveland, Ohio.
United Flower & Decorating Co., 238 W. 48th St., N. Y. City.

FOOTLIGHTS, Stage

(See Lights, Foot)

FORWARDING AGENTS. Film

(See Storage, Film.)

FOUNTAINS, Decorative

Architectural Decorating Co., 1600-1608 So. Jefferson St., Chicago, Ill.
Botanical Decorating Co., 208 W. Adams St., Chicago, Ill.

FOUNTAINS, Electric

Decorators' Supply Co., Archer Ave & Leo St., Chicago, Ill.
National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)
Randall Co., A. L., Lake St. & Wabash Ave., Chicago, Ill.
Standard Sanitary Mfg. Co., Bessemer Bldg., Pittsburgh, Pa.
Williamson & Co., R., 601 W. Washington Block, Chicago, Ill.

FOUNTAINS, Sanitary Drinking

Ashton Valve Co., 271 Franklin St., Boston, Mass.
Central Brass Mfg. Co., Cleveland, Ohio.
Chicago Faucet Co., 2712 N. Crawford Ave., Chicago, Ill. "Chi-Fau-Co."
Chi-Fau-Co. — See Chicago Faucet Co.
Clow & Sons, Jas. B., 544 S. Franklin St., Chicago, Ill. "Hygiene."
Douglas Co., John, 906 Poplar St., Cincinnati, Ohio.
Edwardsville Brass Co., Edwardsville, Ill.
Eljer Co., Ford City, Pa.
Elkhorn—See Kohler Sons Co.
Fiske Iron Works, J. W., 66 Park Pl., N. Y. City.
Glauber Brass Mfg. Co., 4917 Superior Ave., Cleveland, Ohio
Haines, Jones & Cadbury Co., 1130 Ridge Ave., Philadelphia, Pa.
Hygiene—See Clow & Sons.
Kohler Co., Kohler, Wis. "Delevan," "Elkhorn," "Monona."
Kretschner Mfg. Co., Dubuque, Iowa.
M. H. Foundry & Mfg. Co., Belleville, Ill.
Maddock's Sons Co., T., Trenton, N. J.
Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.
Nason Mfg. Co., 71 Beekman St., N. Y. City.
National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio.
Perfection—See Rochester Germicide Co.
Puro Sanitary Drinking Fountain Co., Haydenville, Mass.
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Rundle-Spence Mfg. Co., Milwaukee, Wis.
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Trenton Potteries Co., Trenton, N. J.
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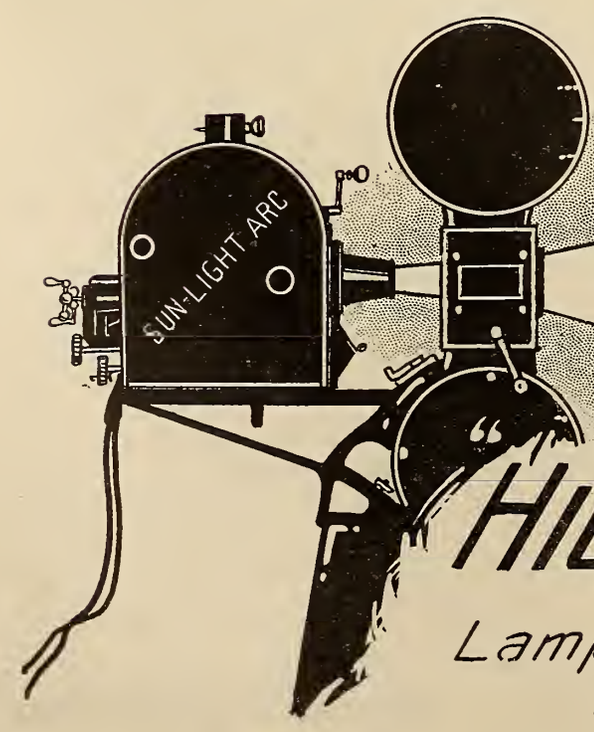
PROJECT



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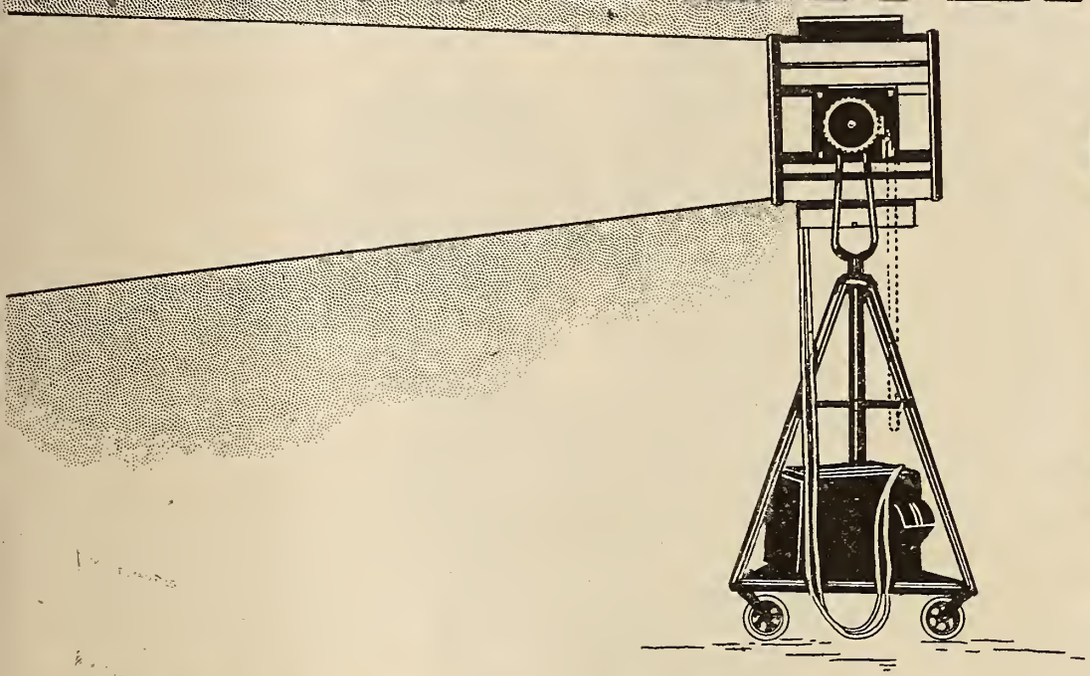
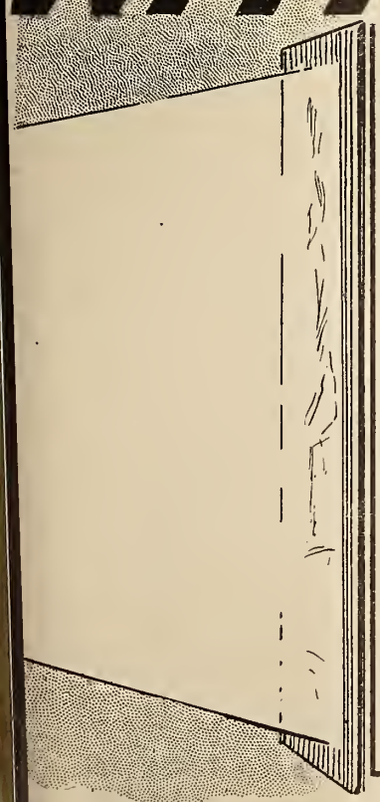
Lamp House fits any Projection Machine

WITH SUN-LIGHT



WITH SUN-LIGHT



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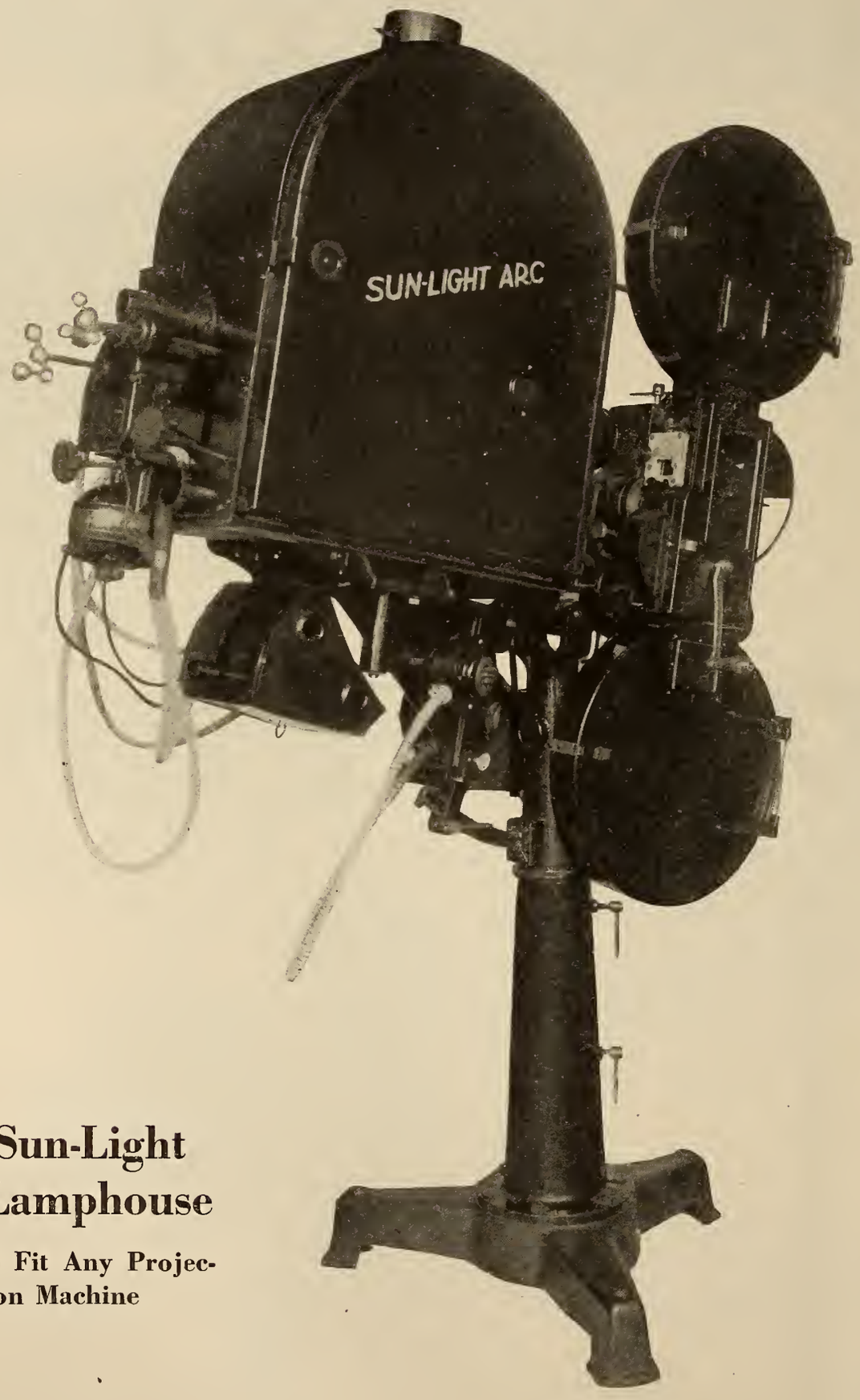

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and numberless independents, members of M. P. T. O.--local and national.

Very truly yours,
SUN-LIGHT ARC CORPORATION

J. Justice Harmer
President

CUT OUT
FILL IN
MAIL IN
FOR
VALUABLE
INFORMATION
AT YOUR
SERVICE

DESCRIPTION OF THEATRE

Seating capacity .....
Projection throw ..... ft.
Current used for projection { Amperes / Volts / A. C. or D. C.
Source of current { Motor Generator / City Supply
If you use motor generator what is its make and rating .....
.....
Size of screen.....or
Kind of screen.....
Number of proj. machines.....
Type of proj. machines.....
Size of auditorium
Width..... Length.....
Name of your dealer.....
.....

To P. R. BASSETT *Date* .....
ILLUMINATING ENGINEER
Sun-Light Arc Corporation
1600 BROADWAY, NEW YORK

Dear Sir:

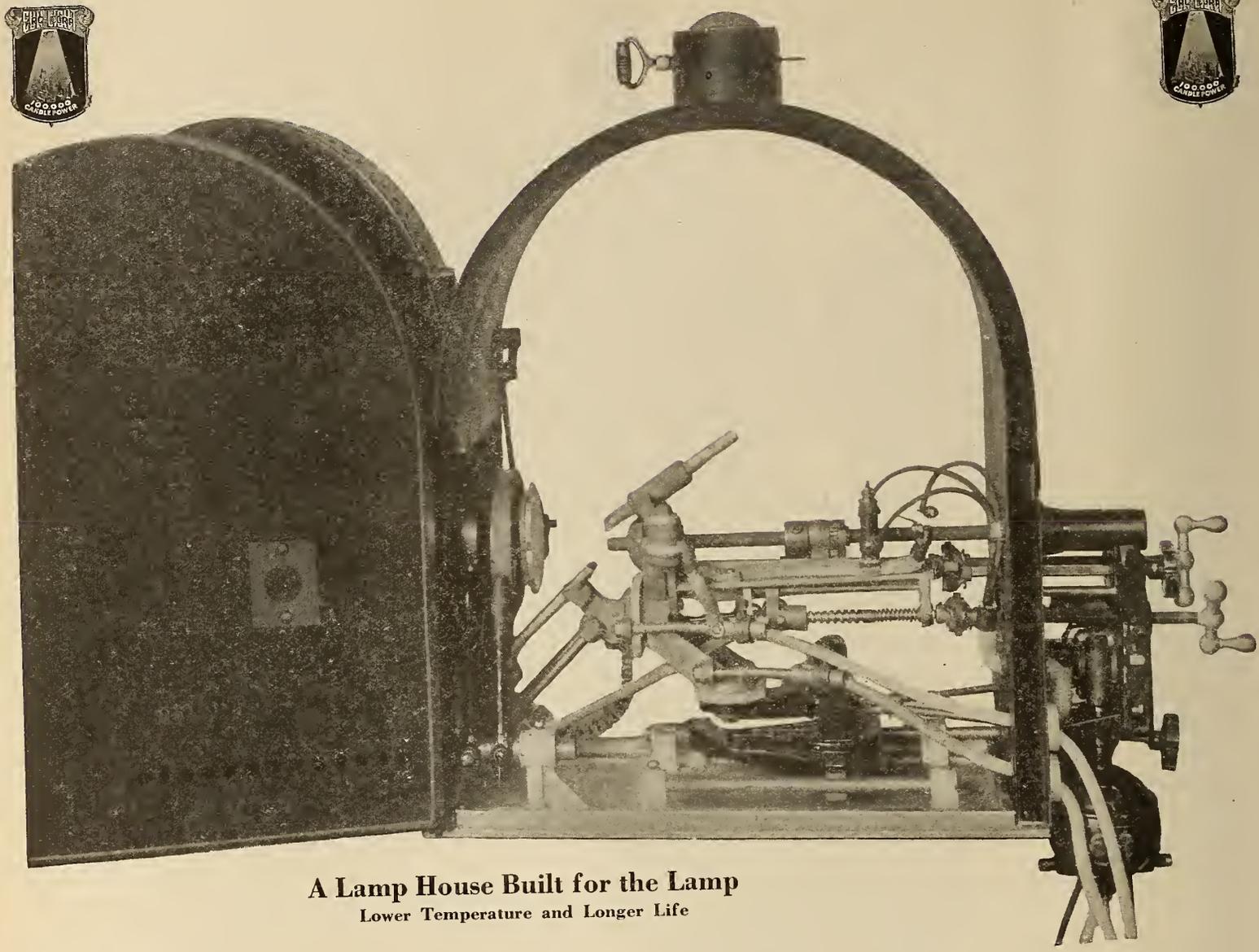
I would like to receive your SPECIAL DIAGRAM AND EXPLANATORY REMARKS showing the lighting that will give me the best results in my theatre. I am supplying you with the data as requested.

Name .....

Theatre .....

Address .....

City ..... *State*.....



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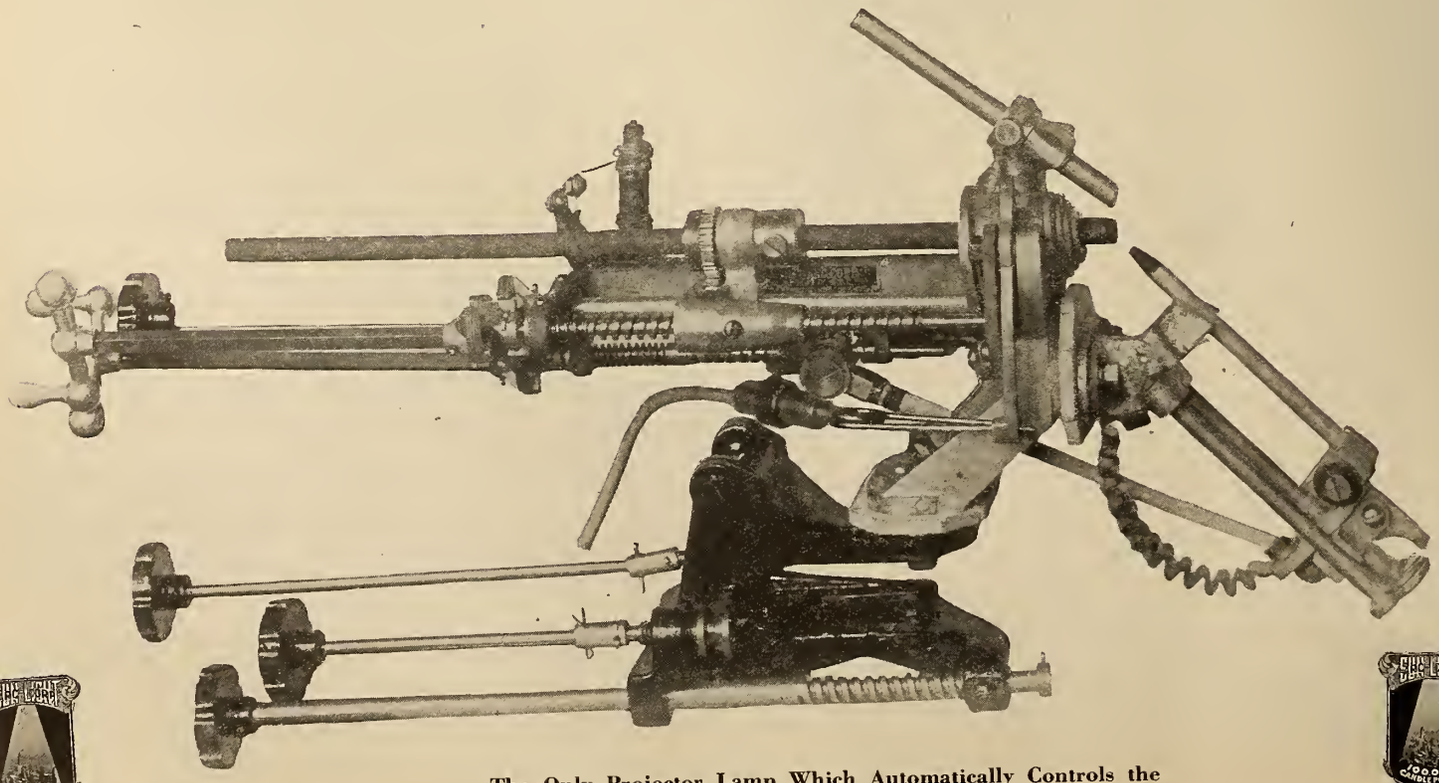
Lower Temperature and Longer Life



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CAPITOL THEATRE
NEW YORK

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June 23rd, 1922.

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New York City.

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Very sincerely yours,

S. L. Rothafel

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FOUNTAINS, Soda

Grosman Fountain Mfg. Corp., 590 Fifth Ave., N. Y. City.

FRAMES AND WHEELS, Color

Brenkert Light Projection Co., Detroit, Mich. (See page 461.)
Chicago Stage Lighting Co., 112 N. LaSalle St., Chicago, Ill.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)
New York Calcium Light Co., 451 W. 53d St., N. Y. City.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City.

FRAMES, Picture

(See Frames, Poster and Lobby)

FRAMES, Poster and Lobby Display

American Slide & Poster Co., First Natl. Bank Bldg., Chicago, Ill.
Chicago Metal Covering Co., 2833 W. Lake St., Chicago, Ill.
Commercial Mfg. Co., 13th & Appletree Sts., Philadelphia, Pa.
Dahlstrom Metallic Door Co., Jamestown, N. Y.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)
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." (See page 417.)
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. (See page 412.)
Kraus Mfg. Co., 220 W. 42d St., N. Y. City.
Lawrence, F. W., 3201 Wabansia St., Chicago, Ill.
Libman-Spanjer, 1600 Broadway, N. Y. City.
McKenna Brass & Mfg. Co., Pittsburgh, Pa.
Markendorff, S., 122 W. 23d St., N. Y. City. (See page 424.)
Menger Ring & Weinstein, 306 W. 42d St., N. Y. City. (See page 430.)
Midland Metal Co., 1427 Catherine St., Philadelphia, Pa.
National Picture Frame & Art Co., 947 61st St., Brooklyn, N. Y.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)
Ohio Picture Frame Co., 31 S. Third St., Minneapolis, Minn.
Reuben Studios, 812 Prospect Ave., Cleveland, Ohio.
Stanley Frame Co., 729 7th Ave., N. Y. City. (See page 412.)
Theatre Equipment Co., Inc., Minneapolis, Minn. "Teco."
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., 724 Eggleston Ave., Cincinnati, Ohio.
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. (See page 413.)
Porter Iron Roofing & Corrugating Co., 418 Culvert St., Cincinnati, Ohio.
Scott Roofing & Mfg. Co., 420 Culvert St., Cincinnati, Ohio.
Solar Metal Products Co., 470 E. Starr Ave., Columbus, Ohio.

FURNACES, Heating

(See Heaters, Steam, Hot Water and Air.)

FURNITURE, Leather

Baldwin Bros., 16 W. 46th St., N. Y. City.

FUSES, Electric

Chase, Shawmut Co., 374 Merrimac St., Newburyport, Mass.
Commercial Enclosed Fuse Co., 1317 Willow Ave., Hoboken, N. J.
Federal Electric Co., 8700 So. State St., Chicago, Ill. (See page 457.)

GAS MASKS

(See Apparatus, Fire)

GAUGES, Battery

Advance—See Eldredge Electric Mfg. Co.
American Ever Ready Works, Long Island City, N. Y. "Ever-Ready."
Connecticut Telephone & Electric Co., Meriden, Conn.
Dow Mfg. Co., 131 Adams St., Braintree, Mass.
Elco — See Eldredge Electric Mfg. Co.
Eldredge Electric Mfg. Co., 7 Post Office Sq., Springfield, Mass. "Advance," "Elco."
Eveready—See American Ever Ready Co.
Handy—See Roller-Smith Co.
Readrite Meter Works, 22 Main St., Bluffton, Ohio.
Roller-Smith Co., 233 Broadway, N. Y. City. "Handy."
Sterling Mfg. Co., 321 Frankfort Ave., Cleveland, Ohio.
Troy Electrical Co., River & State Sts., Troy, N. Y.

GAZING BALLS, Lobby

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.

GELATINES

Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)

GENERATORS, Gas

Denny Bros. Co., Newark, N. J.
Detroit Heating & Lighting Co., Detroit, Mich.
Economy Gas Machine Co., 80 N. Water St., Rochester, N. Y.
Enterprise Optical Co., 564 W. Randolph St., Chicago, Ill.
Freeport Gas Machine Co., Freeport, Ill.
Gilbert & Barker Mfg. Co., 26 Broadway, N. Y. City. "Springfield."
Incandescent Light & Stove Co., Columbia Rd. & B. & O. R. R., Cincinnati, Ohio.
Kemp Mfg. Co., C. M., Baltimore, Md.
Matthews Gas Machine Co., 180 N. Dearborn St., Chicago, Ill.
Severance Gas Machine Co., Freeport, Ill. "Individual Systems."
Springfield—See Gilbert & Barker Mfg. Co.
Tirrill Gas Machine Lighting Co., 103 Park Ave., N. Y. City.
Walther-Voger Gas Machine Co., Davenport, Iowa.
Windhorst & Co., 106 N. 12th St., St. Louis, Mo.

GENERATORS, Motor

Allis-Chalmers Mfg. Co., Milwaukee, Wis.
American Blower Co., 6004 Russell St., Detroit, Mich. (See page 375.)
C. & C. Electric & Mfg. Co., Garwood, N. J.
Carleton Co., 170 Summer St., Boston, Mass.
Crocker-Wheeler Co., Ampere, N. J.
Diehl Mfg. Co., Elizabeth, N. J.
Dilg Mfg. & Trading Co., 401 E. 163d St., N. Y. City. "Acme."

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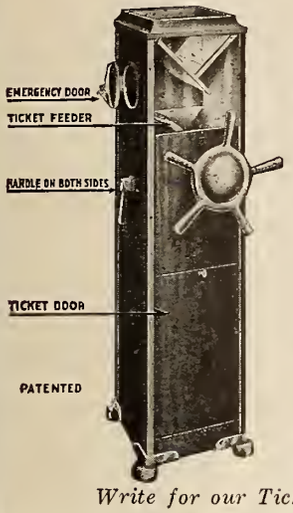

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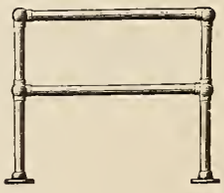

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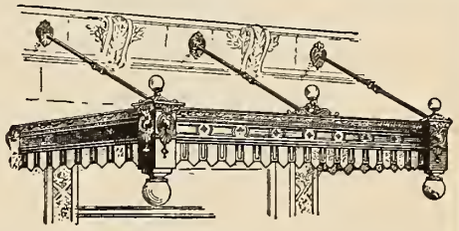

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Fulco—See Fulton, E. E.
Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco." (See page 417.)
General Electric Co., Schenectady, N. Y.
Hallberg, J. H., 25 W. 45th St., N. Y. City.
Hertner Electric Co., W. 114th St., Cleveland, Ohio. (See page 397.)
Hobart Bros. Co., 113 W. Water St., Troy, Ohio. "H. B."
Holtzer-Cabot Co., 125 Armory St., Boston, Mass.
Howells Cine Equipment Co., Inc., 740 7th Ave., N. Y. City. (See page 379.)
Kentucky Elec. Co., Owensboro, Ky.
Lalley Electric Lighting Corp., 1828 Mt. Elliott Ave., Detroit, Mich.
Langstadt-Meyer Co., Appleton, Wis.
Mechanical Appliance Co., 133 Stewart St., Milwaukee, Wis.
Northwestern Electric Co., 412 S. Hoyne St., Chicago, Ill. (See page 390.)
Peerless Electric Co., Warren, Ohio.
Ridgway Dynamo & Engine Co., Ridgway, Pa.
Robbins & Myers Co., Springfield, Ohio.
Robinson-Walker Co., Ltd., 705 Artis Bldg., Seattle, Wash.
Ross, G. M., 255 Greenwich St., N Y. City.
Sprague Electric Works, 527 W. 34th St., N. Y. City.
Swaab & Son, Lewis M., 1327 Vine St., Philadelphia, Pa. (See page 440.)
Universal Motor Co., Oshkosh, Wis.
Wagner Electric Mfg. Co., 6400 Plymouth Ave., St. Louis, Mo.
Western Electrical Co., 195 Broadway, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See page 429.)

GENERATORS, Acetylene

Acetylene Apparatus Mfg. Co., 157 Michigan Ave., Chicago, Ill.
Brauer Acetylene Lighting Co., Marshalltown, Iowa.
Colt Co., J. B., 69 Murray St., N. Y. City.
Comet Acetylene Appliance Co., Alexandria, Minn.
Commercial Acetylene Co., 80 Broadway, N. Y. City.
Davis Acetylene Co., Elkhart, Ind.
Daylight Acetylene Gas Co., Louisville, Ky.
Daytonia—See St. Clair Mfg. Co.
Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill. (See page 417.)
Hayes & Son, J. T., Emmetsburg, Md.
Hercules Mfg. Co., Chattanooga, Tenn.
Jenne Acetylene Gas Machine Co., Indianapolis, Ind.
Johnson Acetylene Co., Crawfordsville, Ind.
King, C. A., Norwich, N. Y.
Krein Mfg. Co., Wapakoneta, Ohio.
Monarch Acetylene Gas Co., Buffalo, N. Y.
Monmouth Acetylene Electric Mfg. Co., Monmouth, Ill.
National Light & Heating Co., Freeport, Ohio.
Niagara Falls Acetylene Gas Machine Co., Niagara Falls, N. Y.
Ray & Lawrence, Macomb, Ill.
St. Clair Mfg. Co., 114 N. St. Clair St., Dayton, Ohio. "Daytonia."
Sober, C. K., Lewisburg, Pa.
Springfield Acetylene Generator Co., Springfield, Ohio.
U. S. Standard Co., Voorheesville, N. Y.

GRILLES, Brass

Buffalo Wire Works Co., 320 Terrace, Buffalo, N. Y.
Fiske Iron Works, J. W., 56 Park Pl., N. Y. City.
Grossman Bros. & Rosenbaum, 132d St. & Willow Ave., 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 page 413.)
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.
Sutton & Co., W. A., 926 N. 19th St., Philadelphia, Pa.
Taylor & Dean, Penn Ave. & 25th St., Pittsburgh, Pa.
Tuttle & Bailey Mfg. Co., 96 John St., N. Y. City.
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Flour City Ornamental Iron Co., 27th Ave. & 27th St., Minneapolis, Minn.

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American Plate Glass Co., Kane, Pa.
Columbia Plate Glass Co., Blairsville, Pa.
Federal Plate Glass Co., Ottawa, Ill.
Ford Plate Glass Co., Edward, Rossford, Ohio.
Pittsburgh Plate Glass Co., Frick Bldg., Pittsburgh, Pa.
Saginaw Plate Glass Co., Saginaw, Mich.
United States Glass Co., S. Ninth & Bingham Ave., Pittsburgh, Pa.
Van Gerichten Art Glass Co., 549 S. High St., Columbus, Ohio.

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Mississippi Wire Glass Co., 220 Fifth Ave., N. Y. City.
Pennsylvania Wire Glass Co., Pennsylvania Bldg., Philadelphia, Pa.
United States Glass Co., S. 9th & Bingham Ave., Pittsburgh, Pa.
Western Glass Co., Streator, Ill.

GLOBES, Arc Lamp

Alba—See Macbeth-Evans Glass Co.
Fostoria Glass Specialty Co., Fostoria, Ohio "Noblac."
Gill & Co., E. York & Thompson Sts., Philadelphia, Pa.
Gill Bros., Co., Parian Bldg., Steubenville, Ohio.
Gillender & Sons, 135 Oxford St., Philadelphia, Pa.
Gleason-Tiebout Glass Co., 71 W. 23d St., N. Y. City.
Holophane Glass Co., 342 Madison Ave., N. Y. City.
Libbey Glass Co., Toledo, Ohio.
Lippincott Glass Co., Alexandria, Ind.
Macbeth, Evans Glass Co., Chamber of Commerce Bldg., Pittsburgh, Pa. "Alba," "Thermo."
Noblac — See Fostoria Glass Specialty Co.
Phoenix Glass Co., 230 Fifth Ave., N. Y. City.
Thermo—See Macbeth - Evans Glass Co.
Wellington Glass Co., Cumberland, Md.

GLOBES, Electric

(See Lamps, Electric)

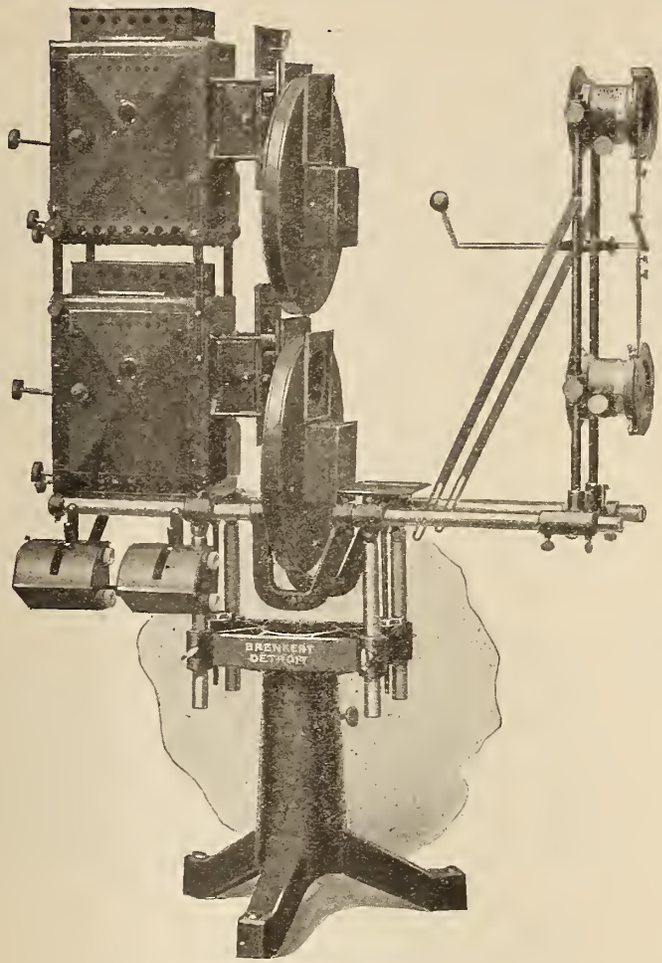
GOGGLES, Operators'

(See Protectors, Operators Eye)

GRAPHITE, Lubricating

(See Lubricant, Projector)

Acheson Graphite Co., Niagara Falls, N. Y. "Gredag."
"Gredag"—See Acheson Graphite Co.
United States Graphite Co., 1430 Holland Ave., Saginaw, Mich.
"USG No. 40"—See U. S. Graphite Co.



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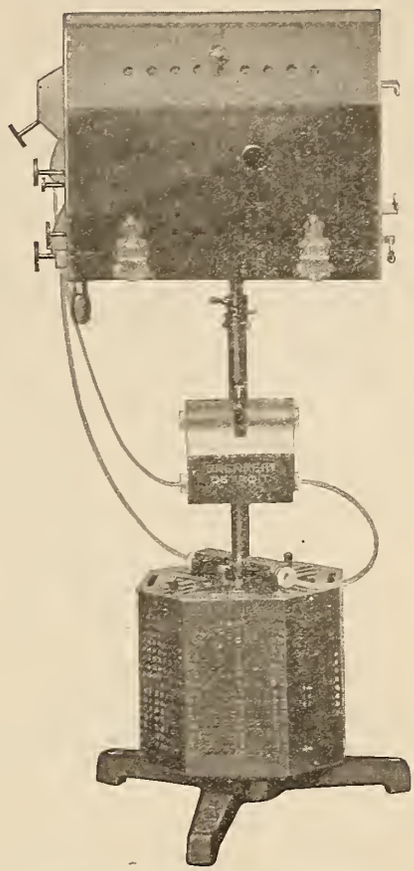

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Wisconsin Graphite Co., Stevens Point, Wis.

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(See Lubricants)

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Lorenzen Co., C. F., 278 N. Ashland Ave., Chicago, Ill.
McHugh & Son, Jos. P., 9 W. 42d St., N. Y. City.
Ostendorf, W. G., 2923 N. Broad St., Philadelphia, Pa.
Voigt Co., 1753 N. 12th St., Philadelphia, Pa. (See pages 392-398.)

GUARDS, Incandescent Lamp

Benjamin Electric Mfg. Co., 128 S. Sangamon St., Chicago, Ill.
Brady Electric Mfg. Co., New Britain, Conn.
Bulldog—See McGill Mfg. Co.
Crescent—See McGill Mfg. Co.
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Faries Mfg. Co., Decatur, Ill.
Flour City Ornamental Iron Co., 2635 27th St., Ave. S, Minneapolis, Minn.
Forg Mfg. Co., Peter, 50 Park St., Somerville, Mass.
Gail-Webb Mfg. Co., Buffalo, N. Y.
General Electric Co., Schenectady, N. Y.
Giese Mfg. Co., 260 S. Fifth St., Philadelphia, Pa.
Harvard Electric Co., 525 W. Van Buren St., Chicago, Ill.
Holdfast — See Matthews & Bros.
Hubbell, Harvey, Bridgeport, Conn.
Imperial—See McGill Mfg. Co.
Loxon—See McGill Mfg. Co.
McGill Mfg. Co., 39 Oak St., Valparaiso, Ind. "Loxon."
Matthews & Bro., W. N., 3722 Forest Park Blvd., St. Louis, Mo. "Holdfast."
Morse, Frank W., 289 Congress St., Boston, Mass.
Protector—See McGill Mfg. Co.
Standard Wire Co., Newcastle, Pa.
V. V. Fittings Co., 1906 N. 6th St., Philadelphia, Pa.
Wire Goods Co., Worcester, Mass.

GUMMED LABELS

(See Tape, Gummed Paper)

HALFTONE CUTS

(See Engravers, Theatre)

HARDWARE, Stage

Armbruster & Sons, M., 249 S. Front St., Columbus, Ohio.
Clancy, J. R., Syracuse, N. Y.
Channon Mfg. Co., Jas. H., 227 W. Erie St., Chicago, Ill.
Sheck & Co., O., Metropolitan Theatre, Cleveland, Ohio. (See page 396.)
Story Scenic Co., O. L., 21 Tufts St., Somerville Sta., Boston, Mass.

HAT RACKS, Brass

McKenna Bros. Brass Co., Pittsburgh, Pa.

HEATERS, Electric Foot

(See Warmers Electric Foot)

HEATERS, Hot Air

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Giblin & Co., 701 Broad St., Utica, N. Y.
Ideal Furnace Co., Detroit, Mich.
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Janes & Kirkland, 133 W. 44th St., New York, N. Y.
Kelsey Heating Co., Syracuse, N. Y.
Kruse & Derventer, 427 E. Washington St., Indianapolis, Ind.
Richardson & Boynton Co., 31 W. 31st St., N. Y. City.
Ridgway Furnace Co., 6 Portland St., Boston, Mass.
Roberts-Hamilton Co., 413 S. Fourth St., Minneapolis, Minn.
Thatcher Furnace Co., 110 Beekman St., N. Y.
Thiele, Louis C., 105 S. Meridian St., Indianapolis, Ind.
Thomas - Roberts - Stevenson Co., Third & McKeon Sts., Philadelphia, Pa.
Twentieth Century Heating & Ventilating Co., Akron, Ohio.
Utica Heater Co., Utica, N. Y.
Walker & Pratt Mfg. Co., 31 Union St., Boston, Mass.
Webster & Co., Warren, Camden, N. J.
Weir Stove Co., Taunton, Mass.
White - Warner Co., Taunton, Mass.

HEATERS, Steam and Hot Water

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Acme Boiler Co., Bartley, N. J.
Adkins, Young & Allen Co., 561 Washington St., Chicago, Ill.
Advance Radiator Co., Syracuse, Ind.
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Coatesville Boiler Works, Coatesville, Pa.
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Concord Mfg. Co., 429 E. Third St., Dayton, Ohio.
Cox & Sons Co., Bridgeton, N. J.
Cox Stove Co., Abram, American & Dauphin Sts., Philadelphia, Pa.
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Detroit Heating & Lighting Co., Detroit, Mich.
United States Radiator Corp., Detroit, Mich.
Utica Heater Co., Utica, N. Y.
Vance Boiler Works, Geneva, N. Y.
Vandermann Mfg. Co., Willimantic, Conn.
Walker & Pratt Mfg. Co., 31 Union St., Boston, Mass.
Warner Safety Boiler Co., Oneida, N. Y.
Webster Steel Radiator Co., Webster City, Iowa.
Wier Stove Co., Taunton, Mass.
Williamson Heater Co., 335 W. Fifth St., Cincinnati, Ohio.
Williamsport Radiator Co., Williamsport, Pa.
Young Boiler Co., John T., Norwich, Conn.

HEATING SYSTEMS

(See Heaters, Steam and Hot Water; Heaters, Hot Water)

HERALDS, Novelty

(See Printers, Theatre)

Hennegan Co., The, 311-321 Genesee, Cincinnati, Ohio. (See Insert.)

HIGH INTENSITY ARC LAMPS

(See Arcs, High Intensity Projection)

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Bardsley Bros., 147 Baxter St., N. Y. City.
Caldwell Mfg. Co., 8 Jones St., Rochester, N. Y. "Empire."
Corbin, P. & F., New Britain, Conn.
Empire—See Caldwell Mfg. Co.
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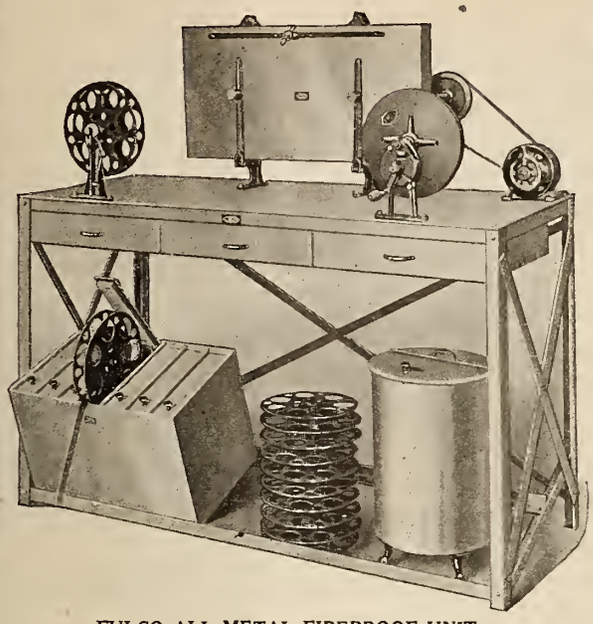

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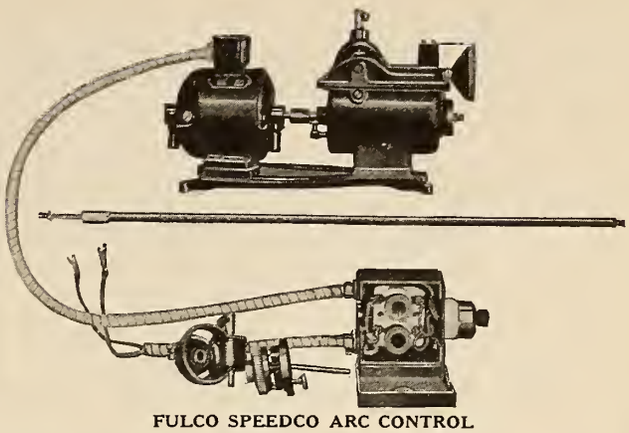

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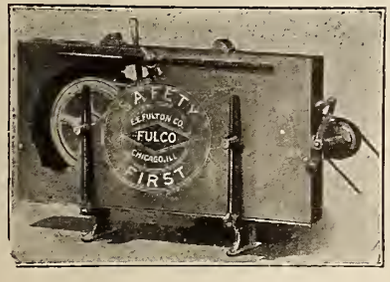

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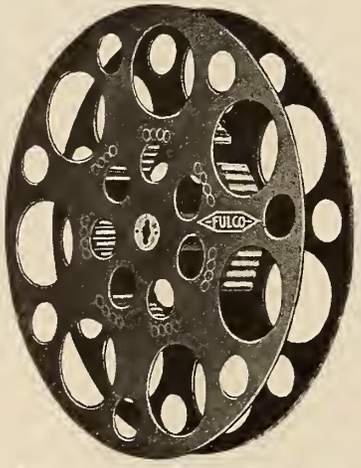

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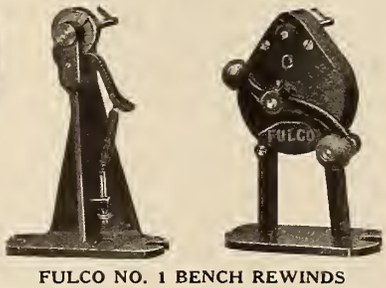

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Sure-Grip — See Richards-Wilcox Mfg. Co.

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Bowers Rubber Works, 68 Sacramento St., San Francisco, Cal.
Boyle & Co., John, 112 Duane St., N. Y. City.
Carpenter & Co., Geo. B., 436 Wells St., Chicago, Ill.
Clay, John H., 1320 Ridge Ave., Philadelphia, Pa.
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Empire Rubber Mfg. Co., Trenton, N. J.
Fabric Fire Hose Co., Duane & Church Sts., N. Y. City.
Gutta Percha & Rubber Mfg. Co., 126 Duane St., N. Y. City.
Howard Mfg. Co., H. J. M., 148 Pierce St., N. W., Washington, D. C.
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Mechanical Rubber Co., ft. Lisbon Rd., S. E., Cleveland, Ohio.
Multiple Woven Hose & Rubber Co., Walpole, Mass.
Neider's Sons Co., C., Malden, Mass.
Republic Rubber Co., Albert St., Youngstown, Ohio.
Rosendale-Reddaway Belting & Hose Co., Newark, N. J.
Salisbury & Co., W. H., 308 W. Madison St., Chicago, Ill.
Thermoid Rubber Co., Trenton, N. J.
Voorhees Rubber Mfg. Co., Jersey City, N. J.
Woodhouse Mfg. Co., 64 W. Broadway, N. Y. City.

HYDROMETERS AND THERMOMETERS

(See Thermometers and Hydrometers)

INDUCTORS, Current

(See Transformers, Alternating Current)

INDUSTRIAL FILMS, Producers of

Associated Screen News, Inc., 120 W. 41st St., N. Y. City. (See page 423.)
Atlas Educational Film Co., 63 Adams St., Chicago, Ill.
Baumer, N. J., 8 W. 48th St., New York City.
Bosworth DeFrenes and Felton, Wilkes-Barre, Pa.
Bird Film Service, 355 Washington St., Newark, N. J.
Bray Pictures Corp., The, 23 E. 26th St., N. Y. City.
Carlisle, Ellis, 71 W. 23d St., N. Y. City.
Carter Cinema Company, 220 W. 42d St., N. Y. City.
Ellis, Carlyle, 71 W. 23d St., N. Y. City.
Tilford Cinema Studios, 332 W. 44th St., N. Y. City. (See page 441.)
Tisdale Cinema Studios, Chicago.
Venar Studio, The, Orpheum Theatre Building, Peoria, Ill.
Victor Safety Film Corp., 710 First National Bank Bldg., Chicago, Ill.
White Studios, Eddie, 160 W. 45th St., N. Y. City. (See page 456.)
Worcester Film Corp., 145 W. 45th St., N. Y. City.

INKS, Slide

Continental Drug & Chemical Works, 371 Wythe Ave., Brooklyn, N. Y.
Davids Co., Thaddeus, 95 Van Dam St., N. Y. City. "Glassine."
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)
Fulco—See Fulton Co.
Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco." (See page 417.)
Glassine—See Davids Co.
Greater New York Slide, 209 W. 48th St., N. Y. City.
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.

INSTRUMENTS, Circuit Testing

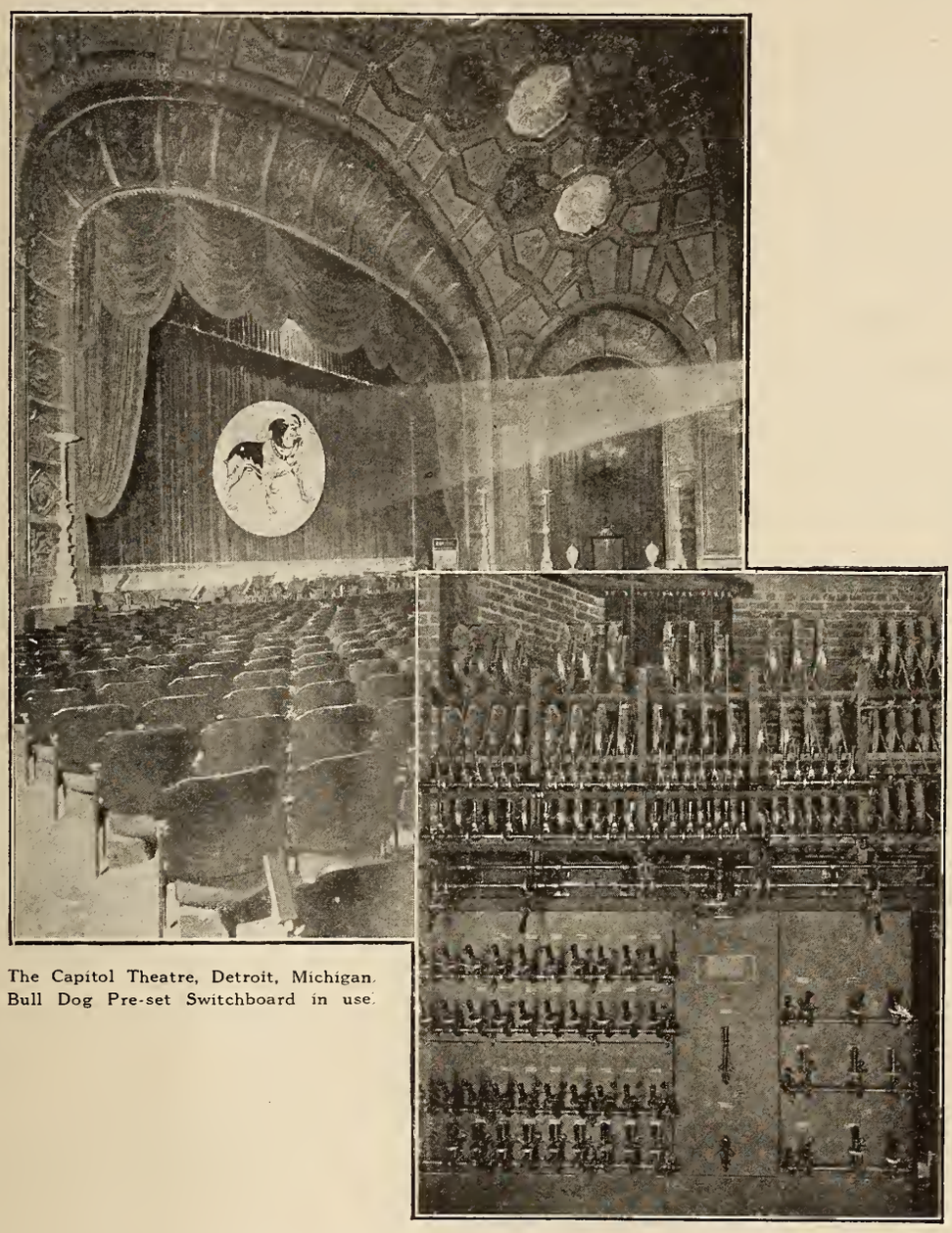
(For Ammeters and Voltmeters —See Ammeters)

INSTRUMENTS, Electrical Circuit Testing

American Bureau of Engineering, Michigan Ave. & 16th St., Chicago, Ill. "Ambu."
Bestall Electric Co., 14 E. Jackson Blvd., Chicago, Ill. "Testzall."
Cliff Instrument Co., Lee, 1748 W. 48th St., Los Angeles, Cal.
Cowie Electric Co., E. S., Kansas City, Mo.
Defectometer — See Niehoff & Co.
Dorbeck, R. V., Brighton Ave., Long Branch, N. J.
Durham Co., P. J., 244 W. 49th St., N. Y. City.
Edgerton & Co., R. G., Suffolk, Va.
Electric Power Maintenance Co., 1101-09 Monroe St., Toledo, O. "Testaphone."
Generometer — See Niehoff & Co.
Harlan Ignition Instrument & Mfg. Co., Watsonville, Cal.
Hugo Mfg. Co., 218 George St., New Haven, Conn. "Testalite."
Igni-Test—See Ttestall Electric Mfg. Co.
Mag Fixer—See Stahl Rectifier Co.
Mohawk Electric Mfg. Co., 15 Kirk Pl., Newark, N. J.
Niehoff & Co., Paul G., 232-42 E. Ohio St., Chicago, Ill. "Defectometer," "Generometer," "Teskart."
Onan, David W., 1323 Penn Ave., N. Minneapolis, Minn.
Peco—See Phillips & Co.
Phillips & Co., H. E., Union City, Ind. "Peco."
Price Storage Battery Co., W. F., 1618 N. Broad St., Philadelphia, Pa.
Quality Electric Products Co., 907 E. 15th St., Kansas City, Mo.
Roller Smith Co., 233 Bway, N. Y. City.
Shontz Co., H. B., Dept. C, 161 W. 64th St., N. Y. City. (Metropolitan Distributors for "Ambu" Instruments.)
Stahl Rectifier Co., 1401 W. Jackson Blvd., Chicago, Ill. "Mag Fixer."
Teskart—See Niehoff & Co.
Testalite—See Hugo Mfg. Co.
Testall Electric Mfg. Co., 610 Market St., San Antonio, Tex. "Igni-Test."
Testaphone—See Electric Power Maintenance Co.
Testzall—See Bestall Electric Co.
West Mfg. Co., 807 Keeney St., Abilene, Kan. "Anderson."

INSTRUMENTS, Sound Effect

Drumona—See Stern & Co.
Mayland & Son, Rowland H., 54 Willoughby St., Brooklyn, N. Y.
Stern & Co., Jos. W., 102 W. 38th St., N. Y. City. "Drumona."



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Jones, F. H., Waldheim Bldg., Pittsburgh, Pa.
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INTENSITY ARC LAMPS, High

(See Arcs, High Intensity Projection)

IRON WORKS, Architectural

Dow Co., The, 201 N. Buchanan St., Louisville, Ky.

JAZZ HORNS, Novelty

Fishelov & Co., H., 2717 Potomac Ave., Chicago, Ill.
Wurlitzer Co., Rudolph, Cincinnati, Ohio. "Jazzorks."

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Bach, Herman, 1584 Broadway, N. Y. City.
Eli, State Lake Bldg., Chicago, Ill.

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Champion Hardware Co., Geneva, N. Y.
Hungerford Brass & Copper Co., 80 Lafayette St., N. Y. City.
Kettler Brass Mfg. Co., Houston, Tex.
McKenna Bros. Brass Co., Pittsburgh, Pa.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)
Pittsburgh Brass Mfg. Co., 32d St. & Penn Ave., Pittsburgh, Pa.
Stanley Works, New Britain, Conn.
Western Brass Mfg. Works, 2007 Marshall Blvd., Chicago, Ill.

LABELING FLUIDS, Film

Fil-Trim Mfg. Co., 1964 Fulton Pl., Cleveland, Ohio.
Royal Flush Products Co., 1964 Fulton Pl., Cleveland, Ohio. (See pages 372, 376.)

LABELS, Film Caution

Dennison Mfg. Co., 15 John St., N. Y. City.
Ever-Ready Roll Label Co., 203 W. 40th St., N. Y. City.
Fenton Label Co., Ninth & Thompson Sts., Philadelphia, Pa.
Green, P. A., 52 Rumford Ave., Waltham, Mass. (See page 374.)
Stafford Co., N., 67 Fulton St., N. Y. City.

LABORATORIES, Film

Alpha Motion Pictures Corp., 823 Prospect Ave., Cleveland, O.
American Film Co., 6227 Broadway, Chicago, Ill. (See page 420.)
Associated Screen News, 120 W. 41st St., N. Y. City. (See page 423.)
Atlas Film Co., 63 E. Adams St., Chicago, Ill.
Biograph Company, 807 E. 175th St., N. Y. City.
Bloom's Film Laboratory, 7510 N. Ashland Ave., Chicago, Ill.
Burnbaum, H. L., Coronet Film Corporation, Providence, R. I.
Chenowith 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.
Cochems, The Photographer, 323 E. Chestnut St., Santa Ana, Cal.
Craftsman Film Laboratory, 251 W. 19th St., N. Y. City. (See page 400.)
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. (See page 421.)
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. (See page 405.)
Ford Motion Picture Laboratories, Highland Park, Mich.
Griffith, D. W., Laboratory, Mamaroneck, N. Y.
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.
Kosmos Film Laboratories, 4811 Fountain Ave., Los Angeles, Cal.
L'Star Laboratory, 111 Westchester Sq., N. Y. City.
Lustig Film Laboratory, Sam, 2147 Prospect Ave., Cleveland, Ohio.
Pacific Film Laboratory, 651 Fairview Ave., Los Angeles, Cal.
Prizma, Inc., 110 W. 40th St., N. Y. City.
Pyramid Film Co., 131 E. 3d St., Dayton, Ohio.
Republic Laboratories, Inc., 128 W. 52d St., N. Y. City.
Rex Laboratory, Inc., Cliffside, N. J. (See page 422.)
Rothacker-Allers Laboratory, 5515 Melrose Ave., Los Angeles, Cal.
Rothacker Film Laboratory, Diversey Parkway, Chicago, Ill.
Smith, Albert C., Laboratories, 8957 Dearborn Ave., Detroit, Mich.
Standard Film Laboratories, Seward & Romance Sts., Hollywood, Cal.
Standard Motion Picture Co., 1005 Mallers Bldg., Chicago, Ill.
Story & Guild Film Laboratory, 1123 Lillian Way, Hollywood, Cal.
Sunset Laboratory, 6060 Sunset Blvd., Hollywood, Cal.

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 page 431.)
Capitol Motion Picture Supply Co., 142 W. 46th St., N. Y. City. (See page 380.)

LAMP DIPS

Hewes Laboratories, 13th & Berry Sts., Brooklyn, N. Y. (See page 425.)
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)

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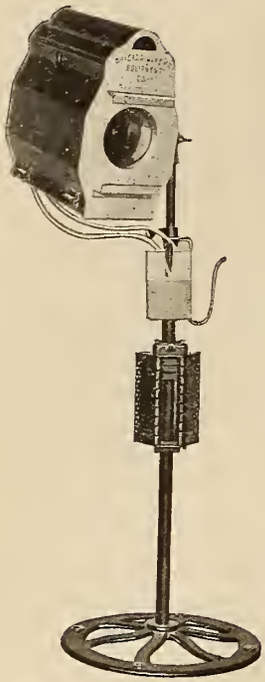

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LAMPS, Arc

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. (See page 415.)
Chicago Cinema Equipment Co., 820 S. Tripp St., Chicago, Ill. (See page 422.)
Continental — See Helios Mfg. Co.
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
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."
Helios Mfg. Co., Garden & Bridge Sts., Philadelphia, Pa. "Continental."
Imperial Electric Mfg. Co., 4 Murray St., N. Y. City.
Lea—See American Arc Lamp.
Luminous—See General Electric Co.
Mestrum, Henry, 166 W. 48th St., N. Y. City.
Newton, Chas. I., 305 W. 15th St. N. Y. City.
Northall — See American Arc Lamp Co.
Pemco—See Philadelphia Electric & Mfg. Co.
Philadelphia Electric & Mfg. Co., 2011 Market St., Philadelphia, Pa. "Pemco."
Radio Electric Co., 368 Broome St., N. Y. City.
Ruess-Wetter, 212 Broadway, N. Y. City.
Scott Electric Co., Newark, N. J.
Sun Ray—See Wohl & Co.
Sun-Light Arc Corp., 1600 Broadway, N. Y. City. (See pages 406, 407, 408, 409.)
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 page 429.)
Wohl & Co., M. J., Poyntar Ave. and Hancock St., Brooklyn, N. Y. "Economy," "Sun Ray."

LAMPS, Decorative Electric

(See Lamps, Electric Incandescent.)

LAMPS, Floor

National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio.

LAMPS, Gas Filled

(See Lamps, Electric Incandescent.)

LAMPS, General Lighting

(See Lamps, Electric Incandescent.)

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.
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 page 435.)
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.
Shamrock—See Standard Electric Lamp Co.
Shelby Lamp Works, Shelby, Ohio.
Standard Electric Lamp Co., Newark, N. J. "Shamrock."
Sterling Electric Lamp Works, Warren, Ohio.
Sunbeam Incandescent Lamp Division, Natl. Lamp Works of General Electric, 500 S. Clinton St., Chicago, Ill.
U. S. Incandescent Lamp Co., St. Louis, Mo.
Westinghouse Lamp Co., 165 Broadway, N. Y. City. "Mazda Lamps." (See page 429.)

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 Incandestcent 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.
Mannweller Co., A. C., 2719 Broadway, Fort Wayne, Ind.
Nela Specialties Division, National Lamp Works of General Electric Co., Nela Park, Cleveland, Ohio. (See page 435.)
Rooney Lamp Co., F. J., 1317 Willow Ave., Hoboken, N. J.

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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 page 429.)

LAMP LACQUER

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)

LAMPS, Sign

(See Lamps, Electric Incandescent.)

LANTERNS, Slide

(See Stereopticons)

Bausch & Lomb Optical Co., St. Paul St., Rochester, N. Y. "Balopticon." (See page 426.)
"Balopticon" — See Bausch & Lomb Optical Co.
Brenkert Light & Projection Co., Cortland Ave., Detroit, Mich. (See page 415.)

LAVATORY FIXTURES

Standard Sanitary Mfg. Co., Pittsburgh, Pa.

LATH, Metal

American Rolling Mills Co., Middletown, Ohio. "Imperial."
American Sheet Metal Lath Co., 426 Third Ave., Brooklyn, N. Y.
American Steel & Wire Co., 208 S. La Salle St., Chicago, Ill.
Boles Iron & Wire Works, J. E., Detroit, Mich.
Bostwick Steel Lath Co., Niles, Ohio.
Brier Hill Steel Co., 521 W. 23d St., N. Y. City.
Buffalo Expanded Metal Co., D. S. Morgan Bldg., Buffalo, N. Y.
Buffalo Wire Works Co., 320 Terrace, Buffalo, N. Y. "Grimm's."
Cannonsburg Steel & Iron Works, Cannonsburg, Pa. "Acme."
Chancloth — See Northwestern Expanded Metal Co.
Clinton Wire Cloth Co., Clinton, Mass.
Consolidated Expanded Metal Co., 101 Park Ave., N. Y. City. "Steelcrete."
Corr-Mash — See Corrugated Bar Co.
Corrugated Bar Co., Mutual Life Bldg., Buffalo, N. Y. Corr-Mash."
Darby & Sons Co., Edward, 233 Arch St., Philadelphia, Pa.
Eastern Expanded Metal Co., 201 Devonshire St., Boston, Mass.
Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.
Estey Wire Works Co., 59 Fulton St., N. Y. City.
Frand & Co., Martin J., Camden, N. J.
General Fireproofing Co., Youngstown, Ohio. "Herringbone."
Goff-Honer & Co., Olive Bldg., Pittsburgh, Pa.
Grimm's — See Buffalo Wire Works Co.
Herringbone—See General Fireproofing Co.
Imperial — See American Rolling Mills Co.
Kansas City Roofing & Corrugating Co., 218 W. Third St., Kansas City, Mo.
Kno-Burn — See Northwestern Expanded Metal Co.
Landon Iron & Wire Works, E. R., 166 N. May St., Chicago, Ill.
Merrit & Co., Camden, N. J.
Meurer Bros. Co., 575 Flushing Ave., Brooklyn, N. Y.
Michigan Wire Cloth Co., 500 Howard St., Detroit, Mich.
Milwaukee Corrugating Co., 36th Ave. & Burnham St., Milwaukee, Wis.
National Mfg. Co., Worcester, Mass.
National Metal Fabric Co., Plainville, Conn.
New Jersey Wire Cloth Co., 210 Fulton St., N. Y. City.
North Western Expanded Metal Co., 407 S. Dearborn St., Chicago, Ill. "Kno-Burn," "Econo," "Kno-Fur."
Penn Metal Co., 201 Devonshire St., Boston, Mass.
Penn Metal Ceiling & Roofing Co., 23d & Hamilton Sts., Philadelphia, Pa.
Porter Iron Roofing & Corrugating Co., 418 Culvert St., Cincinnati, Ohio.
Roebling Construction Co., Metropolitan Tower, N. Y. City.
Scott Roofing & Mfg. Co., 420 Culvert St., Cincinnati, Ohio.
Sharon Steel Hoop Co., Sharon, Pa.
Southern Expanded Metal Co., Washington, D. C.
Steelcrete — See Consolidated Expanded Metal Co.
Sykes Metal Lath & Roofing Co., Niles, Ohio.
Trussed Concrete Steel Co., 58 Lafayette Blvd., Youngstown, Ohio.
Tyler Co., W. S., 3618 St. Clair Ave., N. E., Cleveland, Ohio.
Voss, Frederick, Chicago, Ill.
Whitaker Glessner Co., Wheeling Corrugating Dept., Wheeling, W. Va.

LEADERS, Film

Neu, O. F., 249 W. 47th St., N. Y. City. (See page 450.)

LEATHER, Artificial

Ashtabula Hide & Leather Co., Ashtabula, Ohio.
Athol Mfg. Co., Athol, Mass. "Atholeather."
Atholeather — See Athol Mfg. Co.
Barrell Co. of New York, Wm. L., 50 Leonard St., N. Y. City. "Wilbaco."
Blue Robin—See Lawrence & Co.
Boston Woven Hose & Rubber Co., 110 Portland St., Cambridge, Mass. "Synthide."
Bridgeport Coach Lace Co., 813 Wood Ave., Bridgeport, Conn. "Topsemall."
Broncho — See Zapon Leather Cloth Co.
Buco—See Burgin & Co.
Bull Dog—See Mutty Co.
Burgin & Co., 487 Broadway, N. Y. City. "Buco."
Charoleen—See Reilly & Son.
Chase & Co., L. C., 89 Franklin St., Boston, Mass. "Leatherwove."
Chicago Decorative Leather Co., 426 S. Clinton St., Chicago, Ill. "Elkide."
Chicago Rawhide Mfg. Co., 1301 Elston Ave., Chicago, Ill. "Ima-Hide."
Conneaut Leather Co., Commerce St., Conneaut, Ohio.
Cotex Co., 331-59 Oliver St., Newark, N. J.
Dridek—See Mutty Co.
Duncan Co., W. H., 70-72 Worth St., N. Y. City.
Duraleather—See Masland Duraleather Co.
Duratex Co., Newark, N. J.
Duxrane—See O'Bannon Corp.
Du Pont Fabrikoid Co., Wilmington, Del.
Elkide—See Chicago Decorative Leather Co.
Endura Mfg. Co., 6317 Eastwick Ave., Philadelphia, Pa. "Enduralite."
Enduralite—See Endura Mfg. Co.
Fabrikoid—See du Pont de Nemours & Co.
Haskelite Mfg. Corp., 133 W. Washington St., Chicago, Ill.
Ima-Hide—See Chicago Rawhide Mfg. Co.
Keratol Co., South & Van Buren Sts., Newark, N. J.
Lawrence & Co., 24 Thomas St., N. Y. City. "Blue Robin."
Leatherlike Co., Oakman Blvd. & Detroit Terminal R. R., Detroit, Mich.
Leatherwove—See Chase & Co.

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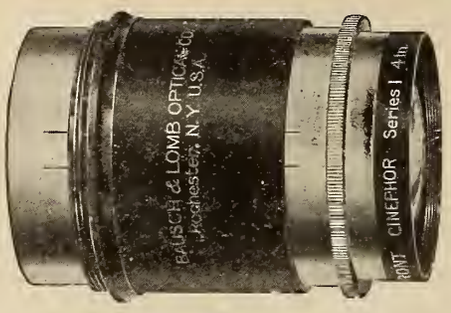

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Merrimack Mfg. Co.—See Lawrence & Co.
Midland Fabrics Co., 228 W. 58th St., N. Y. City.
Moroccoline — See Zapon Leather Cloth Co.
Muleskin—See Zapon Leather Cloth Co.
Mutty Co., L. J., Boston, Mass. "Bull Dog," "Dridek."
Newark Rubber Co., Schley St., Garfield, N. J.
Nonleek—See O'Bannon Corp.
O'Bannon Corp., 200 Fifth Ave., N. Y. City. "Nonleek," "Duxrane."
Pantasote Co., 11 Broadway, N. Y. City. "Textasote."
Pinto—See Zapon Leather Cloth Co.
Pyroxoline — See Athol Mfg. Co.
Randco—See Zapon Leather Cloth Co.
Rayntite—See du Pont de Nemours & Co.
Zapon Leather Cloth Co., 200 Fifth Ave., N. Y. City. "Moroccoline," "Broncho," "Muleskin," "Randco," "Mustang," "Pinto."

LEATHER, Decorative Wall

Baldwin Bros., 3 W. 47th St., N. Y. City.
Boston Artificial Leather Co., 200 Fifth Ave., N. Y. City. "Moroccoline," "Randco."
Dual Leather Co., 154 Nassau St., N. Y. City.
Du Pont Fabrikoid Co., Wilmington, Del. "Fabrikoid."
Duratex Co., Newark, N. J.
Fabrikoid—See Du Pont Fabrikoid Co.
Federal Leather Co., 30 E. 42d St., N. Y. City.
Johnson Leather Co., 43 W. 16th St., N. Y. City.
Moroccoline—See Boston Artificial Leather Co.
Pantasote Co., 11 Broadway, N. Y. City.
Randco—See Boston Artificial Leather Co.

LEDGERS, Theatre

(See also Accounting Systems, Theatre.)

Caille Bros. Co., Detroit, Mich. (See page 465.)
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Exhibitors Trade Review, 152 W. 42d St., N. Y. City.
Green, P. A., 52 Rumford Ave., Waltham, Mass. (See page 374.)

LENS CLEANING FLUID

Paramount Lens Corp., 2059 Fulton St., N. Y. City. (See page 428.)

LENSES, Condensing

Bache Co., Semon, Morton — Greenwich Sts., N. Y.
Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N. Y.
Buettner, Chas., 247 W. 47th St., N. Y. City. "Bee."
Burke & James, 240 E. Ontario St., Chicago, Ill.
Crown Optical Co., 297 State St., Rochester, N. Y.
Goerz American Optical Co., 317 E. 34th St., N. Y. City.
Gundlach - Manhattan Optical Co., 761 Clinton Ave. S., Rochester, N. Y.
Jefferson Glass Co., Follansbee, W. Va.
Kleine Optical Co., 166 N. State St., Chicago, Ill. "Kino."
Newton, Chas I., 305 W. 15th St., N. Y. City.
Paramount Lens Corp., 2059 Fulton St., Brooklyn, N. Y. (See page 428.)
Riley Optical Inst. Co., Inc., 40 W. 20th St., N. Y. City.
Sussfeld, Lorsch & Schimmel, 153 W. 23d St., N. Y. City.
Universal Elect. Stage Lighting Co., 321 W. 50th St., N. Y. City.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.
Wollensack Optical Co., Rochester, N. Y.

LENSES, Motion Picture Camera

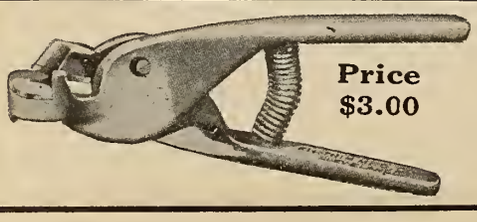
Bausch & Lomb, Optical Co., 635 St. Paul St., Rochester, N. Y.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill. (See page 431.)
Burke & James, 240 E. Ontario St., Chicago, Ill. "Dallmeyer," "Voightlander."
Dallmeyer — See Burke & James.
Douglas, Leon F., Menlo Park, Cal.
Gennert, G., 4 E. 13th St., N. Y. City.
Goerz American Optical Co., C. P., 317 E. 34th St., N. Y. City.
Gundlach - Manhattan Optical Co., 761 Clinton Ave. So., Rochester, N. Y.
Master Optical Co., 19 W. 36th St., N. Y. City. (See page 398.)
Paramount Lens Corp., 2059 Fulton St., Brooklyn, N. Y. (See page 428.)
"Taylor-Hobson"—See Burke & James.
Voightlander — See Burke & James.

LENSES, Photographic

(See Lenses, Camera.)

LENSES, Projection

Bausch & Lomb Optical Co., 635 St. Paul St., Rochester, N. Y. "Cinephor."
Brenkert Light Projection Co., Detroit, Mich. (See page 415.)
Burke & James, 240 E. Ontario St., Chicago, Ill. "Voightlander," "Dallmeyer," "Ingento," "Taylor-Hobson."
"Cinephor"—See Bausch & Lomb Optical Co.
Crown Optical Co., 297 State St., Rochester, N. Y.
Dallmeyer — See Burke & James.
DeVry Corp., 1250 Marianna St., Chicago, Ill. (See page 426.)
Goerz American Optical Co., 317 E. 34th St., N. Y. City.
Gundlach - Manhattan Optical Co., 761 Clinton Ave. S., Rochester, N. Y. "Radient."
Ingento—See Burke & James.
Johnston Co., Geo. S., 4101 Ravenswood Ave., Chicago, Ill.
"Keenolite"—Independent Movie Supply Co., 729 7th Ave., N. Y. City.
Kollmorgen Optical Corp., 35 Steuben St., Brooklyn, N. Y.
Paramount Lens Corp., 2059 Fulton St., Brooklyn, N. Y. (See page 428.)
Projector Optical Co., 293 State St., Rochester, N. Y.
"Radient"—See Gundlach-Manhattan Optical Co.



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Spencer Lens Co., 442 Niagara St., Buffalo, N. Y.
Swaab & Son, Lewis M., 1327 Vine St., Philadelphia, Pa. (See page 440.)
"Taylor-Hobson"—See Burke & James.
Voightlander — See Burke & James.
Wollensack Optical Co., Rochester, N. Y.

LETTERS, Metal

(See Numbers, Metal.)

LIBRARIES, Film

Jawitz Motion Picture Library, 729 7th Ave., N. Y. City. (See page 414.)
Miles, Joseph R., 130 W. 46th St., N. Y. City. (See page 413.)

LIGHTING, Cornice

Voigt Co., 1743 N. 12th St., Philadelphia, Pa. (See pages 392, 398.)

LIGHTING APPLIANCES, Stage

Brenkert Light Projection Co., Cortland Ave., Detroit, Mich. (See page 415.)
Capitol Theatre Equipment Co., 626 10th Ave., N. Y. City. (See page 394.)
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)
Sunlight Arc Corp., 1600 Broadway, N. Y. City. (See pages 406, 407, 408, 409, 410, 411.)

LIGHTING, Acetylene

(See Acetylene Supplies.)

Bliss Light Co., S. A., Peoria, Ill.
Capital Mdse. Co., 525 S. Dearborn St., Chicago, Ill. "Perfecto."
Coleman Lamp Co., Wichita, Kan.
Lindall, C. E., Bar Harbor, Me.
Perfecto — See Capital Mdse. Co.
St. Louis Calcium Light Co., 516 Elm St., St. Louis, Mo.

LIGHTING PLANTS, Individual

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Cushman Motor Works, Lincoln, Neb.
Kohler Co., Kohler, Wis.
Langstadt-Meyer Co., 735 Washington, Appleton, Wis.
Roberts-Hamilton Co., 413 So. Fourth St., Minneapolis, Minn.
S. & H. Power Unit Co., 225 N. Michigan Ave., Chicago, Ill.
Universal Motor Co., Oshkosh, Wis.

LIGHTS, Aisle

Brookins Co., Euclid Ave. & 18th St., Cleveland, Ohio. (See page 378.)
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
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.

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. (See page 394.)
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
Fricker, Frederick, 428 11th Ave., N. Y. City.
General Electric Co., Schenectady, N. Y.
Kansas City Scenic Co., N. E. Cor. 24th & Harrison Sts., Kansas City, Mo.
Kliegl—See Universal Electric Stage Lighting Co.
Large-Dail Mfg. Co., 114 N. 13th St., Philadelphia, Pa.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)
Menkes Electric Co., J., 853 Broadway, N. Y. City.
Newton, Chas. I., 305 W. 15th St., N. Y. City.
Sun-Light Arc Corporation, 1600 Broadway, N. Y. City. (See pages 406, 407, 408, 409, 410, 411.)
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. "Kliegl."

LIGHTS, Calcium

Capital Merchandise Co., 525 S. Dearborn St., Chicago, Ill. "Perfecto."
Ideal—See Moore, Hubble & Co.
Indianapolis Calcium Light Co., 111 S. Capital St., Indianapolis, Ind.
Mestrum, Henry, 166 W. 48th St., N. Y. City.
Moore, Hubble & Co., Masonic Temple Bldg., Chicago, Ill. "Ideal."
Perfecto—See Capital Mdse. Co.
Twin City Calcium & Supply Co., 706 1st Ave. N., Minneapolis, Minn.

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A. G. Electric & Mfg. Co., 905 Howard Ave. N., Seattle, Wash.
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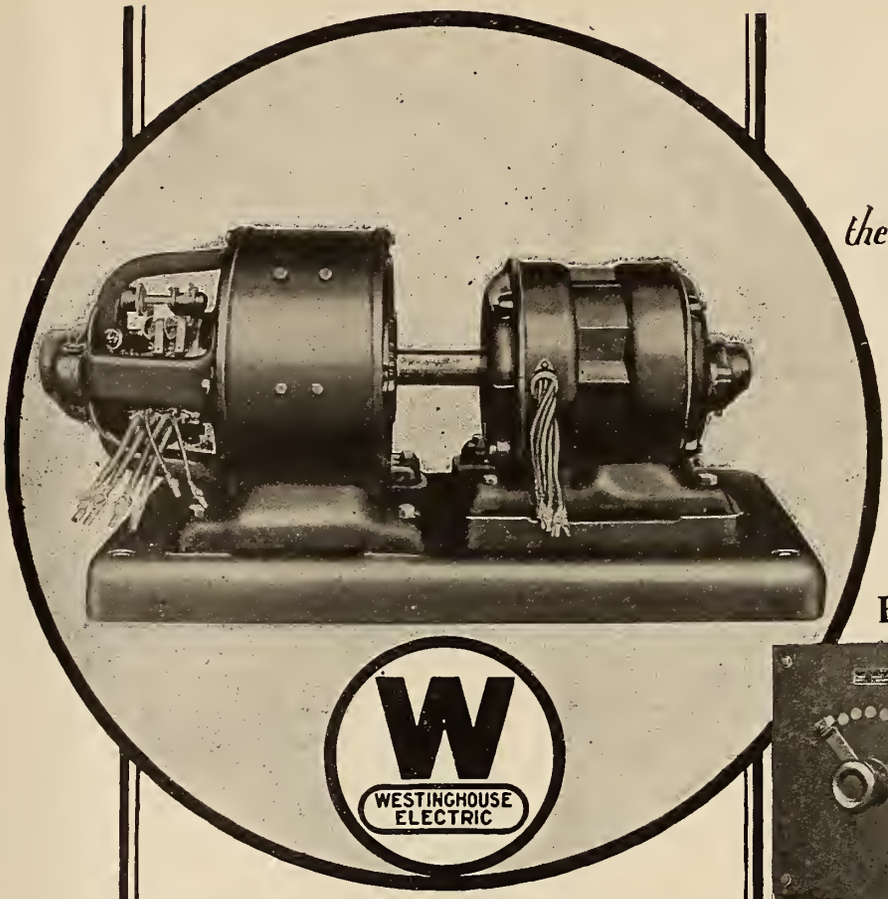
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Crouse-Hinds Co., Syracuse, N. Y.
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
E-J Electric Installation Co., 221 W. 33d St., N. Y. City. (See page 380.)
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Flexlume Sign Co., 1439 Niagara St., Buffalo, N. Y.
Frink, I. P., 24th St. & 10th Ave., N. Y. City.
Fulco—See Fulton, E. E.
Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco." (See page 417.)
K. H. Sign Mfg. Co., 530 Fernando St., Pittsburgh, Pa.
Kelley & Kelley, 3193 Boulevard, Jersey City, N. J.
Large-Dail Mfg. Co., 114 N. 13th St., Philadelphia, Pa.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)
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.
Sunlight Reflector Co., 148 Court St., Brooklyn, N. Y.
Universal Electric Stage Lighting Co., 321 W. 50th St., New York City.
Valentine Electric Sign Co., Atlantic City, N. J.
Western Reflector Co., 1053 W. Lake St., Chicago, Ill.

LIGHTS, Foot

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.
Capitol Theatre Equipment Co., 626 10th Ave., N. Y. City. (See page 394.)
Display Stage Lighting Co., 314 W. 44th St., N. Y. City.
General Electric Co., Schenectady, N. Y.



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Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. "Kliegl."
Western Reflector Co., 1053 W. Lake St., Chicago, Ill.

LIGHTS, Orchestra

Eastern Theatre Equipment Co., 41-43 Winchester St., Boston, Mass.
Flagg, I. J., 33 Norris St., No. Cambridge, Mass. "Lightright."
"Lightright"—See I. J. Flagg.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)

LIGHTS, Spot

Brenkert Light Projection Co., Cortland Ave., Detroit, Mich. (See page 415.)
Chicago Cinema Equipment Co., 820 S. Tripp Av., Chicago, Ill. (See page 422.)
Franklin Electric Products Co., 750 Prospect Ave., S. E., Cleveland, Ohio. (See page 376.)
General Electric Co., Schenectady, N. Y.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Mestrum, Henry, 166 W. 48th St., N. Y. City. "Balluna."
New York Calcium Light Co., 451 W. 53d St., N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Sun-Light Arc Corp., 1600 Broadway, N. Y. City. (See pages 406, 407, 408, 409, 410, 411.)
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. "Kliegl."

LIGHT STANDARDS, Stone

Architectural Decorating Co., 1600 So. Jefferson St., Chicago, Ill.

LIGHTS, Strip

(See Lights, Bunch)

LIGHTS, Studio

Brenkert Light Projection Co., Cortland Ave., Detroit, Mich.
Broadside—See Wohl & Co.
Chicago Cinema Equipment Co., 820 S. Tripp Ave., Chicago, Ill. (See page 422.)
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. (See page 380.)
Gelb Co., Joseph, 512 W. 36th St., N. Y. City.
Klieglight — See Universal Electric Stage Lighting Co.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Nela Specialties Division, National Lamp Works of General Electric Co., Nela Park, Cleveland, Ohio. (See page 435.)
Newton, Chas. I., 305 W. 15th St., N. Y. City.
Sun-Light Arc Corp., 1600 Broadway, N. Y. City. (See pages 406, 407, 408, 409, 410, 411.)
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. "Klieglight."
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See page 429.)
Winfield-Kerner Co., 612 Wall St., Los Angeles, Cal.
Wohl & Co., M. J., Payntor Ave. & Hancock Sts., Long Island City, N. Y. "Broadside."

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Lindall, C. E., Bar Harbor, Me.
Mestrum, Henry, 385 6th Ave., N. Y. City.

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Blancke-Harris Studio, 602 West Lake, Chicago, Ill.
Brown Art Co., 504 Leonard Bldg., Indianapolis, Ind.
Campbell Art Co., Flatiron Bldg., N. Y. City.
Kassel Studios, 220 W. 42d St., N. Y. City. (See page 391.)
Keystone Picture Frame Co., 629 5th Ave., Pittsburgh, Pa. (See page 412.)
Kraus Mfg. Co., 220 W. 42d St., N. Y. City.
Markendorff, S., 159 W. 23d St., N. Y. City. (See page 424.)
Menger Ring & Weinstein, 306 W. 42d St., N. Y. City. (See page 430.)
Moise-Klinker Co., 369 Market St., San Francisco, Cal.
Murray, F. R., 1033 Forbes St., Pittsburgh, Pa.
National Picture Frame & Art Co., 947 61st St., Brooklyn, N. Y.
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Onken Co., Oscar, 8872 Fourth St., Cincinnati, Ohio.
Reuben Studios, 812 Prospect Ave., Cleveland, Ohio.
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Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)
"Gredag"—See Acheson Graphite Co.
Ruess & Wetter, 212 Broadway, N. Y. City. "Movoline."

LUBRICANTS

(See Oils, Lubricating; also Greases)

LUBRICANT, Projector

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Golden Co., 1913 W. Harrison St., Chicago, Ill.
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United States Graphite Co., 1430 Holland Ave., Saginaw, Mich. "USG No. 40."

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(See Connectors)

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"Kotex"—See Cellucotton Products Co.

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Hecht, Nielsen, 1322 Congress St., Chicago, Ill.
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Caille Bros. Co., 1300 Second Ave., Detroit, Mich. (See page 465.)
Coin Machine Mfg. Co., 984 E. 17th St., Portland, Ore.
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McGill Metal Products Co., 1640 Walnut St., Chicago, Ill. "McGill." (See page 431.)

MACHINES, Film Drying

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Duplex Machine Co., Inc., 316 75th St., Brooklyn, N. Y.

MACHINES, Film Measuring

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Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Gennert, G., 24 E. 13th St., N. Y. City.
Urban—See Burke & James.

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Burke & James, 240 E. Ontario St., Chicago, Ill. (Imps.) "Urban."
Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
Gennert, G., 24 E. 13th St., N. Y. City.
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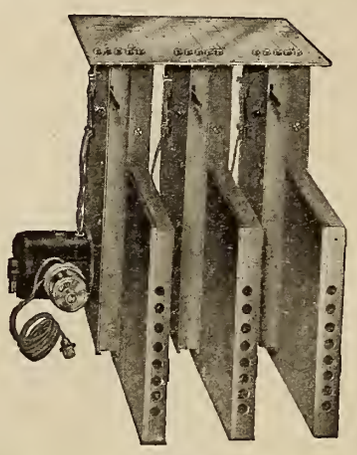

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Bell & Howell, 1801 Larchmont Ave., Chicago, Ill. "B & H."
Burke & James, 240 E. Ontario St., Chicago, Ill. "Stineman."

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MACHINES, Film Splicing

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Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
General Machine Co., N. Y. City.

MACHINES, Film Waxing

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)

MACHINES, Projecting

(See also Projectors, Standard; Projectors, Portable.)

MACHINES, Step Printing

(Plain and Automatic)

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.

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Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. "Iboco." (See page 448.)
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." (See page 417.)
Gardiner Theatre Equipment Co., 101 W. Fort St., Detroit, Mich.
Golden Co., Not Inc., 1913 W. Harrison St., Chicago, Ill.
Hakilu Mfg. Co., Atlanta, Ga.
Iboco—See Erker Bros. Optical Co.
Imsco—See Independent Movie Supply Co.
Independent Movie Supply Co., 729 7th Ave., N. Y. City. "Imsco." (See page 470.)
International Metal Polish Co., Inc., Indianapolis, Ind. "Blue Ribbon." (See page 442.)
Latchaw & Co., E. R., Marietta, Ohio.
McLean-Jones Oil & Supply Co., 40 Indian Wharf, Boston, Mass.
National Refining Co., 1036 Rose Bldg., Cleveland, Ohio.
Power Co., Nicholas, 90 Gold St., N. Y. City. (See pages 370-371.)
"Puritan"—See Eastern Theatre Equipt. Co.
Ruess & Wetter, 212 Broadway, N. Y. City. "R. W."
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 page 445.)
"Universal Butterkist" — See Holcomb & Hoke Mfg. Co.

MACHINES, Slide Making

Glover, John, 53 W. Jackson Blvd., Chicago, Ill.
Standard Slide Corp., 209 W. 48th St., N. Y. City.

MACHINES, Ticket Vending

Arcus Ticket Co., 352 N. Ashland Ave., Chicago, Ill. (See pages 374, 380, 465.)
Automatic Ticket Register Corp., 1780 Bway., N. Y. City. (See page 432.)
Mills Novelty Co., 221 S. Green St., Chicago, Ill.
National Electric Ticket Register Co., 1511 N. Broadway, St. Louis, Mo.
Simplex Ticket Co., Chicago, Ill. (See page 465.)

MAGAZINES, National Photoplay

Photoplay, J. R. Quirk, Editor, 25 W. 45th St., N. Y. City. (See page 433.)
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.

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. (See page 467.)
Emmelin & Winter, 49 W. 48th St., N. Y. City. (See page 430.)

MARBLE, Artificial

American Art Marble Co., 609 N. American St., Philadelphia, Pa.
Art Marble Co., 2608 Flournoy St., Chicago, Ill.
Carthage Marble & White Lime Co., 3900 Chouteau Ave., St. Louis, Mo.
Cassini & Co., C., 2 E. Clinton Ave., Cincinnati, Ohio.
Cousins, H. A., 524 W. 25th St., N. Y. City.
Drake Marble & Tile Co., 58 Plato Ave., St. Paul, Minn.
Eastman & Johnson Mfg. Co., Dallas, Tex.
Henry Marble Co., 3208 Shields Ave., Chicago, Ill.
Marblecrete Product Co., Akron, N. Y.

MARBLE, Natural

Alabama Marble Co., Gauntts Quarry, Ala.
Appalachian Marble Co., Knoxville, Tenn. "Appalachian."
Barry Marble Co., Swanton, Vt.
Batterson & Eisele, Times Bldg., N. Y. City.
Blue Ridge Marble Co., Nelson, Ga.
Bockman & Shepard, 1265 Broadway, N. Y. City.
Davis Marble Co., 214 S. 24th St., Philadelphia, Pa.
Dempster, H. T., 5 E. 42d St., N. Y. City.
Eastern Scagliola Co., 1947 Broadway, N. Y. City.
Empire Marble Co., Knoxville, Tenn.
Evans Marble Co., 204 E. York St., Baltimore, Md.
Fisher Co., Robt. C., 105 W. 40th St., N. Y. City.
Georgia Marble Co., Tate, Ga. (See page 432.)
Grant Marble Co., 27th & Canal Sts., Milwaukee, Wis.
Gray Eagle Marble Co., Knoxville, Tenn.
Hilgartner Marble Co., Baltimore, Md.
Illinois Marble Co., Edwardsville, Ill.
Kennesaw Marble Co., Marietta, Ga.
Knoxville Marble Co., Knoxville, Tenn.
Lautz Co., 861 Main St., Buffalo, N. Y.
Lloyd Bros. Co., Toledo, Ohio.
McGratty & Sons, 315 Butler St., Brooklyn, N. Y.

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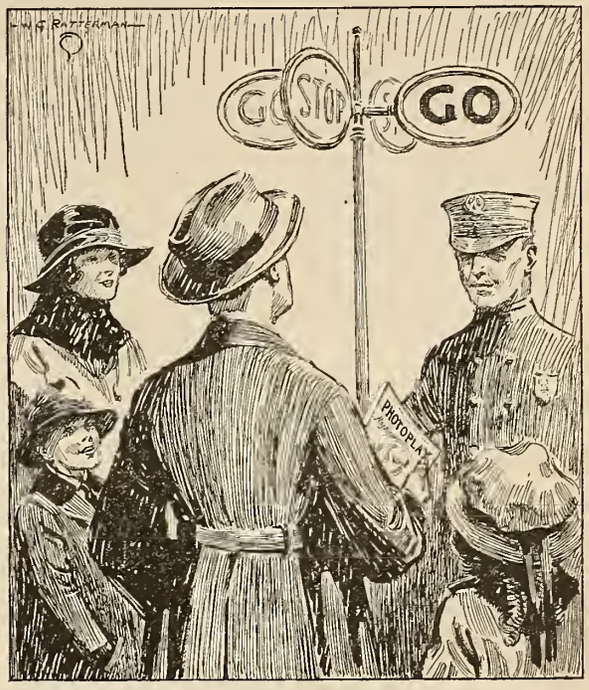

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Pickel Marble Co., 1901 N. Broadway, St. Louis, Mo.
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Ross & Republic Marble Co., 709 Market St., Knoxville, Tenn.
Schweyer Co., H. A., Easton, Pa.
Shipway & Bro., J. H., Locust Ave. & 136th St., N. Y. City.
Sickles Marble Co., Geo. B., Tate, Ga.
Traitel Marble Co., Webster Ave. & East River, Long Island City, N. Y.
Vermont Marble Co., Proctor, Vt.
Victoria Marble Co., Knoxville, Tenn.

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Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.
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 St., Cincinnati, Ohio. (See page 413.)
Pitt Composite Iron Works, Wm. R., 219 W. 26th St., N. Y. City.
Pro-Bert Sheet Metal Co., 21 W. 8th St., Covington, Ky.
Schreck & Waelty, 27 Hague St., Jersey City, N. J.
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Vulcan Co., Clarkston, Mich.

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Barnard Rubber Co., Wm. H., 257 S. 4th St., Philadelphia, Pa.
Boston Woven Hose & Rubber Co., 110 Portland St., Boston, Mass.
Bowers Rubber Works, 68 Sacramento St., San Francisco, Cal.
Cincinnati Rubber Mfg. Co., Franklin Ave. & B. & O. R. R., Cincinnati, Ohio.
Combination Rubber Mfg. Co., Bloomfield, N. J.
Consolidated Rubber Co., Trenton, N. J.
Empire Rubber Mfg. Co., Trenton, N. J.
Essex Rubber Co., Trenton, N. J.
Goodrich Co., B. F., S. Main St., Akron, Ohio.
Goodyear Tire & Rubber Co., 1144 E. Market St., Akron, Ohio.
Gutta Percha & Rubber Mfg. Co., 126 Duane St., N. Y. City.
Hamilton Rubber Mfg. Co., Trenton, N. J.
Manhattan Rubber Mfg. Co., Passaic, N. J.
Mansfield Rubber Co., Mansfield, Ohio.
Mattson Rubber Co., Lodi, N. J.
Mechanical Rubber Co., ft. Lisbon Rd., S. E., Cleveland, Ohio.
Milford Rubber Works, Milford, Ill.
Monarch Rubber & Oil Cloth Co., 596 Drexel Bldg., Philadelphia, Pa.
New Jersey Car Spring & Rubber Co., Wayne & Brunswick Sts., Jersey City, N. J.
New York Belting & Packing Co., 91 Chambers St., N. Y. City.
Pennsylvania Rubber Co., Jeannette, Pa.
Republic Rubber Co., Albert St., Youngstown, Ohio.
Salisbury & Co., W. H., 310 W. Madison St., Chicago, Ill.
Victor Rubber Co., Springfield, Ohio.

MATS, Stereotype

Master Advertisers Corp., 732 S. Wabash Ave., Chicago.

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.
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

MAZDA PROJECTION ADAPTERS

Edison Lamp Works, Harrison, N. J.
Enterprise Optical Co., 564 Randolph St., Chicago, Ill. (See page 401.)
Franklin Electric Products Co., 750 Prospect Ave., Cleveland, Ohio. (See page 376.)
General Electric Co., Schnectady, N. Y.
National Lamp Works, Nela Park, Cleveland, Ohio. (See page 435.)
Power Co., Nicholas, 90 Gold St., N. Y. City. (See pages 370-371.)
Precision Machine Co., 314 E. 34th St., N. Y. City. (See page 395.)
Westinghouse Electric & Mfg. So., E. Pittsburgh, Pa. (See page 429.)

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. (See page 422.)
Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
Los Angeles Motion Picture Co., 215 E. Washington St., Los Angeles, Cal. "Angelus."

MICA, Sheet

American Mica Co., Newton Lower Falls, Mass.
Asheville Mica Co., Biltmore, N. C.
Mica Mfg. Co., 454 18th St., Brooklyn, N. Y.
Munsell & Co., Eugene, 68 Church St., N. Y. City.
Schoonmaker Co., A. O., 88 Park Pl., N. Y. City.
Tar Heel Mica Co., Plumtree, N. C.
United Mica Co., Grafton Center, N. H.
Watson Bros., 170 Purchase St., Boston, Mass.

MIRRORS, Decorative

Bache & Co., Semon, Morton & Greenwich Sts., N. Y. City.
Cincinnati Silvering & Beveling Co., Cincinnati, Ohio.
Conroy Prugh Co., Western Ave., Pittsburgh, Pa.
Keystone Picture Frame Co., 629 5th Ave., Pittsburgh, Pa.
Menger, Ring & Weinstein, 306 W. 42d St., N. Y. City. (See page 430.)
Mirror Screen Co., Shelbyville, Ind.
National Picture Frame & Art Co., 947 61st St., Brooklyn, N. Y.
Pittsburgh Plate Glass Co., Frick Bldg., Pittsburgh, Pa.
Shelbyville Mirror Works, Shelbyville, Ind.
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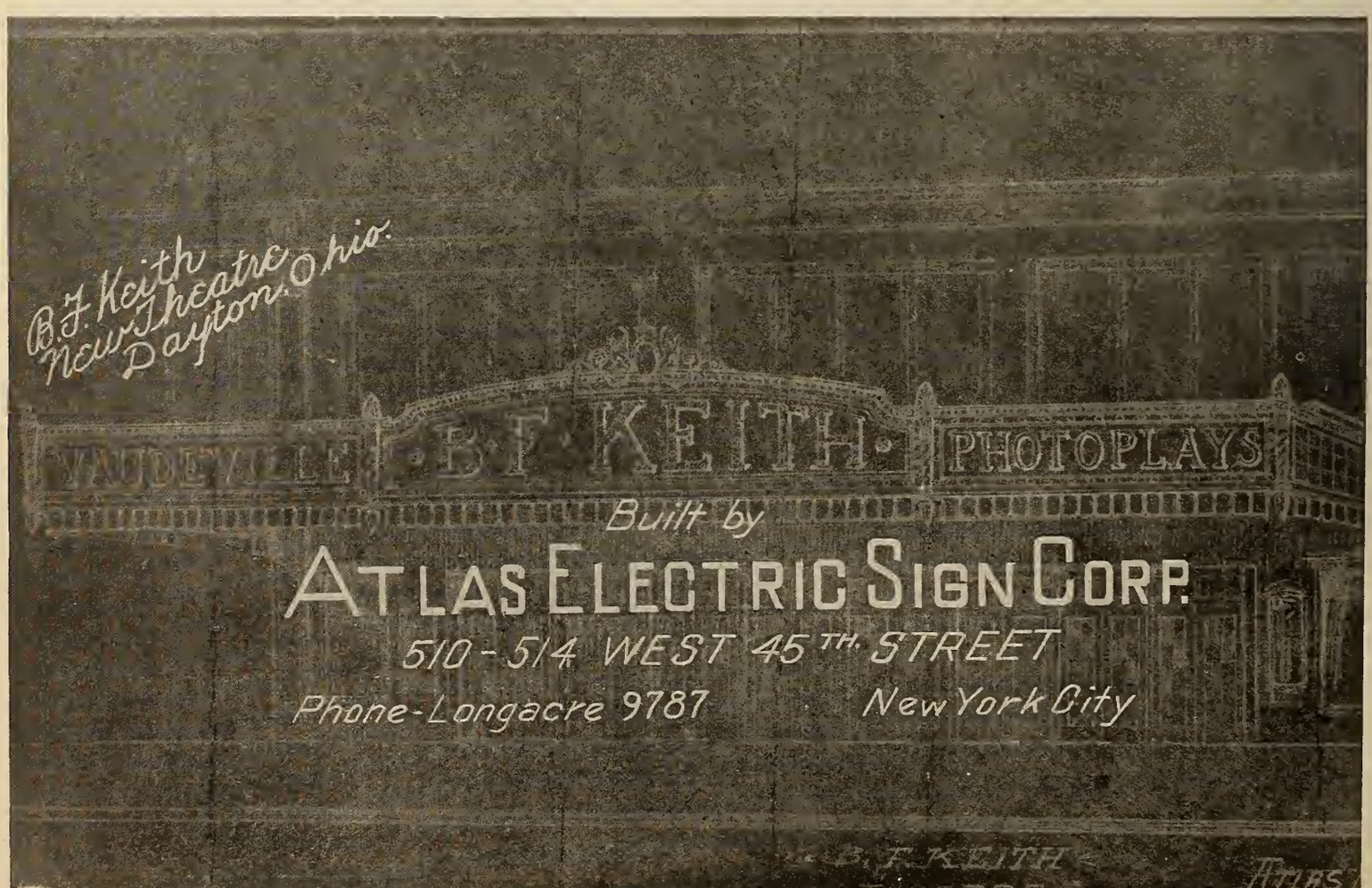

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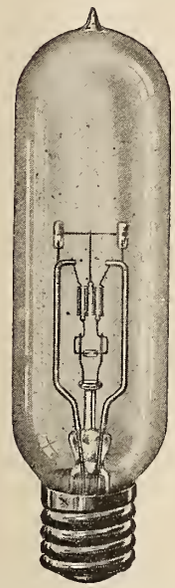
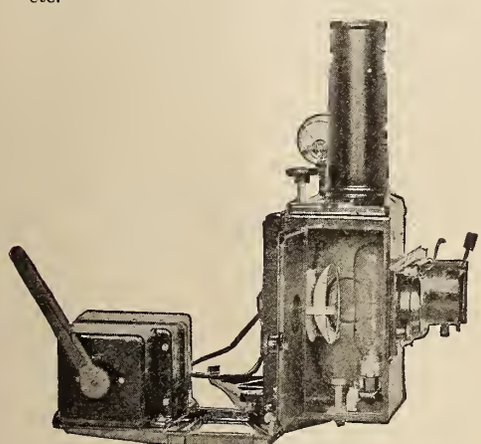


The 900-watt, 30 ampere National MAZDA Motion Picture Lamp. The 600-watt, 20 ampere lamp is similar in construction, and is recommended for very small theatres, churches, lodges, schools, etc.



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4. Gives off no obnoxious fumes or gases.
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You, Mr. Theatre Owner, want to increase your attendance and reduce your operating cost—to increase your net profits. The new National MAZDA Motion Picture lamp will enable you to do just that. Write today for more complete information and for recommendations for installation in *your* theatre.

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Bell Electric Motor Co., Garwood, N. J.
Century Electric Co., 19th & Pine Sts., St. Louis, Mo.
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Crocker-Wheeler Co., Ampere, N. J.
Diehl Mfg. Co., Elizabeth, N. J.
Dilg Mfg. & Trading Co., 401 E. 163d St., N. Y. C. "Acme."
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Menominee Electric Mfg. Co., Menominee, Mich.
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Power Co., Nicholas, 90 Gold St., N. Y. City. (See pages 370-371.)
Reco—See Reynolds Electric Co.
Reynolds Electric Co., 2651 W. Congress St., Chicago, Ill. "Reco."
Robbins & Myers Co., Springfield, Ohio.
Sprague Electric Works, 527 W. 34th St., N. Y. City.
Stecker Electric & Machine Co., Detroit, Mich.
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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 page 429.)
Wisconsin Electric Co., Racine, Wis.

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Wadsworth Mounting Co., 798 Tenth Ave., N. Y. City.
Werstner & Co., C. S., 11th & Race St., Philadelphia, Pa. (See page 452.)

MOUNTS, Condenser

(See also Projectors, Standard Motion Picture)

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Preddey, W. G., 187 Golden Gate Ave., San Francisco, Cal.

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Wurlitzer Co., Rudolph, Cincinnati, Ohio.

MUSICAL INSTRUMENTS, Automatic

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American Photoplayer Co., 109 Golden Gate Ave., San Francisco, Cal.
Bartola Musical Inst. Co., E. Madison St., Chicago, Ill.
Coburn Organ Co., 220 N. Washtenaw St., Chicago, Ill. (See page 437.)
"Fotoplayer"—See American Photoplayer Co.
Jenkins Music Co., 1015 Walnut, Kansas City, Mo.
Lyon & Healy, 57-89 Jackson Blvd., Chicago, Ill. "Empress."
Marr & Colton, Warsaw, N. Y. (See pages 438-448.)
Mills Novelty Co., 221 S. Green St., Chicago, Ill. "Violano Virtuoso."
"Robert Morton"—See American Photoplayer Co.
Smith Unit Organ Co., 413-19 W. Erie St., Chicago, Ill. (See Inside Back Cover.)
"Violano-Virtuoso"—See Mills Novelty Co.
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Wing & Son, 9th Ave. & 13th St., N. Y. City.
Wurlitzer Co., Rudolph, Cincinnati, Ohio. (See page 439.)

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Ditson Company, Oliver, Boston, Mass.
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Fisher, Inc., Fred, 224 W. 46th St., N. Y. City.
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Hutzinger & Dilworth, 505 Fifth Ave, N. Y. City.
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Peiffer Co., Arthur, 127 Maine St., Quincy, Ill.
Piantodosi & Co., Al, Astor Theatre Bldg., N. Y. City.
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Stone & Thompson, 143 N. Dearborn St., Chicago, Ill.
Triangle Music Co., 821 Gravier St., New Orleans, La.
Urbanek Bros., 5026 S. Talman Ave., Chicago, Ill.
Vecchis Bros. Co., M. L., 1273 Columbia Ave., Baltimore, Md.
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Chicago Cinema Equipment Co., 820 S. Tripp St., Chicago, Ill. (See page 422.)
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)
Universal Stage Lighting Co., 321 W. 50th St., N. Y. City.

NAPKINS, Sanitary (for women)

(See also Machine, Sanitary Device Vending)

Cellucotton Products Co., 208 S. La Salle St., Chicago. "Kotex."
Fems Sanitary Co., 2130 Superior, Cleveland, Ohio.
"Kotex"—See Cellucotton Products Co.

NEGATIVE, Film

(See Film, Raw)

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Bayer & Pretzfelder Co., 5 E. 17th St., N. Y. City.
Beers-Keeler-Bowman Co., Inc., Norwalk, Conn.
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Bernhardt, M. E., 157 Chambers St., N. Y. City.
Brazel Novelty Mfg. Co., 1710 Ella St., Cincinnati, Ohio.
Briggs Co., D. F., Attleboro, Mass.
Bruml Co., Henry, 110 Liberty St., N. Y. City.
Cahill-Igoe Co., Inc., 119 W. Harrison St., Chicago, Ill.
Cellotex Co., Inc., 220 W. 19th St., N. Y. City.
Chicago Flag & Decorating Co., 1345 S. Wabash Ave., Chicago, Ill.
Coe-Yonge Mercantile Co., 907 Lucas Ave., St. Louis, Mo.
Cory & Reynolds Co., 92 Niagara St., Providence, R. I.
Dayton Felt Products Co., Dye Bldg., Dayton, Ohio.
Dorfman Bros., 83 49th St., Corona, N. Y.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)
Gerber, M., 727 South St., Philadelphia, Pa.
Grand Lake Co., Inc., 280 Madison Ave., N. Y. City.
Hahn, Ed., 358 W. Madison St., Chicago, Ill.
Hennegan & Co., 311 Genesee St., Cincinnati, Ohio. (See Insert.)
Herald Printing & Pub. Co., East Moline, Ill.
Homer, Geo. E., 45 Winter St., Boston, Mass.
Jung-Kans Mfg. Co., 1390 Green Bay Ave., Milwaukee, Wis.
Kelley Novelty Co., 151 E. 23d St., N. Y. City.
Kraft Attractions, 1476 Broadway, N. Y. City. (See page 418.)
Laurence Radio-Electric Co., 852 Locust St., Cincinnati, Ohio.
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Lott & Schmitt, 68 E. 131st St., N. Y. City.
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Metal Cast Products Co., 1696 Boston Rd., N. Y. City.
Mink Novelty Corp., Ellicott Square Bldg., Buffalo, N. Y.
Morgan Bryan Art Studios, 110 W. 40th St., N. Y. City. (See page 396.)
Novelty Rubber Sales Co., Akron, Ohio. (See page 372.)
Old Glory Mfg. Co., 212 Van Buren St., Chicago, Ill.
Pacific Pennant & Advertising Co., 244 New High St., Los Angeles, Cal.
Patent Novelty Co., Fulton, Ill.
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Terre Haute Advertising Co., Terre Haute, Ind. "Thadco."
Tipp Novelty Co., Tippecanoe City, Ohio.
Victor Sparkler Co., Elkton, Md.
Weshner Davidson Agency, 117 W. 46th St., N. Y. City.
Winkler, M. J., 220 W. 42d St., N. Y. City. (See page 414.)

NUMBERS, Luminous

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(See Orchestrions)

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Empress—See Lyon & Healy.
Fotoplayer — See American Photo Player Co.
Hope-Jones — See Wurlitzer Co.
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Mills Novelty Co., Chicago, Ill.
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"Robert Morton"—See American Photoplayer Co.
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Symphony Player Co., Front & Scott Sts., Covington, Ky.
Welte & Sons, M., 667 Fifth Ave., New York, N. Y.
Wurlitzer Co., Rudolph, 121 E. Fourth St., Cincinnati, Ohio. "Hope-Jones." (See page 439.)

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(Also Conductors and Artists)

Chicago Musical Service Bureau, 20 E. Jackson Blvd., Chicago, Ill.
Kraft Attractions, 1476 Broadway, N. Y. City. (See page 418.)

ORGANS, Theatre

American Photo Player Co., 109 Golden Gate Ave., San Francisco, Cal.
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Marquette Piano Co., 1608 Canal St., Chicago, Ill. "Cremona."
Marr & Colton Co., Warsaw, N. Y. (See page 438.)
Mason & Hamlin, 313 Fifth Ave., N. Y. City.
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Morris Co., L. D. Steinway Hall, Chicago, Ill.
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Pilchers Sons, Henry, 914 Mason Ave., Louisville, Ky.
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(See Buckets, Fire)

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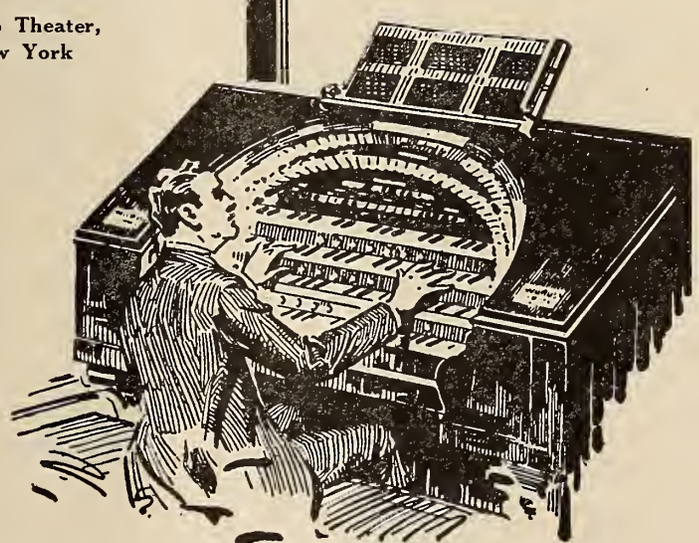

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Mutual Elect. & Mach. Co., Detroit, Mich. (See page 419.)

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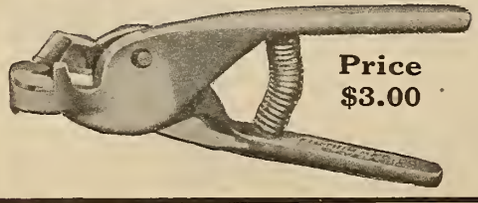

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(See also Disinfectants, Theatre)

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(See Engravers, Theatres)

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Lyon & Healy, 57-89 Jackson Blvd., Chicago, Ill. "Empress."
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Mason & Hamlin, 313 Fifth Ave., N. Y. City.
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(See Flowers, Artificial)

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(See Ornaments, Plaster)

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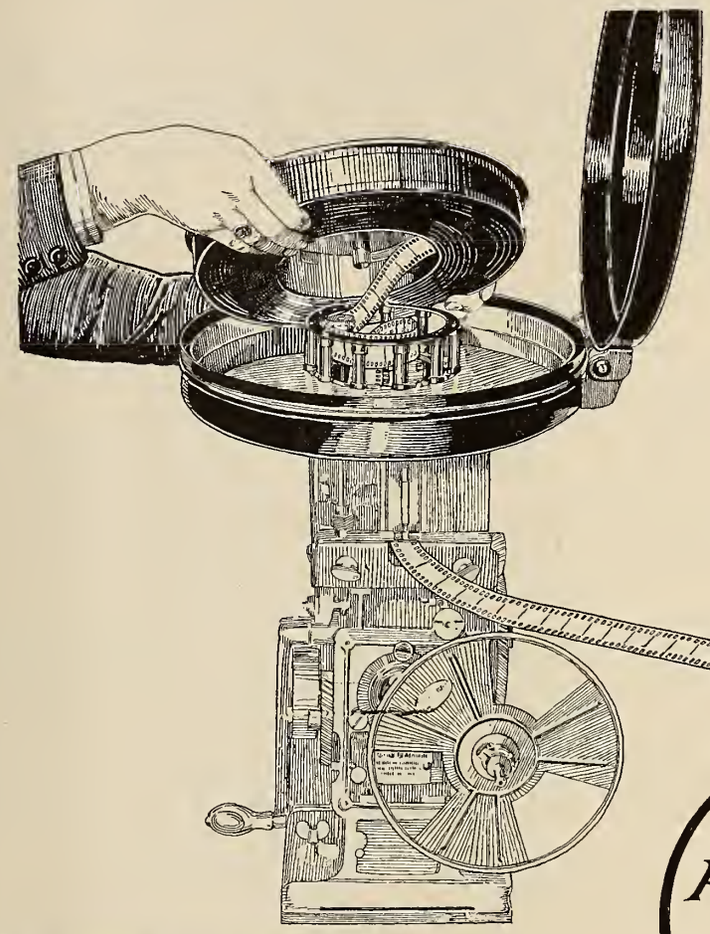
American—See Harvey Chemical Co.
American Metal Polish Co., 89 Winslow Ave., W., West Somerville, Mass. "North Star," "Meyers."
Apex Polishine — See Millers Sons Co.
Arco Co., 6408 Euclid Ave., Cleveland, Ohio.
Arminger Chemical Co., 2155 Austin Ave., Chicago, Ill. "Rex."
Arnstein, Eugene, 4611 Wentworth Ave., Chicago, Ill. "Shin-All."
Ayrolite—See Acme Polish Co.
B-Brite—See Polish Products Co.
Baileys—See Crown Mfg. Co.
Bell—See Reid Mfg. Co.
Bell Mfg. Co., Maine & Gratiot Sts., St. Louis, Mo. "Star."
Ben-Hur Metal Polish Co., 206 E. Market St., Crawfordsville, Ind.
Blue Ribbon — See International Metal Polish Co.
Bobrick Chemical Co., 111 S. Garey St., Los Angeles, Cal. "Radium," "E. Z. Q."
Bowman-Edison Co., M. K., 64 Dey St., N. Y. City. "Edsonia."
Briggs & Co., John, 45 Purchase St., Boston, Mass. "Hub."

FEASTER No-Rewind MACHINE



What the Feaster "No-Rewinder" does for the Exhibitor, Projectionist and Film Exchange:

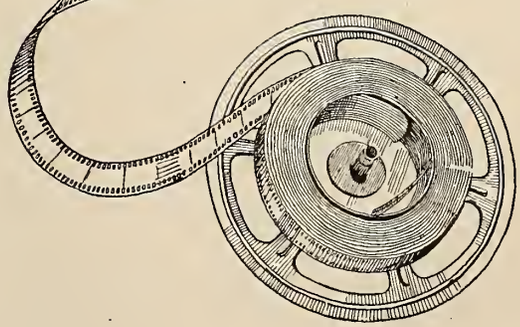
1. Eliminates Rewinding.
2. Reduces Fire Risk.
3. Minimizes Breakage of Film.
4. Eliminates Noise of Rewinding.
5. Increases Efficiency of Projector.
6. Prolongs Life of Film.
7. Positively improves picture on the screen.

Thousands of Satisfied Users.

Efficiency
Economy
Safety

RE-WINDING ABSOLUTELY ELIMINATED

IT REWINDS AS IT RUNS



Feasters enable you to show a better, steadier picture, thus increasing the popularity of your theatre. *Fewer breaks—less trouble—better pictures* for any Theatre *Large or Small.*

Extensive Service and Complete Parts Department Always at the Command of Users.

FEASTER MANUFACTURING COMPANY

16 WEST 46TH STREET **NEW YORK CITY**

Telephone Bryant 2283

FREE INSURANCE

You can relieve yourself of worry and obtain free insurance forever. If you intend selling pictures on the screen it must be done right in this age of wise theatre patrons. This requires our services to properly design your booth — electrically, mechanically — and optically. J. E. Robin designed the operating rooms of the Strand Circuit, Capitol, Rialto, Rivoli, Criterion, Sheridan, James, Panama Pacific Exposition 1915, B. F. Keith's, B. S. Moss and for many architects.

Our Service Engineering Charges Are Reasonable

Robin Speed Indicators, the first in the world, are used to synchronize the music and pictures in all leading studios, D. W. Griffith Production, Capitol, Rialto, Rivoli, Strand Circuit, etc.

Radio Will Make Profits

Use a properly designed receiver to give your patrons both audible and visual entertainment. We are manufacturers and distributors of special outfits for the home or theatre use. Permanent or portable. By giving the public what they want—over a million are interested in radio—you will benefit.

"We Are Equipping the Greatest Theatre in the World—Watch for Future Announcement"

Robin Engineering Company
203 WEST 49TH STREET, NEW YORK CITY

JOHN BRUNTON STUDIOS
226 WEST 41st STREET - Telephone Bryant 5914
Properties and Scenery,
Productions of Every Description
For Professional and Amateur Performances
Interior and Exterior Decorations, Pageants, Exhibitions Designed and Executed
Scenery, Properties, Stage Furnishings, Draperies and Curtains for all Occasions—Sale or Rental

Special Properties for
MOTION PICTURE PRODUCTIONS CREATED

HENRY L. GEBHARDT
433-435 West 42nd St. New York City

Phones: 434 Cliffside; 1360 Longacre.

POLISH—(Continued)

Burnishing—See Paul & Co.
C. P.—See Chicago Polish Co.
Callery & Co., W. W., 188 36th St., Pittsburgh, Pa. "Winterton."
Chamberlin Co., Pittsburgh, Pa. "Desolvo," "Allinwon."
Chicago Polish Co., 3715 Grand Ave., Chicago, Ill. "C. P."
Chicago White Lead & Oil Co., 1454 S. Western Ave., Chicago, Ill.
Cleaner Mfg. Co., 2842 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. "Peerless," "Crescent."
Continental Drug & Chemical Works, 371 Wythe Ave., Brooklyn, N. Y. City.
Cooper Sanitary Mfg. Co., 34th & Chestnut Sts., Philadelphia, Pa.
Crescent—See Colgan Mfg. & Supply Co.
Crown Mfg. Co., Indianapolis, Ind. "Baileys."
Desolvo—See Chamberlin Co.
Diamond Polish Co., Brown Bldg., Washington, Pa.
Dragon—See Paul & Co.
E. Z. Q.—See Bobrick Chemical Co.
Eagle Oil & Supply Co., 104 Broad St., Boston, Mass. "Eagleine."
Eagleine—See Eagle Oil & Supply Co.
Edsonia — See Bowman-Edson Co.
Fiebing Chemical Co., 238 Reed St., Milwaukee, Wis. "Lusterine."
Ford & Denneen — See Richmond & Co.
Garratt-Callahan Co., 27 S. Clinton St., Chicago, Ill.
Globe—See Raimes & Co.
Gold Medal—See Hoffman Co.
Golden Star—See Morris Mfg. Co.
Grady Mfg. Co., 250 Ely Ave., Long Island City, N. Y. "Scouree," "Summershine."
Hall-Thompson Co., Hartford, Conn. "Wonder Worker."
Harvey Chemical Co., 216 N. Fifth St., Lafayette, Ind. "American."
Hinds & Coon, 124 Pearl St., Boston, Mass. "Ruby-Rub."
Hoffman Co., Geo. Wm., 557 E. Washington St., Indianapolis, Ind. "U. S," "Gold Medal."
Hollingshead Co., R. M., Camden, N. J. "Whiz."
Ideal—See Polish Products Co.
Imperial—See Rath Mfg. Co.
Indianapolis Paint & Color Co., 118 W. Chesapeake St., Indianapolis, Ind. "Metal-Brite."
Infuso—See Lord Polish Co.
International Metal Polish Co., Quill St. & Belt R. R., Indianapolis, Ind. "Blue Ribbon." (See page 442.)
Kleanall Mfg. Co., 2410 First Ave., N. Y. City.
Lord Polish Co., F. T., 37 Hovey Ave., Cambridge, Mass. "Lumino," "Infuso."
Lumino—See Lord Polish Co.
Lusterine—See Fiebing Chemical Co.
McLean-Jones Oil & Supply Co., 40 Indian Wharf, Boston Mass. "Nox-All."
Matchless Metal Polish Co., 151 Varick St., N. Y. City. "Mexoline."
Maxine—See Rexine Co.
Metal-Brite — See Indianapolis Paint & Color Co.
Met-al-ine—See Victor Mfg. Co.
Mexoline—See Matchless Metal Polish Co.
Meyers—See American Metal Polish Co.
Millers Sons Co., A. D., Columbus & Preble Ave., Pittsburgh, Pa. "Apex Polishine."
Monarch—See Suydam Co.
Moore Oil Co., York St. & McLean Ave., Cincinnati, Ohio. "Mooreshine."
Morris Mfg. Co., R. W. Gumbel Bldg., Kansas City, Mo. "Golden Star."
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)
North Star—See American Metal Polish Co.
Noxall Polish Mfg. Co., 1238 Belmont Ave., Philadelphia, Pa.
Oil Products Co., 17 Battery Pl., N. Y. City. "Usoline."
Oxyozon Disinfecting Co., 408 W. 13th St., N. Y. City.
Paul & Co., J. C., 930 Roscoe St., Chicago, Ill. "Burnishing," "Dragon."
Penn Petroleum Co., 115 N. 2d St., Philadelphia, Pa. "Primus."
Polish Products Co., 606 Broadway, Kansas City, Mo. "B-Brite," "Ideal."
Polishine—See Cleaner Mfg. Co.
Prestoshine—See Sheppard, W. S.
Radium—See Bobrick Chemical Co.
Raimes & Co., 50 Ferry St., N. Y. City. "Globe."
Rath Mfg. Co., Hedley & Richmond Sts., Philadelphia, Pa. "Imperial."
Reid Mfg. Co., W. W., 205 Milk St., Boston, Mass. "Bell," "Zip."
Rexine Co., Sheboygan, Wis. "Maxine."
Richmond & Co., C. C., 40 Batterymarch St., Boston, Mass. "Ford & Denneen."
Robertson & Co., 1141 W. Madison St., Chicago, Ill. "Red Cross."
Ruby-Rub—See Hinds & Coon.
Schlegel Mfg. Co., Oscar, 111 E. 12th St., N. Y. City. "Osmaco."
Sheppard, W. S., 21 Lawrence St., Newark, N. J. "Prestoshine."
Solarine Co., 153 N. Carpenter St., Chicago, Ill.
Solshine Mfg. Co., 204 Milk St., Boston, Mass.
Speare's Sons Co., Alden, 156 Sixth St., Boston, Mass.
Stanley, John T., 628 W. 30th St., N. Y. City. "Hyglo."
Suydam Co., M. B., 61st & Butler Sts., Pittsburgh, Pa. "Monarch."
Trafton Co., F. M., 176 Federal St., Boston, Mass.
Twentieth Century—See International Metal Polish Co.
Ulrich & Co., E. North & Rose Sts., Buffalo, N. Y. "A-O-K," "Raydo."
Usoline—See Oil Products Co.
Utility Co., 636 W. 44th St., N. Y. City. "Uko."
Victor Mfg. Co., 72 Chestnut St., Newark, N. J. "Met-al-ine."
Wolff Laboratories, 230 Greenwich St., N. Y. City.

POPPERS, Pop Corn

Bartholomew Co., 1300 Helghts St., Peoria, Ill.
Butterkist—See Holcomb & Hoke Mfg. Co.
Cretors & Co., C., 22d & Jefferson Sts., Chicago, Ill.
Dunbar Co., 2652 West Lake St., Chicago, Ill.
Holcomb & Hoke Mfg. Co., 2046 Van Buren St., Indianapolis, Ind. "Butterkist." (See page 445.)
Kingery Mfg. Co., 555 Pearl Ave., Cincinnati, Ohio.

PORTRAITS, Stars'

(See Photos and Portraits)

POSITIVE, Film

(See Film, Raw)

POSTCARDS, Advertising Novelty

Bishop Publishing Co., 744 Wisconsin St., Racine, Wis.
Fantus Bros., 1313 S. Oakley Ave., Chicago, Ill.

POSTCARDS, Photoplayers

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.)

$600 to $5000 a year added to your profits

Every theatre owner should send for these MONEY-MAKING Butter-Kist facts!

SEND the coupon now—learn how you can make more money from your present patrons. Get statements from other movie owners, telling how the Butter-Kist machine makes *extra profits* for them.

Not only sells popcorn and peanuts, but actually *attracts* patrons to your shows. Hundreds of owners have proved this to their own satisfaction.

BUTTER-KIST
POPCORN AND PEANUT MACHINE

POPS, advertises and sells popcorn. Also sells toasted and salted peanuts. You make 60 cents profit from each $1 in sales. Capacity $1 to $9 an hour—$10 to $90 in 10-hour day. Wonderful success.

SEND COUPON FOR BOOK **FREE**

IT explains how the Butter-Kist machine occupies only a few feet of waste floor space. How its motion stops people; coaxing fragrance makes them buy; toasty flavor brings trade for blocks; stimulates other sales; pays like a little gold mine. It gives new low prices, easy terms and letters from the Butter-Kist owners. Mail coupon now!

HOLCOMB & HOKE MFG. CO.
2046 Van Buren St., Indianapolis, Indiana

World's largest manufacturers of popcorn machines and peanut toasters

READ THESE LETTERS

"IT is a pleasure for me to say that the business done with my Butter-Kist machine exceeded my expectations about 300%. I have been terribly disgusted with myself to think I have been here four years without a machine." Strand Theatre.

• • •

"I WANT to tell prospective buyers about the Butter-Kist popcorn and peanut machine. Now I have already bought 5,000 cartons with the 2,500 you sent with the machine, making a total of 7,500 in less than three months, to say nothing of the 5c popcorn sales and peanut sales. Now I am ordering 15,000 more cartons. I broke my record in sales last Friday and Saturday, August 19-20. I took in $48 in two days. That is not bad for a town of 2,000 population." Border Theatre.

• • •

"I HAVE had one of these machines for the past three years and would not be without one. I find that even in the dullest times, my net profits on popcorn will be at least $100.00 per month. I consider any moving picture theatre is losing a lot of easy money when not equipped with a Butter-Kist Machine." Brown's Stocking Avenue Theatre.

Read This Letter

"We have been operating a Butter-Kist popcorn machine for some months past, and have no hesitancy in saying that it is a splendid profit producer. Our sales have run as high as $70, and will always average around $30. On August 21st we sold $75.90, on November 11th $73.25 and on February 8th $40.00. We consider the Butter-Kist proposition a very good one, and feel sure that when given a fair chance and proper attention it will prove a profitable investment to most any one, and will fit in with most any line of business."—The New Virginia Theatre.

HOLCOMB & HOKE MFG. COMPANY
2046 Van Buren Street
Indianapolis, Indiana

Gentlemen: Please send me, without obligation, full particulars in regard to the machine checked.

- ☐ Triumph Model Butter-Kist Popcorn Machine. The latest machine—smaller, lower in price.
- ☐ Grand Model Butter-Kist Popcorn Machine. The large type, recently improved and changed.
- ☐ Universal Model Butter-Kist Peanut Toaster. Sits on counter—operates by electricity.

Name .....

Business.....How long in business.....

Address .....

City .....

Have you copy of our book, "America's New Industry?..

Have you electricity in your town?.....

Read What Other Movie Owners Think of Their Butter-Kist Machines

"WE bought one of your Butter-Kist machines in May, 1920, placing same in the lobby of our Central Theatre. This machine did so well we bought another machine the following August, for the lobby of our Fairview Theatre. Due to the locations of our Butter-Kist machines, the splendid financial condition in 1920 and the proper attention we gave to the selling of the popcorn and peanuts, the net profit exceeded our expectations and the machines more than paid for themselves by the first of January, 1921. We consider the location of our machine ideal." Central Theatre.

• • •

"IT has surely been a surprise to me, as I did not expect to do anything during the hot weather, but contrary to my expectations the machine has simply cleaned up all summer. I rather pushed it to the front, placing a pleasing attendant in charge and placing it in an attractive booth, fronting the street, and used a great many of your suggestions on advertising, with the result that you can pick up "Butter-Kist" popcorn bags any place along one mile on main street. Our receipts on the fourth and fifth of July were $275.00 with a carnival in opposition having two other kinds of popcorn machines." The Lyric Theatre.

• • •

"I AM sure proud of my Butter-KIST machine. I don't see how any picture show does without them. Up to date I have sold upwards of $50 worth of popcorn and peanuts, and these nice sunshiny days bring more people wanting to buy. I am very thankful that your salesman came by, for I am gradually increasing my sales—in fact, they just can't resist that good Butter-Kist aroma." Electric Theatre.

• • •

"IT is needless for me to say what I think of a Butter-Kist Popcorn Machine, as I made my purchase even before I built my theatre. I consider a popcorn machine a great money maker, greatest for the amount invested and the space it takes up. I don't see how any one can make a failure of one, for everybody loves Butter-Kist popcorn and they always have all the money it takes to satisfy their desire. My profits average—week days, $12.00; Saturdays, $25.00. During the one and one-half years that we operated our machine the expense for repairs has been so small it is hardly worth mentioning." Belmont Theatre.

Postpaid $3.00

"The Bible of Motion Picture Taking and Making." Up to the minute information on Cameras, Tricks, Projection. Pocket size. Your name in gold, 35c extra.

MOTION PICTURE CAMERAS

The Ertel-De Franne, a 200 ft. Cap. standard MP Camera, magnifying form tube, professional features. Price, with panoram tripod, $150.00.

The Wilart News Camera. "A peach." All aluminum. Outside magazine. Price $250.00.

BIG CATALOG FREE!!

BASS CAMERA COMPANY

Dept. 7, 109 No. Dearborn Chicago

Every Film Exchange—Every Theatre Should Know

The BERKSHIRE POSTER CO.

136 West 52nd Street
New York City
'PHONE—Circle 0576-0577

Carries in stock 1 and 3 sheet posters and window cards of the Movie Stars that can be used for any picture.

Also special posters on Feature Films, and posters that can be stripped for any picture.

Edward B. Block, Sales Manager

THEATER PROGRAMS

A Beautiful, three-color Program delivered to your Theater, at following prices:

1000 copies, delivered to theater.....$5.00
2000 copies, delivered to theater..... 8.00

Or $3.00 per thousand for extra 1000 copies each week.
Special Prices on larger lots

We prepare your copy for the Printer
We show you how to secure program Free

Write at once for full information and samples to

THE STAR PROGRAM CO.
201 West 49th St., Room 308, New York City

POSTER LIGHTS

Voigt Co., 1743 N. 12th St., Philadelphia, Pa. (See pages 392-398.)

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. (See page 386.)
Atlanta Poster Mounting Co., 36½ James St., Atlanta, Ga.
Berkshire Poster Co., 136 W. 52d St., N. Y. City. (See page 446.)
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 Insert.)
Herald Poster Co., Collinsville, Ind.
Kleine Poster Co., 1423 Vine St., Philadelphia, Pa.
National Poster Co., 518 Mallers Bldg., Chicago, Ill.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)
Otis Lithograph Co., Cleveland, Ohio.
Penn Show Print Co., 605 Sansom St., Philadelphia, Pa.
Philadelphia Show Print Co., 31 N. Second St., Philadelphia, Pa.
Postergraph Co., 1270 Ontario St., Cleveland, Ohio.
Richey Litho. Co., N. Y. City.
Sampliner Advertising Co., 727 Seventh Ave., N. Y. City.
Savoy Printing & Pub. Co., 729 7th Ave., N. Y. City. (See page 404.)
Schmidt Lithograph Co., San Francisco, Cal.
Strobridge Lithographing Co., 108 W. Canal St., Cincinnati, Ohio.
United States Printing & Lithographing Co., 701 7th Ave., N. Y. City.
Water Color Co., 450 Fourth Ave., N. Y. City.

POSTERS, Panel

Hennegan Co., The, 311-321 Genesee, Cincinnati, Ohio.

POSTS, Ornamental Lamp

Mesker & Co., Geo. L., Evansville, Ind.
Mott Iron Works, J. L., 118 5th Ave., N. Y. City.
Newman Mfg. Co., 416-418 Elm, Cincinnati, Ohio.
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 Washington, Appleton, Wis.
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).

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. (See page 446.)
Chronicle Printing Co., Logansport, Ind.
Cole Pub. Co., Cleveland, Ohio.
Curtiss, Continential, Onio.
Donaldson Lithograph Co., Newport, Ky.
Green, P. A., 52 Rumford Ave., Waltham, Mass. (See page 374.)
Hennegan Co., The, Cincinnati, Ohio.
Jordan Show Print, 229 Institute Place, Chicago, Ill.
Keystone Press, 19th & Wyandotte 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., Philadelphia, Pa.
Savoy Printing & Pub. Co., 729 7th Ave., N. Y. City. (See page 404.)
Syndicate Printing Co., 417 Hennepin Ave., Minneapolis, Minn.
Waters-Barnhart Printing Co., 414 So. 13th St., Omaha, Neb.

PRIZES

(See Novelties, Exploitation & Advertising).

PROGRAM COVERS

Hennegan Co., The, 311-321 Genesee, Cincinnati, Ohio.
Star Program Co., 201 W. 49th St., N. Y. City. (See page 446.)

PROGRAM PRINTERS

Cahill-Igoe, 119 W. Harrison St., Chicago, Ill.
Erie Lithographing Co., 8th & Perry Sts., Erie, Pa.
Exhibitors' Program Co., 1006 Forbes St., Pittsburgh, Pa.
Hennegan & Co., 1311 Genesee St., Cincinnati, Ohio.
Kleine Poster Co., 1423 Vine St., Philadelphia, Pa.
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. (See page 446.)
Theatre Program Co., Journal Bldg., Detroit, Mich.
Water Color Co., 450 Fourth Ave., N. Y. City.

PROJECTION ROOMS, Public

(See Storage, Film)

PROJECTOR OIL

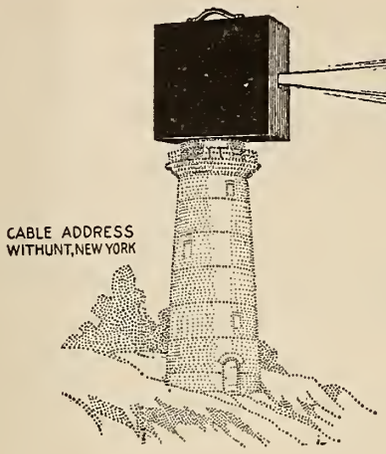
(See Machine Oil)

PROJECTORS, Advertising

Adsign Corporation, 247 W. 47th St., N. Y. City. (See page 455.)
American Moto-Sign Co., 218 Post Sq., Cincinnati, Ohio.

PROJECTORS, Portable

Acme M. P. Projecting Co., 1134 W. Austin Ave., Chicago, Ill.
American Projecting Co., 6225 Broadway, Chicago, Ill.
Atlas Educational Film Co., 63 East Adams St., Chicago, Ill.
"Beacon"—See Withington-Hunting, Inc.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Buffalo Projector & Film Corp., Niagara Life Bldg., Buffalo, N. Y.
Cosmograph Co., Morehead, Ky.
De Vry Corp., 1250 Marianna St., Chicago, Ill. (See page 378-382.)
Enterprise Optical Co., 560 W. Randolph St., Chicago, Ill.
Gennert, G., 24 E. 13th St., N. Y. City.
Herbert & Huesgen, 18 E. 42d St., N. Y. City. "Kinopticon."
Kinopticon — See Herbert & Huesgen.
National Projector Co., Niles, Mich.
Pathescope Co., Aeolian Bldg., N. Y. City.
Safety Projector & Film Co., Duluth, Minn. "Zenith."
Victor Animatograph Co., Davenport, Ia.
Withington-Hunting, Inc., 501 5th Ave., N. Y. City. (See page 447.)



BEACON

Portable Projector

Designed for the Amateur

For All Non-Theatrical Purposes

Simple to thread.
Easy to operate.
Does not tear film.
Range 2 feet to 90 feet.
Flexible shaft drive.
Frames while running.
Shows pictures equal in illumination, steadiness and definition to standard theatrical projectors.
Stops and shows still picture for indefinite period with no loss in illumination, thus makes a slide of every picture.
Light in weight and rugged in construction.
One model for safety standard film.
One model for standard film.
Takes 1000 foot reel.
Fully guaranteed.

In transit upper Magazine is carried in the case.

The Beacon Projector was designed by and is being manufactured under the supervision of men of more than fifteen years experience in the construction of motion picture projectors.

No expense in material and workmanship is spared to make the Beacon wholly adequate to any demand made upon it by the operator.

Send for full particulars.

WITHINGTON-HUNTING, INC.

Beacon Standard Projector
Beacon Safety Projector

Executive and Sales Offices 501 Fifth Ave. at 42ND Street
Factory 521 West 57TH Street
New York City

National Board of Fire Underwriters approve both models for use with non-inflammable film without a booth.

PROJECTORS, Sidewalk

(See Projectors, Advertising)

PROJECTORS, Standard, Motion Picture

Baird Co., C. R., 24 E. 23d St., New York City.
Bardy Projector Co., 729 7th Ave., N. Y. City.
Cameragraph—See Power Co.
Capital Merchandise Co., 525 S. Dearborn St., Chicago, Ill. "Royal."
Continental Sales Co., Wilkes-Barre, Pa. "Burwood."
Enterprise Optical Mfg. Co., 564 W. Randolph St, Chicago, Ill. "Motiograph." (See page 401.)
Helios Machine Co., Auditorium Tower, Chicago, Ill. "Helios."
Master Machine Tool Co., 2623 Park Ave., N. Y. City. "Master."
Motiograph—See Enterprise Optical Mfg. Co.
Motion Picture Apparatus Co., 110 W. 44th St., N. Y. City.
Porter, B. F., 729 7th Ave., N. Y. City. (See page 436.)
Power Co., Nicholas, 90 Gold St., N. Y. City. "Powers Cameragraph." (See pages 370-371.)
Powers—See Power Co., Nicholas.
Precision Machine Co., Inc., 319 E. 34th St., N. Y. City. "Simplex." (See page 395.)
Royal—See Capital Mdse. Co.
Simplex—See Precision Machine Co.
Superior Projector, Inc., 17 W. 60th St., N. Y. City.

PROJECTORS, Semi-Professional

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Enterprise Optical Co., 560 W. Randolph St., Chicago, Ill.
Safety Projector & Film Corp., Duluth, Minn.

PROMOTERS, Theatre

(See Brokers, Theatre)

PROTECTORS, Operators' Eye

Bankston Co., Hartford, Conn.
Eastern Theatre Equipment Corp., Boston, Mass.
Marks Bros., 3005 N. Washtenaw Ave., Chicago, Ill.
Paramount Lens Corp., 2059 Fulton St., Brooklyn, N. Y. (See page 428.)
Stafford Co., N., 67 Fulton St., N. Y. City.

PUBLICATIONS, Motion Picture Trade

Exhibitors' Trade Review, 42d St. & Broadway, N. Y. City.
Exhibitors' Herald, 203 S. Dearborn St., Chicago, Ill.
Film Daily, 17 West 44th St., N. Y. City.
Motion Picture News, 729 Seventh Ave., N. Y. City.
Motion Picture World, 516 5th Ave., N. Y. City.

PUBLICATIONS, Projection

Cinema Handbook, Scientific American, Woolworth Bldg., N. Y. City.
Hallberg, J. H., 25 W. 45th St., N. Y. City.
"Motion Picture Projection"—See Technical Book Co.
"Pocket Reference Projection"—See Technical Book Co.
Richardson's Handbook, F. H., 516 Fifth Ave., N. Y. City.
Technical Book Co., 130 W. 42d St., N. Y. City. "Motion Picture Projection Books."
Trout, Wesley, 25 Opera Pl., Cincinnati, Ohio.

PUNCHES, Ticket

McGill Metal Products Co., 1640 Walnut St., Chicago, Ill. (See page 431.)

PURIFIERS, Mechanical Air

American Blower Co., Detroit, Mich. (See page 375.)
American Chemical Co., 113 North 9th St., Lebanon, Pa. "Deo-Gem."
General Electric Co., Schenectady, N. Y.
Goldberg Ozone Machine Co., 800 Fort Wayne Ave., Indianapolis, Ind.
Mathes Sales & Mfg. Co., 97 St. Paul St., Rochester, N. Y.
Sprague Electric Works, 527 W. 34th St., N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See page 429.)
Wolff Laboratories, 230 Greenwich St., N. Y. City.

RACKS, Film

Corcoran, A. J., 758 Jersey Ave., Jersey City, N. J.
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.
Areus Ticket Co., 352 N. Ashland Ave., Chicago, Ill. (See page 374.)

RAILS, Brass

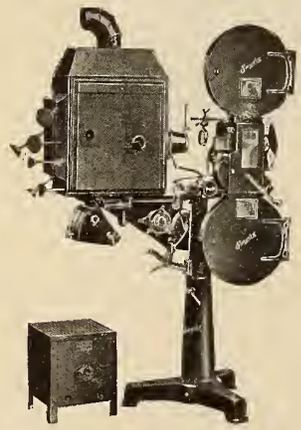
Baldwin Brass Works, 411 S. Clinton St., Chicago, Ill.
Buffalo Wire Works Co., 320 Terrace, Buffalo, N. Y.
Dearborn Brass Co., Cedar Rapids, Iowa.
Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
Fiske Iron Works, J. W., 56 Park Pl., N. Y. City.
Flour City Ornamental Iron Co., 27th Ave. & 27th St., Minneapolis, Minn.
Gilbert & Sons Brass Foundry Co., A., 4015 Forest Park Blvd., St. Louis, Mo.
Howell-Melville Co., 1223 Spring St., Philadelphia, Pa.
Hungerford Brass & Copper Co., 80 Lafayette St., N. Y. City.
Ketler Brass Mfg. Co., Houston, Tex.
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 page 413.)
Pittsburgh Brass Mfg. Co., 32d St. & Penn Ave., Pittsburgh, Pa.
Rochester Brass & Wire Works, Rochester, N. Y.
Smith Wire & Iron Works, F. P., 56 W. Lake St., Chicago, Ill.
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.

RAW STOCK, Film

(See Film, Raw)

RECTIFIERS, Alternating Current

American Battery Co., 1132 Fulton St., Chicago, Ill.
Chicago Rectifier Sales Co., 343 S. Dearborn St. Chicago Ill.
Cooper Hewitt—See Westinghouse Electric & Mfg. Co.
Edison Storage Battery Co. 131 Lakeside Ave. Orange N. J.
Electric Economy Co., 1529 Col. Ave., Boston, Mass.
Electric Products Co., 1067 E. 152d St., Cleveland, Ohio. "Wotton."
General Electric Co., Schnectady, N. Y.
Hertner Electric Co., W. 114th St., Cleveland, Ohio. (See page 397.)
Hirch 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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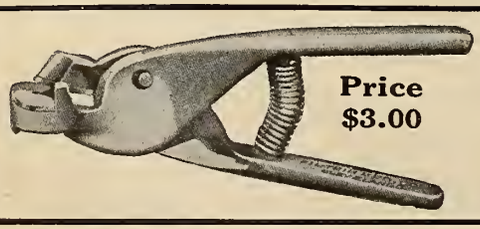

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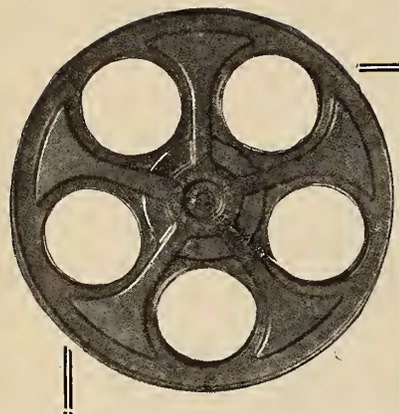

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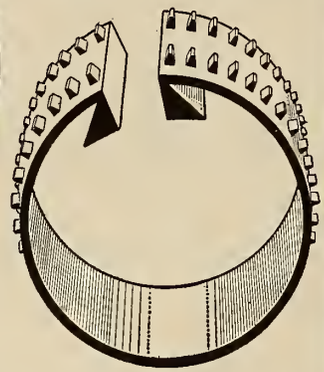

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RECORD BOOKS, Theatre

Exhibitors Trade Review, 152 W. 42d St., N. Y. City.
Green, P. A., 52 Rumford Av., Waltham, Mass. (See page 374.)
Rialto Theatre Supply Co., Minneapolis, 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.
American Pulley Co., 4200 Wissahickon St., Philadelphia, Pa.
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Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill. "B. & H."
Fulco—See Fulton, E. E.
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." (See page 451.)
Goldberg Bros., 1431 Lawrence St., Denver, Col.
Impco—See Indestructible Metal Products Co.
Indestructible Metal Products Co., 521-25 W. 45th St., N. Y. City.
Lang Mfg. Works, Olean, N. Y.
Neu O. F., 249 W. 47th St., N. Y. City. (See page 450.)
Niess-Waner Co., Blackstone Bldg., Pittsburgh, Pa. (See page 450.)
Perfection Reel & Can Co., 807 W. Lake St., Chicago, Ill.
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City.
Taylor-Shantz Co., N. St. Paul St., Rochester, N. Y.
Universal Electric Welding Co., 132 W. 42d St., N. Y. City. "Lachmann Wire Reels."

REELS, Hose

Allen Mfg. Co., W. D., 133 W. Lake St., Chicago, Ill.
American Fire Apparatus Co., 30 E. 42d St., N. Y. City.
Clay, John H., 1320 Ridge Ave., Philadelphia, Pa.
Elkhart Brass Mfg. Co., Elkhart, Ind.
Hayward & Co., S. E., 250 W. 54th St., N. Y. City.
Howe Engine Co., Indianapolis, Ind.
Jiffy Fire Hose Rack Co., 727 Seventh Ave., N. Y. City.
Salisbury & Co., W. H., 308 W. Madison St., Chicago, Ill.
Simmons Co., John, 106 Centre St., N. Y. City.
Snyder & Son, M. L., 311 Market St., Philadelphia, Pa.
Whitehurst Co., R. W., Norfolk, Va.
Wirt & Knox Mfg. Co., 23d & York Sts., Philadelphia, Pa.

REFLECTORS, Foot and Strip Light

Frink, I. P., 24th St. & Tenth Ave., N. Y. City.
National x-Ray Reflector Co., 235 W. Jackson Blvd., Chicago, Ill.
Overbaugh & Ayres Mfg. Co., 411 S. Clinton St., Chicago, Ill.
Western Reflector Co., 1053 Lake St., Chicago, Ill.

REFLECTORS, Light

Pittsburgh Reflector & Ill. Co., 3d Ave. & Ross St., Pittsburgh, Pa.
Sunlight Reflector Co., 226 Pacific St., Brooklyn, N. Y.

REFLECTORS, Sign and Bulletin

Cusack Co., Thos., Chicago, Ill.
National x-Ray Reflector Co., Chicago, Ill.

REGISTERS, Cash

American Coin Register Co., 4065 Hollis St., Emeryville, Cal.
National Cash Register Co., Dayton, Ohio.

RADIATORS, Heating

H. B. Smith Co., The, 640 Main St., Cambridge, Mass. "Princess."

REGULATORS, Arc

(See Transformers, Alternating Current and Arc Controls)

REGULATORS, Film Speed

Baird Co., C. R., 24 E. 23d St., N. Y. City.
Preddey, W. G., 187 Golden Gate Ave., San Francisco, Cal.

REGULATORS, Temperature

American Radiator Co., 816 S. Michigan Ave., Chicago, Ill.
Andrews Heating Co., Minneapolis, Minn.
Beers Bros., Thermostat Co., 20 Elm St., Rochester, N. Y.
Chaplin-Fulton Mfg. Co., 28 Penn St., Pittsburgh, Pa.
Chicago Heat Regulator Co., 1801 Diversey Parkway, Chicago, Ill.
Crandon Mfg. Co., Bellows Falls, Vt.
Demara & Closson, Addison, N. Y.
d'Este Co., Julian, 24 Canal St., Boston, Mass.
Electric Heat Regulator Co., Phoenix Bldg., Minneapolis, Minn.
Halsey Mfg. Co., 1211 Filbert St., Philadelphia, Pa.
Howard Thermostat Co., Oswego, N. Y.
Ideal Heating Co., 913 Gates Ave., Brooklyn, N. Y.
Jewell Mfg. Co., Auburn, N. Y.
Johnson Service Co., Milwaukee, Wis.
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Klipfel Mfg. Co., 2651 W. Harrison St., Chicago, Ill.
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Simplex Heating Specialty Co., Inc., Lynchburg, Va.
Standard Regulator Co., 90 West St., N. Y. City.
Tagliabue Mfg. Co., C. J., 32 33d St., Brooklyn, N. Y.
Weld Co., Geo. A., 41 Lincoln St., Boston, Mass.

REMOTE CONTROLS

(See Switchboards, Theatre)

RENOVATORS, Film

(See also Machines, Film Renovating)

Film Renovating Co., 729 7th Ave., N. Y. City. (See page 450.)
Teitel, A., 112 W. La Salle St., Chicago, Ill.

ROTO ARCS, Electric

(See Generator Sets, Motor)

RESEATING SERVICE

American Seating Co., Jackson Blvd., Chicago, Ill. (See page 387.)
Partridge & Sons Co., Josiah, 47 W. 34th St., N. Y. City. (See page 427.)
Stafford Mfg. Co., 218 S. Wabash Ave., Chicago, Ill. (See page 389.)

REST ROOMS, Ladies'

(See Toilet Accessories)

REPLACERS, Incandescent Lamp

Easy—See Matthews & Bro.
Gaynor Electric Bulb Manipulator Co., 24 Wooster St., N. Y. City.
Handy—See Morse, Frank W.
Imperial—See Latham & Co.
Latham & Co., E. B., 4 Murray St., N. Y. City. "Imperial."
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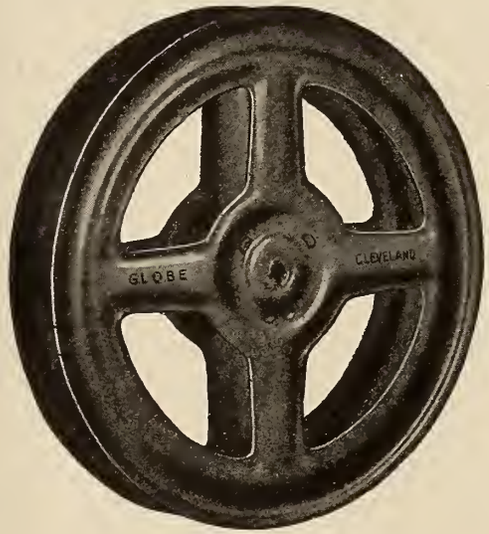

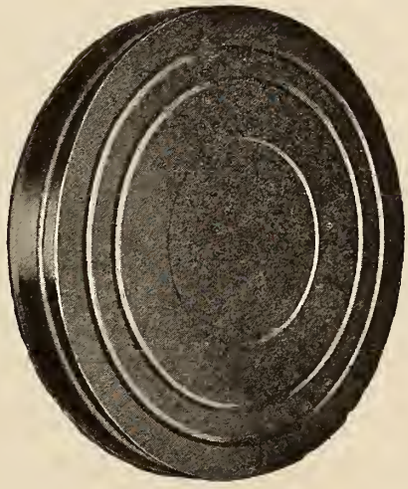

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Duhem Motion Picture Mfg. Co., 985 Market St., San Francisco, Cal.
Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
Emory Co., R. J., Sherman Ave. & Runyon St., Newark, N. J.
Enterprise Optical Co., 564 W. Randolph St., Chicago, Ill. (See page 401.)
Feaster Mfg. Co., 16 W. 46th St., N. Y. City. (See page 443.)
Howells Cine Equipment Co., Inc., 740 7th Ave., N. Y. City. (See page 379.)
Imsco—See Independent Movie Supply Co.
Independent Movie Supply Co., 729 7th Ave., N. Y. City. "Imsco." (See page 470.)
Lang Mfg. Works, Olean, N. Y.
Los Angeles Motion Picture Co., 215 E. Washington St., Los Angeles, Cal.
Power Co., Nicholas, 90 Gold St., N. Y. City. "Power." (See pages 370-371.)
Precision Machine Co., Inc., 319 E. 14th St., N. Y. City. "Simplex." (See page 395.)
Rialto Theatre Supply Co., Minneapolis, Minn.
Royal — See Capital Merchandise Co.
Simplex — See Precision Machine Co.
Smith Co., L. C., 440 State St., Schenectady, N. Y.
Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

RHEOSTATS

Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.
Brenkert Light Projection Co., Detroit, Mich. (See page 415.)
Capital Mdse. Co., 525 S. Dearborn St., Chicago, Ill.
Chicago Cinema Equipment Co., 820 S. Tripp Ave., Chicago, Ill. (See page 422.)
Cutler-Hammer Mfg. Co., Milwaukee, Wis. "Simplicity." (See page 461.)
Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
Enterprise Optical Mfg. Co., 564 W. Randolph St., Chicago, Ill.
General Electric Co., Schenectady, N. Y.
Industrial Controller Co., Milwaukee, Wis.
Kliegl—See Universal Electric Stage Lighting Co.
Leonard Electric Mfg. Co., 3907 Perkins Ave., Cleveland, Ohio. (See page 398.)
Mestrum, Henry, 166 W. 48th St., N. Y. City.
Newton, Chas. I., 305 W. 15th St., N. Y. City.
Power Co., Nicholas, 90 Gold St., N. Y. City.
Simplicity—See Cutler-Hammer Mfg. Co.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City. "Kliegl."
Ward Leonard Electric Co., Mt. Vernon, N. Y.

REWINDERS, Music Rolls

Film Music Co., 1729 Highland Ave., Los Angeles, Cal.
Universal Music Co., W. 42d St., N. Y. City.
Wheelan Pipe Organ Co., J. D., 1819 Main St., Dallas, Tex. "Rand."

REPRODUCTIONS, Photo

Blancke-Harris Studio, 602 W. Lake, Chicago, Ill.

RADIO OUTFITS, Theatre

Howells Cine Equipment Co., Inc., 740 7th Ave., N. Y. City.
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. (See page 444.)

RIGGING STAGE

Sheck & Co., O., Metropolitan Theatre, Cleveland, Ohio. (See page 396.)

ROOFING, Fireproof

Barrett Company, The, N. Y. City.

SAFETY DEVICES, Projector Fire

Bankston Co., Hartford, Conn.
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, 752 So. Wabash Ave., Chicago, Ill. "Protectall."
Seligraph Co., 1039 Seneca Ave., Brooklyn, N. Y.

SANITARY DEVICES, Theatre

(See also Machines, Automatic Sanitary Device)

Cellucotton Products Co., 208 So. La Salle St., Chicago, Ill. "Kotex."
Emsheimer, L. E., 2130 Superior, Cleveland, Ohio. "Fems."
"Fems"—See Emsheimer.
Kotex—See Cellucotton Products Co.

SOUVENIRS, Matinee

(See Novelties, Exploitation and Advertising)

SLOT MACHINES

(See Machines, Vending)

STUNTS, Exploitation and Advertising

(See Novelties, Exploitation and Advertising)

SEATS, Theatre

(See Chairs, theatre)

SAFETY FLOOR LIGHTS

(See Aislelites)

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Hall Safe Co., 388 Broadway, N. Y. City.
Herring-Hall-Marvin Safe Co., 400 Broadway, N. Y. City.
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.

SAVERS, Carbon

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)
Fulco Super—See Fulton, E. E.
Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco Super." (See page 417.)
National Carbon Co., Cleveland, Ohio. (See page 381.)
Rialto Theatre Supply Co., Minneapolis, Minn.

SCREENS, Motion Picture

Acme Screen Co., New Washington, Ohio.
American Lux Products Co., 50 E. 42nd St., N. Y. City.
Capital Mdse. Co., 525 Dearborn St., Chicago, Ill.
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"Crystal Bead"—See Jacobsson Mfg. Co.

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Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Eureka Cinema Corp., 193 Trumbull St., Hartford, Conn. "Prism."
Gardiner, L. G., 1021 West Goodale St., Columbus, Ohio.
"Haftone"—See Raven Screen Co.
Henderson-Ames Co., Kalamazoo, Mich.
Hettrick Mfg. Co., Toledo, Ohio.
Humphreys Co., D. C., 909 Filbert St., Philadelphia, Pa.
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.
Law Scenic Studios, 502 W. 38th St., N. Y. City.
Ludcke Screen Co., 150 Minn. Ave., St. Peter, Minn.
Magee & Sons, M., 147 Fulton St., N. Y. City.
Magic Crystal Screen Co., 500 Fifth Ave., N. Y. City. (See page 452.)
"Magic Crystal" — See Magic Crystal Screen Co.
Minusa Cline Screen Co., Bomont & Morgan Sts., St. Louis, Mo.
Mirror Screen Co., Shelbyville, Ind. "Rembusch."
Oliver Bead Screen, 737 Prospect Ave., Cleveland, Ohio.
Ornate Mfg. Co., 200 Fifth Ave., N. Y. City.
Post, Amos, Church St., Catskill, N. Y.
"Radia-Bead" — See Radiant Screen & Dec. Co.
Radiant Screen & Dec. Co., 812 Finance Bldg., Cleveland, Ohio.
Raven Screen Co., 165 Broadway, N. Y. City. "Haftone." (See page 453.)
Rembusch Screen Co., Shelbyville, Ind.
St. Louis Float & Scenic Co., 513 Elm St., St. Louis, Mo.
Story Scenic Co., O. L., 21 Tufts St., Somerville Sta., Boston, Mass.
Superlite—See C. S. Werstner.
"Trans-Lux" — See American Lux Products Co.
Universal Picture Screen Corp., 14 N. Seventh St., Richmond, Va.
Werstner, C. S., 11th & Race Sts., Philadelphia, Pa. "Superlite." (See page 452.)
Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

SCREEN COATING, Motion Picture

(See Paints, Screen)

SCENIC ARTISTS' SUPPLIES

Hewes Laboratories, No. 13th & Berry Sts., Brooklyn, N. Y. (See page 425.)

SCENERY, Stage

Acme Scenic Artists' Studios, 36 W. Randolph St., Chicago, Ill.
Armbruster & Sons, M., 249 S. Front St., Columbus, Ohio.
Atlanta Scenic Co., Atlanta, Ga.
Baker & Lockwood Mfg. Co., Kansas City, Mo.
Beaumont Velvet 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.
Camph, William, 1540 Broadway, N. Y. City. (See page 393.)
Cox Scene Painting Studio, Eugene, 1734 Ogden Ave., Chicago, Ill.
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.
Fetters & Fisher, 432 N. 3rd St., Philadelphia, Pa.
Fredericks Scenic Studio, 643 W. 42d St., N. Y. City.
Gates & Morange, 155 W. 29th St., N. Y. City.
Hamilton Studios, W. F., 1425 Broadway, N. Y. City.
Humphreys Co., D. C., 909 Filbert St., Philadelphia, Pa.
Irwin & Sparks Scenic Studio, 432 N. Third St., Philadelphia, Pa.
Joy & Cannon Scenic Co., 378 Wabash St., St. Paul, Minn.
Kahn & Bowman, 155 W. 29th St., N. Y. City.
Kansas City Scenic Co., N. E. cor. 24th & Harrison Sts., Kansas City, Mo.
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.
Messmore Co., Herbert L., 1540 Broadway, N. Y. City. (See page 437.)
Murray Hill Scenic Studios, 488 Sixth Ave., N. Y. City.
New York Studios, 328 W. 39th St., N. Y. City.
Platzer, Frank, 533 W. 43d St., N. Y. City.
Reising & Co., Theo., 625 E. 15th St., N. Y. City.
St. Louis Float & Scenic Co., 513 Elm St., St. Louis, Mo.
Schroeder Artificial Flower Co., Cleveland, Ohio. (See page 404.)
Schells Scenic Studio, 581 S. High St., Columbus, Ohio.
Servas, Jno. A., Rochester, N. Y.
Sheck & Co., D., Metropolitan Theatre, Cleveland, Ohio. (See page 396.)
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.
Werbe 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.

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. (See page 389.)

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.
Triplet, J. M., 6 N. Columbia St., Wenatchee, Wash.

SHADES, Orchestra Lamp

Chicago Cinema Equipment Co., 820 S. Tripp Ave., Chicago, Ill. (See page 422.)
Eastern Theatre Equipment Co., 41-43 Winchester St., Boston, Mass.
Flagg, I. J., 33 Norris St., No. Cambridge, Mass. "Lightright."
Lightright—See I. J. Flagg.
Rialto Electric Stage Lighting Co., 304 W. 42d St., N. Y. City. "Gallagher."

SHADES, Arc Lamp

Gill & Co., E. York & Thompson Sts., Philadelphia, Pa.
Royal Enameling & Mfg. Co., 326 W. Madison St., Chicago, Ill.
Wheeler Reflector Co., 156 Pearl St., Boston, Mass.

SHADES, Glass Lamp

Alba—See Macbeth-Evans Glass Co.
Bayley & Sons, 105 Vandeveer St., Brooklyn, N. Y. "Equalite."
Bergen Co., J. D., Meriden, Conn.
Calcite — See Steuben Glass Works.
Cambridge Glass Co., Cambridge, Ohio.
Cameo—See Pittsburgh Lamp, Brass & Glass Co.
Consolidated Lamp & Glass Co., Corapolis, Pa. "Cora."
Cora—See Consolidated Lamp & Glass Co.
Decora—See Macbeth - Evans Glass Co.
Delica — See Pittsburgh Lamp, Brass & Glass Co.
Eagle Glass & Mfg. Co., Wellsburg, W. Va.
Elkins Glass Co., 210 Fourth Ave., Pittsburgh, Pa. "Ray Do," "Krakno."
Gilbert — See Lensed Electric Shade Co.
Gill Brothers Co., Parian Bldg., Steubenville, Ohio.
Gill & Co., E. York & Thompson Sts., Philadelphia, Pa.
Gillinder & Sons, 135 Oxford St., Philadelphia, Pa.
Gleason-Tiebout Glass Co., 71 W. 23d St., N. Y. City.
Holophane Works, 6523 Euclid Ave., Cleveland, Ohio.
Imperial Glass Co., Bellaire, Ohio.
Jefferson Glass Co., Follansbee, W. Va.
Krakno—See Elkins Glass Co.,
Lensed Electric Shade Co., 101 Warren St., N. Y. City. "Gilbert," "Nubolux."
Lucida—See Haskins Glass Co.
Luna—See Northwood Co., H., McFadden & Co., H. G., 38 Warren St., N. Y. City.
Macbeth - Evans Glass Co., Chamber of Commerce Bldg., Pittsburgh, Pa. "Alba," "Decora."
Marbo—See Phoenix Glass Co.
Morgan & Sons, John, 61 E. 9th St., N. Y. City.
Northwood Co., H., Wheeling, W. Va. "Luna."
Nubolux—See Lensed Electric Shade Co.
Opalux Co., 71 W. 23d St., N. Y. City.
Pheno—See Phoenix Glass Co.
Phoenix Glass Co., 230 Fifth Ave., N. Y. City. "Pheno," "Marbo," "Phenixlite."
Phenixlite—See Phoenix Glass Co.
Pilabrasgo — See Pittsburgh Lamp, Brass & Glass Co.
Pittsburgh Lamp, Brass & Glass Co., 130 Seventh St., Pittsburgh, Pa. "Cameo," "Delica," "Translux," "Pilabrasgo," "Utopia."
Psyche—See Haskins Glass Co.
Quezal Art Glass & Decorating Co., Fresh Pond Road & Metropolitan Ave., Brooklyn, N. Y.
Ray Do—See Elkins Glass Co.
Steuben Glass Works, Corning, N. Y. "Calcite."
Translux — See Pittsburgh Lamp, Brass & Glass Co.
Utopia—See Pittsburgh Lamp, Brass & Glass Co.
Wellington Glass Co., Cumberland, Md.
Williamsburgh Flint Glass Co., 260 Boerum Pl., Brooklyn, N. Y.

SHADES, Metallic

American Reflector & Lighting Co., 517 W. Jackson Blvd., Chicago, Ill.
Baltimore Enamel & Novelty Co., ft. Woodall St., Baltimore, Md.
Benjamin Electric Mfg. Co., 128 S. Sangamon St., Chicago, Ill.
Boesch Lamp Co., San Francisco, Cal.
Bridgeport Metal Goods Mfg. Co., Bridgeport, Conn.
Cutter Co., Geo., South Bend, Ind.
Dale Lighting Fixture Co., 109 W. 13th St., N. Y. City.
D'Olier Shade Co., 119 S. 11th St., Philadelphia, Pa.
Dunlap Co., John, Carnegie, Pa.
Duplex Shade Co., 45 N. Division St., Buffalo, N. Y.
Faries Mfg. Co., Decatur, Ill.
Federal Sign System Co., Chicago, Ill.
Gail-Webb Mfg. Co., Buffalo, N. Y.
General Electric Co., Schenectady, N. Y.
Hartwig—See P. R. Mfg. Co.
Holophane Works, 6523 Euclid Ave., Cleveland, Ohio.
Hubbell, Harvey, Bridgeport, Conn.
Klemm & Co., 132 N. Fifth St., Philadelphia, Pa.
Morse, Frank W., 516 Atlantic Ave., Boston, Mass.
National Metal Stamping & Mfg. Co., Newark, N. J.
P. R. Mfg. Co., Detroit, Mich., "Hartwig."
Para—See Wheeler Reflector Co.
Peerless Light Co., 813 W. Adams St., Chicago, Ill.
Philadelphia Electric & Mfg. Co., 2011 Market St., Philadelphia, Pa.
Prima—See Wood Electric Co.
Royal Enameling & Mfg. Co., 326 W. Madison St., Chicago, Ill.
Sweeten & O'Donnell, 1213 Race St., Philadelphia, Pa.
Vogel & Bros., Wm., 37 S. 9th St., Brooklyn, N. Y.
Warshavsky & Cohen, 187 Broadway, Brooklyn, N. Y.
Western Reflector Co., 1053 W. Lake St., Chicago, Ill.
Wheeler Reflector Co., 156 Pearl St., Boston, Mass. "Para."
Wood Electric Co., C. D., 441 Broadway, N. Y. City. "Prima."

SHADES, Mirror

American Reflector & Lighting Co., 517 W. Jackson Blvd., Chicago, Ill. "Paragon."
Klemm & Co., 132 N. Fifth St., Philadelphia, Pa.
Matthews & Bros., W. N., 3722 Forest Park Blvd., St. Louis, Mo.
Paragon—See American Reflector & Lighting Co.
Pittsburgh Reflector & Illuminating Co., 3117 Penn Ave., Pittsburgh, Pa.
Western Reflector Co., 1053 W. Lake St., Chicago, Ill.
Wheeler Reflector Co., 156 Pearl St., Boston, Mass.

SHARPENERS, Carbon

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

SHEARS, Film Mending

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SHEATHING, Wall

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Asphalt Ready Roofing Co., 9 Church St., N. Y. City. "Protection," "Hudson," "Arrow," "Rockland," "Fulton."
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Bishopric — See Mastic Wall Board & Roofing Co.
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California Paper & Board Co., San Francisco, Cal.
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Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.
Empire—See Rankin W. H.
Field & White Co., 116 Nassau St., N. Y. City.
Flintkote Mfg. Co., 88 Pearl St., Boston, Mass. "Ibex."
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Lang Paper Co., J. N., 24th & Vine Sts., Philadelphia, Pa.
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Los Angeles Paper Mfg. Co., Los Angeles, Cal.
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Mastic Wall Board & Roofing Co., 531 Este Ave., Cincinnati, Ohio. "Bishopric."
Munroe Falls Paper Co., Massillon, Ohio.
Nonburn — See Johns-Manville Co.
P. & B.—See Standard Paint Co.
Rankin, W. H., Elizabeth, N. J. "Empire."
Rockland—See Asphalt Ready Roofing Co.
Snider Paper Co., Dayton, Ohio.
Standard Paint Co., 100 William St., N. Y. City. "P. & B."
Susquehanna Roofing Mfg. Co., Cly, Pa.
Union Fibre Co., Winona, Minn. "Linofelt."
Wall, J. C., Walpole, Mass.
Welt & Sons Paper Co., Detroit, Mich. "Amafibre."
Western Elaterite Roofing Co., Equitable Bldg., Denver, Col.
Wilhelm & Co., A., Reading, Pa.

SHOES, Theatrical

Chicago Theatrical Shoe Co., 339 S. Wabash Ave., Chicago, Ill.
Miller & Sons, I., Inc., 39 S. State St., Chicago.

SHOWCARD STANDS

Oscar Onken Co., 8872 Fourth St., Cincinnati, Ohio.

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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.
Dimond, Thomas, 139 W. 32d St., N. Y. City.
Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.
Flexifold Door & Shutter Co., Worcester, Mass.
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Hanke Iron & Wire Works, N. Albany & W. Chicago Aves., Chicago, Ill.
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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.
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Meyers Mfg. Co., F. J., Hamilton, Ohio.
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Saino Fire Door & Shutter Co., 2025 Elston Ave., Chicago, Ill.
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Variety Mfg. Co., 2958 Carroll Ave., Chicago, Ill.
Vulcan Co., Clarkston, Mich.

SHUTTERS, Ticket Office

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SETTINGS, Stage

(See Scenery, Stage)

SEAT INDICATORS, Vacant

Guerin Theatre Seating System, Inc., 903 New Hibernia Bldg., New Orleans, La. (See page 389.)

SHIPPING LABELS, Film

(See Labels, Film Caution)

SHUTTERS, Projector Flicker

(See also Projectors, Standard Motion Picture)

Enterprise Optical Co., 524 W. Randolph St., Chicago, Ill.
Perfect Projection Shutter Co., Iroquois Bldg., Louisville, Ky.
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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.
C. C. Rush Enterprises, Greenville, So. Carolina. "Behlen."

SIGNS, Animated non-mechanical

Animated Picture Products Co., Inc., 19 W. 27th St., N. Y. City, N. Y.
Messmore, Herbert L., 1540 Broadway, N. Y. (See page 437.)

SIGN CLOTH

Glantz, N., 31 Spring St., N. Y. City.
Kress & Co., 372 Gold St., Brooklyn, N. Y. "Bodmer."
Bodmer—See Kress & Co.
Massillon-Cleveland-Akron Sign Co., Massillon, Ohio.

SIGNS, Decalcomanic

American Sign Co., Willard & Cooley Sts., Kalamazoo, Mich. (See Insert.)
K-H Sign Mfg. Co., 530 Fernando St., Pittsburgh, Pa.
Meyercord Co., 1133 Broadway, N. Y. City, N. Y.
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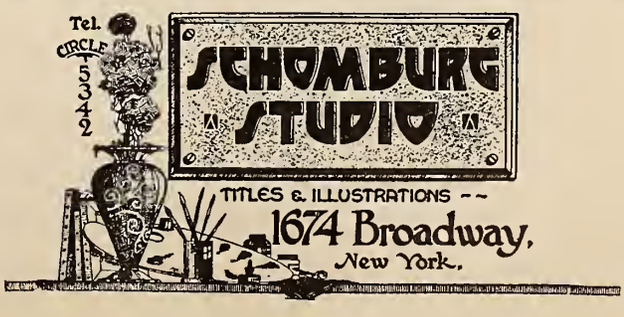

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SIGNS, Metal

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McCoy Bronze Co., 2031 W. Fort St., Detroit, Mich.
Moss & Co., Henry, 113 53d St., Brooklyn, N. Y.

SIGNS, Changeable Magnetic

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Atlas Electric Sign Corp., 510 W. 45th St., N. Y. City. (See page 434.)
A. & W. Electric Sign Co., Cleveland, Ohio. (See page 456.)
Clark Co., W. L., 5 Beekman St., N. Y. City.
Electrical Products Corp., 941 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.
Novelty Electric Sign Co., 165 Eddy St., San Francisco, Cal.
Rawson & Evans Co., 711 W. Washington St., Chicago, Ill.

SIGNS, Electric Illuminated (Changeable Letters)

A. & W. Electric Sign Co., Cleveland, Ohio. (See page 456.)
Adsign Corporation, 247 W. 47th St., N. Y. City. (See page 455.)
Advance Sign Co., 567 W. Harrison St., Chicago, Ill.
Ambest—See American Sign Co.
American Beauty—See American Sign Co.
American Electric Switch & Sign Co., Springfield, Mass.
American Interchangeable—See American Sign Co.
American Sign Co., Willard & Cooley St., Kalamazoo, Mich. (See Insert.)
Ameropal—See American Sign Co.
Atlas Electric Sign Corp., 510 W. 45th St., N. Y. City. (See page 434.)
Bauer Sign Co., 3264 W. 25th St., Cleveland, Ohio.
Belz-Duncan Co., 14-16 S. 5th St., Philadelphia, Pa.
Bevelchanopal — See American Sign Co.
Bofinger Bros., 146 E. 42d St., N. Y. City.
Brilliant Mfg. Co., 1035 Ridge Ave., Philadelphia, Pa.
Brilliant Sign Co., 3531 Washington St., St. Louis, Mo.
Brumfield Electric Sign Co., 18 Seventh St., San Francisco, Cal.
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Chicago Miniature Lamp Wks., 640 W. Lake St., Chicago, Ill.
Cusack Co., Thos., Harrison & Loomis Sts., Chicago, Ill.
De Mun Sign Co., Wilkes-Barre, Pa.
Electrical Products Corp., 941 W. 16th St., Los Angeles, Cal.
Empire Electric Sign Co., 162 E. 118th St., N. Y. City.
Exhibitors Supply & Sign Exchange, 1000 Forbes St., Pittsburgh, Pa.
Federal Electric Sign Co., 8700 S. State St., Chicago, Ill. (See page 457.)
Federal Sign System Co., 8700 S. State St., Chicago, Ill.
Flexlume Sign Co., 1439 Niagara St., Buffalo, N. Y.
Fricker, Frederick, 428 11th Ave., N. Y. City.
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Little & Sons, E. N., 257 Broadway, N. Y. City.
Martin, P. J., 302 W. 52d St., N. Y. City.
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Munn Electric Co., Amarillo, Tex.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See page 413.)
Norden Elect. Sign Co., 112 E. 125th St., N. Y. City.
Novelty Electric Sign Co., 165 Eddy St., San Francisco, Cal. "Shedlight," "Nulite," "Hochner."
Novelty Electric Sign Co., 118 W. Second St., Cincinnati, Ohio.
Nulite—See Novelty Electric Sign Co.
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Opalume Sign System, Lima, Ohio.
"Oplex"—See Flexlume.
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Rawson & Evans Co., 711 W. Washington St., Chicago, Ill.
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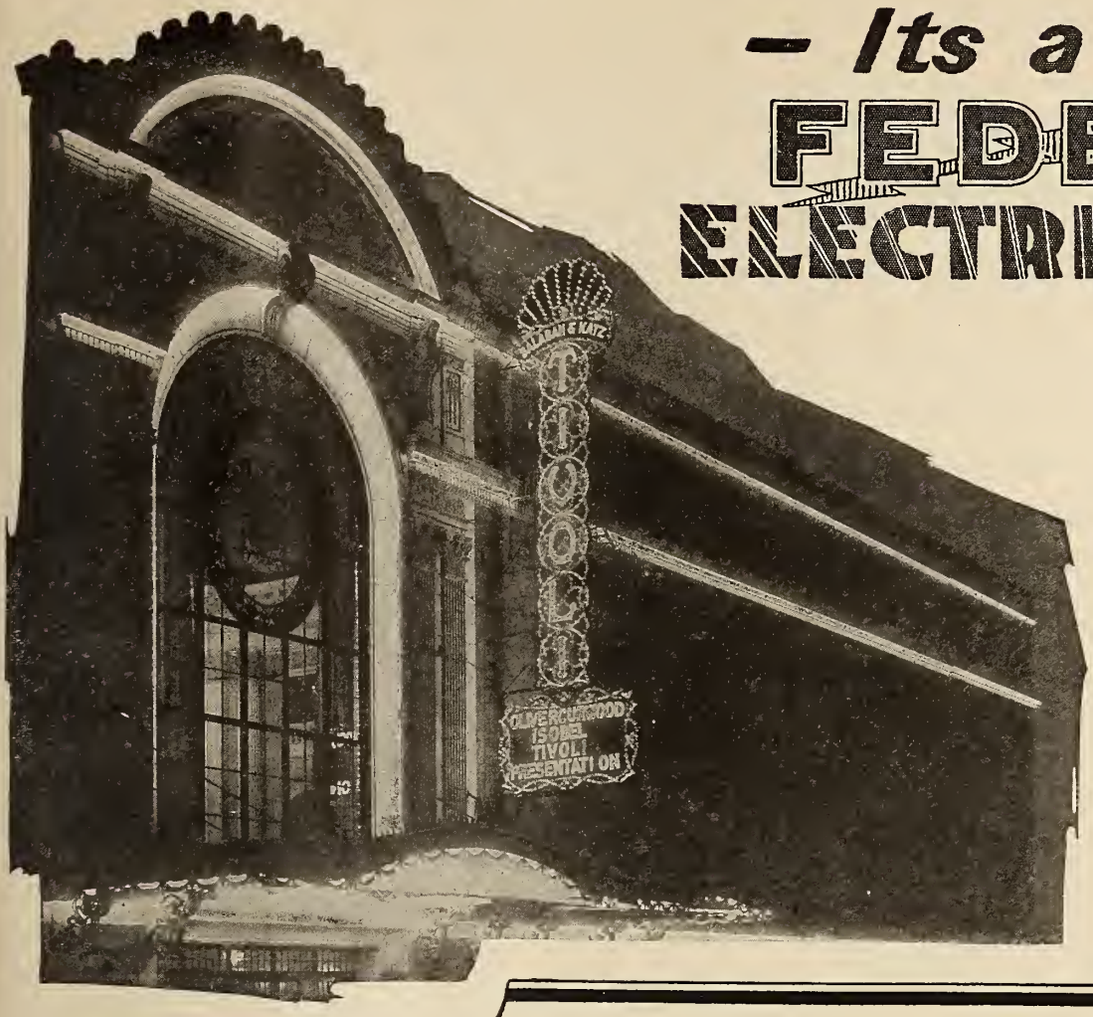

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Veribrite—See American Sign Co.
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Baltimore Enamel & Novelty Co., ft. Woodall St., Baltimore, Md.
Brilliant Mfg. Co., 1035 Ridge Ave., Philadelphia, Pa.
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Nettle & Co., H., 93 Kneeland St., Boston, Mass.
Ohio Valley Enameling Co., West Lafayette, Ohio.
Permanent Advertising Co., 630 Court St., Reading, Pa.
Philadelphia Enameling Works, 13th & Vine Sts., Philadelphia, Pa.
Royal Enameling & Mfg. Co., 326 W. Madison St., Chicago, Ill.
Schiller Sign Co., Schiller Bldg., Chicago, Ill.

SIGNS, Electric Roof

A. & W. Electric Sign Co., Cleveland, Ohio. (See page 456.)
Advance Sign Co., 567 W. Harrison St., Chicago, Ill.
American Sign Co., Willard & Cooley Sts., Kalamazoo. Mich. (See Insert.)
Atlas Electric Sign Corp., 510 W. 45th St., N. Y. City. (See page 434.)
Brilliant Mfg. Co., 1035 Ridge Ave., Philadelphia, Pa.
Brilliant Sign Co., 3531 Washington St., St. Louis, Mo.
Brumfield Electric Sign Co., 18 Seventh St., San Francisco, Cal.
Bryan Co., Hippodrome Bldg., Cleveland, Ohio.
Century Mfg. Co., Elizabethtown, Pa.
Cusack Co., Thos., Harrison & Loomis Sts., Chicago, Ill.
Federal Electric Sign Co., 8700 S. State St., Chicago, Ill.
Federal Sign System Co., Chicago, Ill.
Greenwood Advertising Co., Knoxville, Tenn.
Gude Co., O. J., 220 W. 42d St., N. Y. City.
Haller Consolidated Co., 213 W. Austin Ave., Chicago, Ill.
K-H Sign Mfg. Co., 530 Fernando St., Pittsburgh, Pa.
Martin, P. J., 302 W. 52d St., N. Y. City.
Rice Co., Geo. H., 481 Sterling Pl., Brooklyn, N. Y.
Rosenfeld & Co., Eugene I., 325 W. Balto. St., Baltimore, Md.
Strauss & Co., 209 W. 48th St., N. Y. City.
Valentine Electric Sign Co., Atlantic City, N. J.
Western Display Co., St. Paul, Minn.

SIGNS, Exit

(See Lights, Exit)

SIGNS, Luminous Exit

Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
Radium Dial Co., Forbes and Meyran Aves., Pittsburgh, Pa.
Radium Luminous Material Corp., 55 Liberty St., N. Y.

SIGNS, Glass

Advance Sign Co., 567 Harrison St., Chicago, Ill.
American Sign Co., Willard & Cooley Sts., Kalamazoo, Mich.
Denzi & Phillips, 24 Dey St., N. Y. City.
Federal Electric Sign Co., 43d St., near 12th Ave., N. Y. City.
Flexlume Sign Co., 1439 Niagara St., Buffalo, N. Y.
K-H Sign Mfg. Co., 530 Fernando St., Pittsburgh, Pa.
Greater New York Slide, 209 W. 48th St., N. Y. City.
Liberty Mirror Works, 6615 Kelly St., Pittsburgh, Pa.
Marx Sign Works, Zero, 126 N. Peoria St., Chicago, Ill.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
Novelty Slides, 209 W. 48th St., N. Y. City.
Rawson & Evans Co., 711 W. Washington St., Chicago, Ill.
Stafford Co., N., 67 Fulton St., N. Y. City.

SIGNS, Illuminated Program

Advance Sign Co., 567 W. Harrison St., Chicago, Ill.
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.
Flexlume Sign Co., 1439 Niagara St., Buffalo, N. Y.
Haller Consolidated Co., 213 W. Austin Ave., Chicago, Ill.
K-H Sign Mfg. Co., 530 Fernando St., Pittsburgh, Pa.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
Nu-Flex Mfg. Co., 160 N. Fifth Ave., Chicago, Ill.
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Universal Electric Stage Lighting Co., 321 W. 50th St., N. Y. City.

SIGNS, Wire Roof

Advance Sign Co., 567 W. Harrison St., Chicago, Ill.
American Sign Co., Willard & Cooley Sts., Kalamazoo, Mich. (See Insert.)
Century Mfg. Co., Elizabethtown, Pa.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.

SIGNS, Wire

Barnum Iron & Wire Works, E. T., Detroit, Mich.

SLIDE MAKING SETS

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Standard Slide Co., 209 W. 48th St., N. Y. City.

SLIDES, Motion Picture

Advertising Slide Co., 86 Chestnut St., St. Louis, Mo.
American Slide Co., 44 Columbia Bldg., Columbus, Ohio.
Briggs, C. W., 628 Callow Hill St., Philadelphia, Pa.
Cardinell-Vincent Co., San Francisco, Cal.
Catty Slide Co., Pittsburgh, Pa.
Chicago Transparency Co., 143 N. Dearborn St., Chicago, Ill.
Cochems the Photographer, 323 E. Chestnut St., Santa Ana, Cal.
Columbia Slide Co., Chicago, Ill.
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.
Excelsior Illustrating Co., 213 Sixth Ave., N. Y. City.
Felder, M. C., 103 W. 46th St., N. Y. City. (See page 444.)
Greater New York Slide Co., 213 W. 48th St., N. Y. City.

SLIDES, Motion Picture (Continued)

Hawkes, Joseph, 108 Fulton St., N. Y. City.
Heady, Joseph T., 208 W. Madison Ave., Chicago, Ill.
Kansas City Slide Co., 1015 Central St., Kansas City, Mo.
Lochren Film & Slide Co., Wm. A., 706 Film Exchange Bldg., Minneapolis, Minn.
Lustig Film Laboratory, 2147 Prospect Ave., Cleveland, Ohio.
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.
Nelson Motion Picture Studios, H. N., Film Bldg., Detroit, Mich.
Niagara Slide Co., Lockport, N. Y.
North American Slide Co., 122 N. 13th St., Philadelphia, Pa.
Novelty Slide Co., 209 W. 48th St., N. Y. City.
Perfection Slide Co., 79 Fifth Ave., N. Y. City.
Quality Slide & Photo Makers, 6 E. Lake St., Chicago, Ill.
Radio-Mat-Slide Co., 121 W. 42d St., N. Y. City.
Riley Optical Co., 111 Fifth Ave., N. Y. City.
Sam Leon, 207 W. 48th St., N. Y. City.
Scott Studio Slides, 24 E. 55th St., N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Superior Slide Co., 812 Prospect Ave., Cleveland, Ohio.
Superior Slide Service, Inc., 34 W. 46th St., N. Y. City.
Troy Slide & Sign Co., Troy, Ohio.
Underwood & Underwood, 417 Fifth Ave., N. Y. City.
Victor Animatograph Co., Davenport, Iowa. "Viopticon."
X-L Slide Co., Film Exchange Bldg., Minneapolis, Minn.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.

SLIDE CASES

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Sharlow Bros., 442 W. 42nd St., N. Y. City. (See page 459.)
Standard Slide Corp., 209 W. 48th St., N. Y. City.

SLIDE INK

Erker Bros., Optical Co., 608 Olive St., St. Louis, Mo.
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.

SLIDE PENCILS

Blaisdell Pencil Co., Philadelphia, Pa.

SLOT MACHINES

(See Machines, Automatic Vending)

SMOKE MASKS

(See Gas Masks)

SOAPS, Liquid

Antiseptol Liquid Soap Co., 564 W. Randolph St., Chicago, Ill.
Baums Castorine Co., Rome, N. Y.
Danforth Soap Co., 200 Bradford St., Brooklyn, N. Y.
Devillers Soap Co., 95 Cliff St., N. Y. City.
Dolge Co., C. B., Westport, Conn.
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.
Kleanall Mfg. Co., 2410 First Ave., N. Y. City.
Masury, Young & Co., 198 Mill St., Boston, Mass.
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 Bldv., Chicago, Ill.
West Disinfecting Co., 411 5th Ave., N. Y. City.

SOCKETS, Electric Lamp

Arrow Electric Co., 103 Hawthrone St., Hartford, Conn.
Benjamin Electric Mfg. Co., 128 S. Sangamon St., Chicago, Ill.
Best Electric Co., 51st & Harrison Sts., Pittsburgh, Pa.
Connecticut Electric & Mfg. Co., Connecticut & Florence Aves., Bridgeport, Conn.
Cote Bros. Mfg. Co., First Nat. Bank Bldg., Chicago, Ill.
Cutler-Hammer Mfg. Co., Milwaukee, Wis.
Dickinson Mfg. Co., Springfield, Mass.
Federal Sign System Co., 8700 State St., Chicago, Ill.
Freeman Electric Co., Trenton, N. J.
General Electric Co., Schenectady, N. Y.
Harter Mfg. Co., 1132 W. Austin Ave., Chicago, Ill.
Hubbell, Harvey, Bridgeport, Conn.
Ostrander & Co., W. R., 371 Broadway, N. Y. City.
Paiste Co., H. T., 3201 Arch St., Philadelphia, Pa.
Pass & Seymour, Solvay, N. Y.
Philadelphia Electric & Mfg. Co., 2011 Market St., Philadelphia, Pa.
Stanley & Patterson, 23 Murray St., N. Y. City.
Tokcosocket Mfg. Co., 1329 Adams St., Denver, Col.
Union Electric Co., Trenton, N. J.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See page 429.)
Yost Electric Mfg. Co., Toledo, Ohio.

SOCKETS, Miniature Lamp

Adlite—See Harter Mfg. Co.
Alba — See Macbeth - Evans Glass Co.
Bayley & Sons, 105 Vandeveer St., Brooklyn, N. Y. "Equalite."
Bergen Co., J. D., Meriden, Conn.
Bryant Electric Co., 1421 State St., Bridgeport, Conn.
Calla—See Holophane Works.
Cambridge Glass Co., Cambridge, Ohio.
Carrara—See Opalux Co.
Doric—See Jefferson Glass Co.
Druid—See Holophane Works.
Eagle Glass & Mfg. Co., Wellsburg, W. Va.
Elkins Glass Co., 210 Fourth Ave., Pittsburgh, Pa. "Ray Do," "Krakno."
Emeralite—See McFadden.
Equalite—See Bayley & Sons.
Federal Electric Co., 8700 S. State St., Chicago, Ill.
Fostoria—See Holophane Wks.
General Electric Co., Schenectady, N. Y.
Gibson Electric Mfg. Co., 632 Arch St., Philadelphia, Pa.
Gilbert—See Lensed Electric Shade Co.
Gill & Co., E. York & Thompson Sts., Philadelphia, Pa.
Gillender & Sons, 135 Oxford St., Philadelphia, Pa. "Maglan," "Mellow Light"
Gletieco—See Opalux Co.
Harter Mfg. Co., 1132 W. Austin Ave., Chicago, Ill. "Adlite."
Holophane Glass Co., Cleveland, Ohio. "Fostoria," "Panalex," "Druid," "Calla," "Pyro," "Sudan," "Veluria," "Xtraficiency."
Hubbell, Harvey, Bridgeport, Conn.
Imperial Glass Co., Bellaire, Ohio. "Nuart."
Invalux — See Macbeth - Evans Glass Co.

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Film Reels, Film Cans,
Film Cabinets, Metal
Tables, Racks and Shelves
for the Exchange

SEE PAGES

406—407—408

409—410—411

Jefferson Glass Co., Follansbee, W. Va. "Moonstone," "Doric."
Krakno—See Elkins Glass Co.
Lensed Electric Shade Co., 101 Warren St., N. Y. City. "Gilbert," "Nubolux."
Lucida—See Haskins Glass Co.
McFadden & Co., H. G., 38 Warren St., N. Y. City. "Emeralite."
Macbeth - Evans Glass Co., Chamber of Commerce Bldg., Pittsburgh, Pa. "Alba," "Mazalite," "Invalux."
Maglan—See Gillender & Sons.
Mazalite — See Macbeth - Evans Glass Co.
Mellow Light—See Gillender.
Moonstone—See Jefferson Glass Co.
Morgan & Sons, John, 61 E. Ninth St., N. Y. City.
Morse, Frank W., 289 Congress St., Boston, Mass.
Nuart—See Imperial Glass Co.
Nubolux—See Lensed Electric Shade Co.
Opalux Co., 71 W. 23d St., N. Y. City. "Carrara," "Gletieco."
Panelex—See Holophane Wks.
Pittsburgh Lamp, Brass & Glass Co., 130 Seventh St., Pittsburgh, Pa.
Psyche—See Haskins Glass Co.
Pyro—See Holophane Works.
Quezal Art Glass & Decorating Co., Fresh Pond Rd. & Metropolitan Ave., Brooklyn, N. Y.
Ray-Do—See Elkins Glass Co.
Sudan—See Holophane Works.
Veluria—See Holophane Works.
Wellington Glass Co., Cumberland, Md.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See page 429.)
Williamsburg Flint Glass Co., 260 Boerum St., Brooklyn, N. Y.
Xtraficiency—See Holophane.

SOLVENTS, Lamp Dip

Hewes Laboratories, No. 13th & Berry Sts., Brooklyn, N. Y. (See page 425.)

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.
Hoggson & Co., S. H., Thames Bldg., N. Y. City.
Joslin Mfg. Co., A. D., 223-25 W. Erie St., Chicago, Ill. "Cosmos," "Eclipse."
Kastens, Henry, 419½ W. 27th St., N. Y. City.

STAGE EFFECTS

Brenkert Light Projection Co., Cortland Ave., Detroit, Mich. (See page 415.)
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)
Sheck & Co., O., Metropolitan Theatre, Cleveland, Ohio. (See page 396.)
Universal Elect. Stage Lighting Co., 321 W. 50th St., N. Y. City.

STATEMENTS, Box Office

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

STATUARY, Ornamental Bronze

Bonnard Bronze Co., Henry, Mt. Vernon, N. Y.
Bureau Bros., 23d & Westmoreland Sts., Philadelphia, Pa.
Cabaret & Co., Paul E., 126 11th Ave., N. Y. City.
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.
Miller & Doing, 39 York St., Brooklyn, N. Y.
Mullins Co., W. H., 208 Franklin St., Salem, Ohio.
Roman Bronze Works, Greene Ave., Brooklyn, N. Y.
Tiffany Studios, Madison Ave. & 45th St., N. Y. City.

STEEL, Structural

American Bridge Co., 30 Church St., N. Y. City.
Bethlehem Steel Co., Bethlehem, Pa.
Cambria Steel Co., Johnstown, Pa.
Carnegie Steel Co., Carnegie Bldg., Pittsburgh, Pa.
Clyde Iron Works, Duluth, Minn.
Colorado Fuel & Iron Co., Denver, Col.
Eastern Steel Co., Pottsville, Pa.
Illinois Steel Co., 208 S. La Salle St., Chicago, Ill.
Inland Steel Co., 38 S. Dearborn St., Chicago, Ill.
Joliet Bridge & Iron Co., Joliet, Ill.
Jones & Laughlin Steel Co., Pittsburgh, Pa.
Keystone Steel Co., Wilmington, Del.
Lackawanna Steel Co., Buffalo, N. Y.
Mesker & Co., Geo. L. Evansville, Ind.
Passaic Steel Co., Paterson, N. J.
Phoenix Iron Co., 410 Walnut St., Philadelphia, Pa.

STICKERS, Poster

Hennegan Co., The, 311-321 Genesee, Cincinnati, Ohio. (See Insert.)

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.
Berwilla Film Corp., 5821 Santa Monica Blvd., Los Angeles.
Brentwood Film Corp., 4811 Fountain Ave., Los Angeles.
Bronx Studios, 1745 Allesandro St., Los Angeles.
Robert Brunton Studios, Inc., 5341 Melrose Ave., Los Angeles.
Burston Films, Inc., 6050 Sunset Blvd., Los Angeles.
Century Film Corp., 6126 Sunset Blvd., Los Angeles.
Charles Chaplin 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.
David Horsley Studios, 1919 So. Main St., Los Angeles.
Douglas Fairbanks Co., 5320 Melrose Ave., Hollywood.
Francis Ford Studios, 6040 Sunset Blvd., Hollywood.
Famous Players-Lasky Corp., 1520 Vine St., Hollywood.
Garson Studios, 1845 Allesandro 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.
Henry Lehrman Studios, Culver City.
J. D. Hampton Prod., Sunset and LaBrea Blvds., Hollywood.
Jasper Studios, 6642 Santa Monica Blvd., Hollywood.
Katherine MacDonald Studios, 904 Girard St., Los Angeles.
King Vidor Productions, 7200 Santa Monica Blvd., Los Angeles.
L. J. Gasnier Prod., Verdugo Road, Glendale.
Louis B. Mayer Studios, 3800 Mission Road, Los Angeles.
Lois Weber Productions, 4634 Santa Monica Blvd., Los An-
Mack Sennett, 1712 Allesandro, Los Angeles.
Master Films, Inc., Culver City.
Metro Pictures Corp., 6300 Romayne, Hollywood.
Morosco Studios, 201 N. Occidental Blvd., Los Angeles.
National Film Corp. of America, 1116 Lodi St., Hollywood.
Rolin Film Co., Culver City.
Romayne Studio, Washington Blvd., Culver City.
Special Pictures Corp. Studios,
Thomas H. Ince Studios, Inc., Culver City.
Triangle Film Corp., 405 Currier Long Beach.
United Studios, Hollywood. Bldg., Los Angeles.
Universal Film Mfg. Co., Universal City.
Vitagraph Co., 1708 Talmadge St., Hollywood.
W. H. Selig Pictures, 3800 Mission Road, Los Angeles.
Warner Bros., 1919 So. Main St., Los Angeles. geles.
William Fox Film Corp., 1417 N. Western Ave., Hollywood.
William Fox Studio (Ranch), 2450 Teviot, Los Angeles.
Wm. S. Hart Studio, 1215 Bates St., Los Angeles.
Willis & Inglis Studios, 1425 Fleming St., Los Angeles.

NEW YORK CITY

Adolf Philipp Film Corp., 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. & Oliver Pl.
Erbograph, 203 West 146th St.
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.
Norma Talmadge, 318 East 48th St.
Oliver, 308 East 48th St.
Pathe, 134th St. & Park Ave.
Schaeffer, C. N., 2680 Briggs Ave.
Tec-Art Studios, Inc., 318 E. 48th St.
Tilford Cinema Corp., 332 W. 44th St., N. Y. City. (See page 441.)
Victor, 645 West 43rd St.

Brooklyn and Long Island

J. Stuart Blackton, 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.
Hal Benedict, College Point, Flushing, L. I.
Vitagraph, E., 15th St. & Locust Ave.

NEW YORK STATE

Beaver, Dongan Hills, Staten Island, N. Y.
A. H. Fisher, New Rochelle, N. Y.
Griffith, D. W., Orienta Point, Mamaroneck, N. Y.
Plimpton, 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, Leonia, N. J.

STUDIO ENGINEERS

E. J. Electric Installation Co., 221 W. 33d St., N. Y. City.

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. (See page 405.)
Miles, Joseph R., 130 W. 46th St., N. Y. City. "Lloyds." (See page 413.)
"Lloyds"—See Miles, Joseph, R.
Porter, B. F., 729 7th Ave., N. Y. City. (See page 436.)
Simplex Studios, 220 W. 42d St., N. Y. City. (See page 392.)

SPRINKLERS, Automatic Fire

Automatic Sprinkler Co., 123 William St., N. Y. City.
Barnes Construction Co., Oshkosh, Wis.
Esty Sprinkler Co., Laconia, N. H.
Foamite Firefoam Co., 151 Fifth Ave., N. Y City.
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.

STAMPS, Rubber

Century Rubber Stamp Works, 551 Pearl St., N. Y. City.
Murdock Co., Jr., Jas. W., 116 Opera Place, Cincinnati, Ohio.
Stafford Co., N., 67 Fulton St., N. Y. City.

STANDS, Music

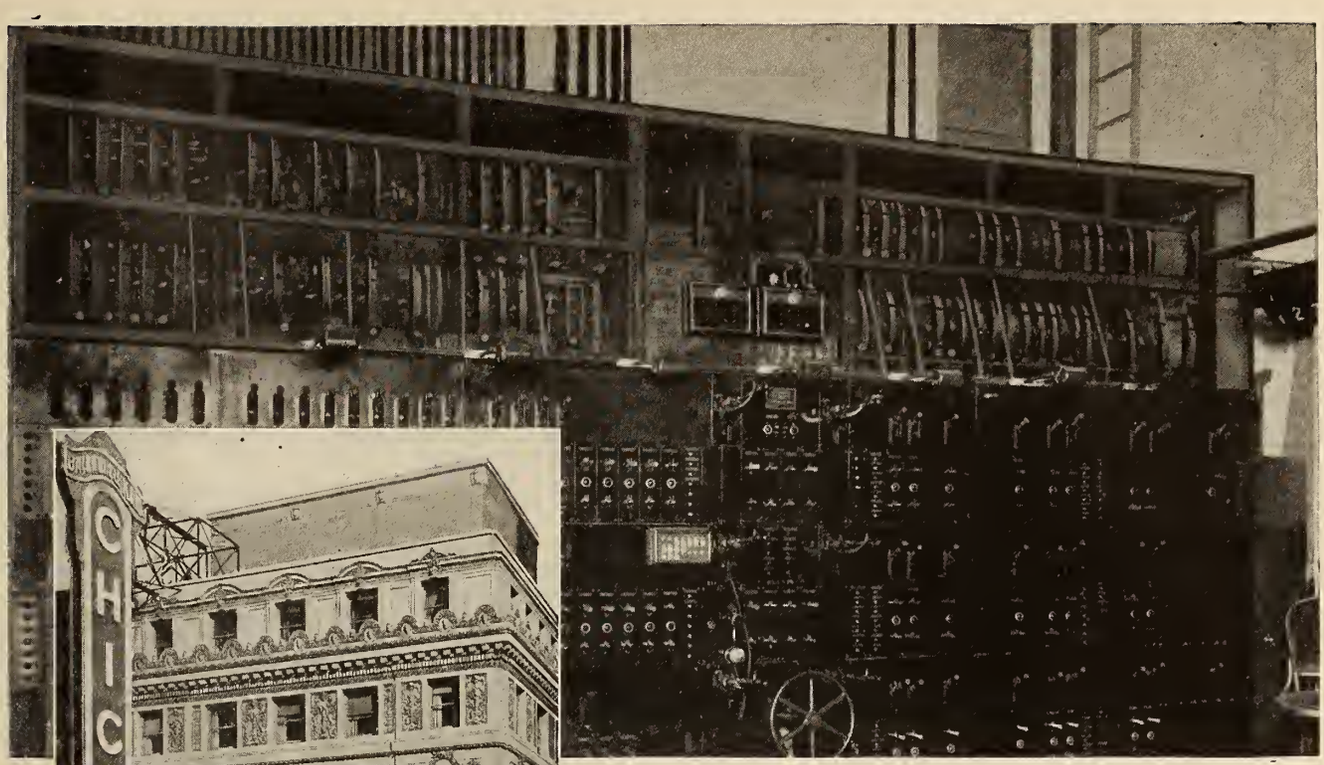
Krauth & Benninghofen, Hamilton, Ohio.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.

STAPLES, Insulating Wiring

Blake Signal & Mfg. Co., 251 Causeway St., Boston, Mass.
Elastic Tip Co., 370 Atlantic Ave., Boston, Mass.
Eureka Supply Co., Sewall, N. J.
Insulating Saddle Staple Co., Brockton, Mass.
Morley Mfg. Co., 120 Boylston St., Boston, Mass.

STEREOPTICONS

Balopticon — See Bausch & Lomb Optical Co.
Bausch & Lomb Optical Co., St. Paul St., Rochester, N. Y.
Beseler Co., Chas., 131 E. 23d St., N. Y. City.
Brenkert Light Projection Co., Detroit, Mich. (See page 415.)
Chicago Stage Lighting Co., 112 N. La Salle St., Chicago, Ill.
Chicago Transparency Co., 143 N. Dearborn St., Chicago, Ill.
Enterprise Optical Co., 564 W. Randolph St., Chicago, Ill. (See page 401.)



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C-H

Theatre Dimmers

STEREOPTICONS (Continued)

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See page 448.)
Greater New York Slides, 203 W. 48th St., N. Y. City.
Kineto Machine Co., 329 Plymouth St., Chicago, Ill.
McAllister Keller Co., 176 Fulton St., N. Y. City.
McIntosh Stereopticon Co., 30 E. Randolph St., Chicago, Ill.
Mestrum, Henry, 166 W. 48th St., N. Y. City. "Kleine."
Moore, Hubble & Co., Masonic Temple Bldg., Chicago, Ill.
Newton, Chas. I., 305 W. 15th St., N. Y. City.
Riley Optical Co., 40 W. 20th St., N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City.
Universal Elect. Stage Lighting Co., 321 W. 50th St., N. Y. City.
Victor Animatograph Co., Davenport, Iowa. "Viopticon."
Viopticon—See Victor Animatograph Co.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.

STRIPS, Weather

Bosley Co., D. W., 122 S. Michigan Ave., Chicago, Ill.
Candee Mfg. Co., Wm., Niagara Falls, N. Y.
Chamberlin Metal Weather Strip Co., Detroit, Mich.
Church & Co., E. I., W. Hanover, Mass.
Davis Screen & Weather Strip Co., Detroit, Mich.
Federal Screen Co., 10522 Norman Ave., S. E. Cleveland, Ohio.
Intrastile & Novelty Co., Marietta, Ohio.
King Mfg. Co., Newton, Iowa.
Monarch Metal Products Co., St. Louis, Mo.
National Metal Weather Strip Co., St. Louis, Mo.
Pennington Metal Weather Strip Co., 10608 Clifton Rd., Cleveland, Ohio.
Perfection Metallic Weather Strip Co., Detroit, Mich.
Protective Ventilator Co., 110 W. 32d St., N. Y. City.
Roebuck Weather Strip & Wire Screen Co., 228A Marion St., Brooklyn, N. Y.
Schouler Cement Construction, 45 Clinton St., Newark, N. J.
Teakle, Robert T., 15 Gelman St., Detroit, Mich.

SWEEPING COMPOUND

West Disinfecting Co., 411 5th Ave., N. Y. City. "Sweepino."
Rochester Germicide Co., Rochester, N. Y.

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.
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 page 461.)
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.
Large-Dail Mfg. Co., 606 Cherry St., Philadelphia, Pa.
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill. (See page 373.)
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 page 419.)
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."
Walker Electric Co., 2336 Noble St., Philadelphia, Pa.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See page 429.)
Wisconsin Electrical Mfg. Co., 453 E. Water St., Milwaukee, Wis.
Wurdock 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.
Commonsense — See Kennedy-Webster Co.
Dorland, Leslie C., Poughkeepsie, N. Y.
Fort Pitt—See Wilkinsburg Machine Co.
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."
Manhattan Electrical Supply Co., 17 Park Pl., N. Y. City. "Mesco."
Martin — See Premier Electric Co.
Mercury Time Switch Co., 31 E. Woodbridge St., Detroit, Mich.
Mesco—See Manhattan Electrical Supply Co.
Pettes & Randall Co., 150 Nassau, N. Y. City.
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.
South Bend Automatic Clock Switch Co., South Bend, Ind.
Taunton-New Bedford Copper Co., Taunton, Mass.
Toledo Electric Co., 116 St. Clair St., Toledo, Ohio.
Waldman, P. J., 136 Liberty St., N. Y. City.

SWITCHES, Canopy

Cutler-Hammer Mfg. Co., Milwaukee, Wis. (See page 461.)
Knowles, C. S., 118 Suffolk St., Chelsea, Mass.
Pass & Seymour, Solvay, N. Y.

SWITCHES, Clock

(See Switches, Automatic Time)

SWITCHES, Fixture

Adam Electric Co., Frank, 904 Pine St., St. Louis, Mo. (See page 463.)
Bass & Seymour, Solvay, N. Y.
Benjamin Electric Mfg. Co., 128 S. Sangamon St., Chicago, Ill.
Bryant Electric Co., Bridgeport, Conn.
Caldwell & Co., E. F., 38 W. 15th St., N. Y. City.
Cutler-Hammer Mfg. Co., Milwaukee, Wis. (See page 461.)
General Electric Co., Schnectady, N. Y.
Hubbell, Harvey, Bridgeport, Conn.
Perkins Electric Switch Mfg. Co., Bridgeport, Conn,
Sterling Bronze Co., 16 E. 40th St., N. Y. City.
Westinghouse Electric & Mfg. Co., S. Pittsburgh, Pa. (See page 429.)

SWITCHES, Knife

Adam Electric Co., Frank, 904 Pine St., St. Louis, Mo. (See page 463.)
American Electric Switch Co., Springfield, Mass.
Anderson Mfg. Co., Albert & J. M., 289 A St., Boston, Mass.
Banner Electric Works, 646 Market St., Youngstown, Ohio.
Barkelew Electric Mfg. Co., Middletown, Ohio.
Bowie Switch Co., Nevada Bank Bldg., San Francisco, Cal.
Connecticut Electrical Mfg. Co., Bantam, Conn.
Crouse-Hinds Co., Syracuse, N. Y.
Cutter Co., Geo., South Bend, Ind.
Drendell Electrical & Mfg. Co., San Francisco, Cal.
Electric Controller & Mfg. Co., 2698 E. 79th St., Cleveland, Ohio.
Empire Electric & Mfg. Co., Crown & E. Main Sts., Plainville, Conn.
Garton Co., W. R., 15 S. Desplaines St., Chicago, Ill.
General Electric Co., Schenectady, N. Y.
Krantz Mfg. Co., H., 160 Seventh St., Brooklyn, N. Y.
Lang Electric Co., J., 423 N. Lincoln St., Chicago, Ill.
Leonard Electric Co., Cleveland, Ohio. (See page 398.)
Metropolitan Electric Mfg. Co., East Ave. & 14th St., Long Island City, N. Y.
Mountain Electric Co., Denver, Col.
Mutual Electric & Machine Co., Detroit, Mich. (See page 419.)
Ohio Brass Co., Mansfield, Ohio.
Paiste Co., H. T., 3201 Arch St., Philadelphia, Pa.
Perkins Electric Switch Mfg. Co., Bridgeport, Conn.
Pringle Electric Mfg. Co., 1900 No. Sixth St., Philaedlphia, Pa.
Sterling Switchboard Co., 537 S. Seventh St., Camden, N. J.
Taunton-New Bedford Copper Co. Taunton, Mass.
Trio Mfg. Co., Rock Island, Ill.
Troy Electrical Co., River & State Sts., Troy, N. Y.
Trumbull Electric Mfg. Co., Plainville, Conn.
Walker Electric Co., 2336 Noble St., Philadelphia, Pa.
Western Electric Co., 195 Broadway, N. Y. City.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See page 429.)
Worcester Electric & Mfg. Co., 42 LaGrange St., Worcester, Mass.
Wurdack Electric Mfg. Co., Wm., 21 S. 11th St., St. Louis, Mo.
York Electric & Machine Co., York, Pa.

SYSTEMS, Accounting

Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Exhibitors Trade Review, Broadway & 42d St., N. Y. City.
Shea-Smith & Co., 322 Federal St., Chicago, Ill.

SYSTEMS, Theatre Bookkeeping

Exhibitors Trade Review, Broadway & 42d St., N. Y. City.
Green, P. A., 52 Rumford Ave., Waltham, Mass. (See page 374.)

TABLES, Film Joining

Columbia Metal Box Co., 226 E. 144th 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.
Sharlow Bros. Co., 442 W. 42nd St., N. Y. City. (See page 459.)

TACKS, Poster

Solidhead Tack Co., 37 Murray St., N. Y. City.

TANK ENAMEL, Developing

"Probus"—See Wolff & Dolan.
Wolff & Dolan, San Francisco, Cal. "Probus."

TANKS

Bellmark Pottery Co., Trenton, N. J.
Cahill Iron Works, Chestnut & 14th Sts., Chattanooga, Tenn.
Enameled Tank Co., Kalamazoo, Mich.
Great Western Pottery Co., Tiffin, Ohio.
Iron City Sanitary Mfg. Co., Oliver Bldg., Pittsburgh, Pa.
Kohler Sons Co., J. M., Sheboygan, Wis.
McVay - Walker Co., Braddock, Pa.
Maddock's Sons Co., T., Trenton, N. J.
Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.
Riverside Pottery Co., Wheeling, W. Va.
Standard Sanitary Mfg. Co., Bessemer Bldg., Pittsburgh, Pa.
Teahen, Jas. M., Detroit, Mich.
Trenton Potteries Co., Trenton, N. J.
United States Sanitary Mfg. Co., Monaca, Pa.
Wolff Mfg. Co., L., 601 W. Lake St., Chicago, Ill.

TANKS, Automatic Water-Closet

Bailey - Farrel Mfg. Co., Fourth Ave. & Ross St., Pittsburgh, Pa.
Clow & Sons, Jas. B., 544 S. Franklin St., Chicago, Ill.
Dalton - Ingersoll Co., Boston, Mass.
Haines, Jones & Cadbury Co., 1130 Ridge Ave., Philadelphia, Pa.
Illinois Malleable Iron Co., 1801 Diversey Blvd., Chicago, Ill.
Iron City Sanitary Mfg. Co., Oliver Bldg., Pittsburgh, Pa.
Kohler Sons Co., J. M., Sheboygan, Wis.
Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.
Nelson Mfg. Co., N. O., 428 N. Eighth St., St. Louis, Mo.
Standard Sanitary Mfg. Co., Bessemer Bldg., Pittsburgh, Pa.
Wolff Mfg. Co., L., 601 W. Lake St., Chicago, Ill.

TANKS, Film Developing

Acme Tank Co., 39 Cortlandt St., N. Y. City.
Alberene Stone Co., 223 E. 23rd St., N. Y. City.
Corcoran, A. J., 11 John 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.
Thomas Stationery Mfg. Co., 290 Broadway, N. Y. City.

TAPE, Insulating

Acme—See General Electric Co.
American Electrical Works, Phillipsdale, R. I. "Century."
Anchor Webbing Co., Oak & West Sts., Woonsocket, R. I.
Belden Mfg. Co., 2300 S. Western Ave., Chicago, Ill.
Bishop Gutta-Percha Co., 422 E. 25th St., N. Y. City.
Black - Diamond—See Dunton Co.

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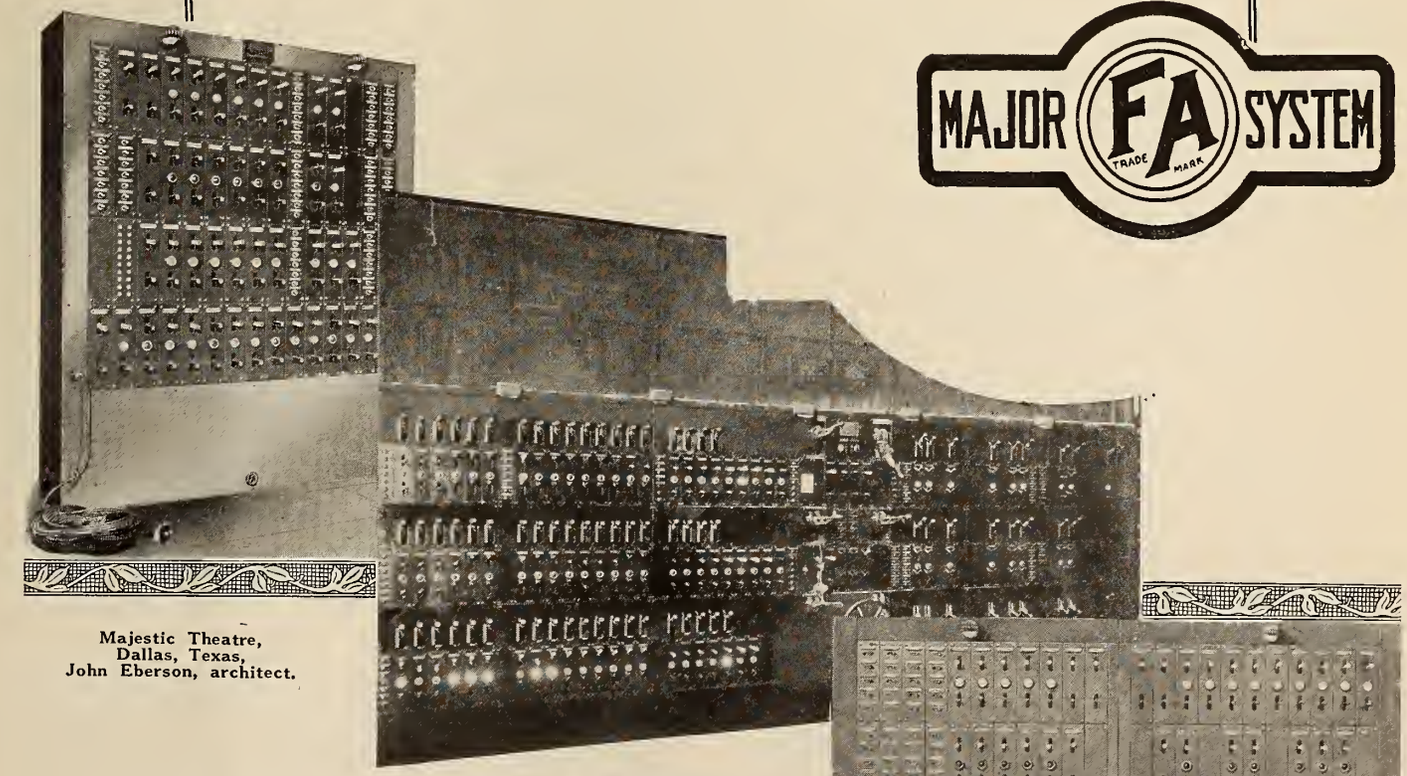

Majestic Theatre,
Dallas, Texas,
John Eberson, architect.

Chicago Theatre.
Balaban & Katz, owners.
C. W. and Geo. L. Rapp, Architects.

Sheridan Theatre, New York.
Reilly & Hall, architects.

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TAPE, Insulating

Boston Woven Hose & Rubber Co., 110 Portland St., Cambridge Mass. "Bull Dog," "Dauntless," "Sterling," "Service," "Leader," "Tiger," "Brownie," "Wizard."
Brownie—See Boston Woven Hose & Rubber Co.
Bull Dog—See Boston Woven Hose & Rubber Co.
Century—See American Electrical Works.
Clifton Mfg. Co., 651 Brookside Ave., Boston, Mass.
Competition—See New York Insulated Wire Co.
D. & W. Fuse Co., Providence, R. I. "Deltatape."
Dauntless—See Boston Woven Hose & Rubber Co.
Deltatape—See D. & W. Fuse Co.
Draw Electric & Mfg. Co., Indianapolis, Ind.
Dunton Co., M. W., 65 Atlantic Ave., Providence, R. I. "Black Diamond," "Gibraltar."
Eureka—See St. Louis Rubber Cement Co.
Fibroid—See Johns - Manville Co.
General Electric Co., Schenectady, N. Y. "Acme."
Gibraltar—See Dunton Co., M. W.
Gibraltar—See St. Louis Rubber Cement Co.
Grimshaw—See New York, Insulated Wire Co.
Hope Webbing Co., Providence, R. I.
Imperial Rubber Co., 253 Broadway, N. Y. City. "Irco."
Irco—See Imperial Rubber Co.
Johns-Manville Co., H. W., Madison Ave. & 41st St., N. Y. City.
Kerite Insulated Wire & Cable Co., 30 Church St., N. Y. City.
Knowles, C. S., 118 Suffolk St., Chelsea, Mass. "Tenax."
Leader—See Boston Woven Hose & Rubber Co.
Linotape—See Mica Insulator Co.
Manson—See Okonite Co.
Marion Insulated Wire & Rubber Co., Marion, Ind.
Mechanical Rubber Co., Ft. Lisbon Rd., S. E., Cleveland, Ohio. "Holdtite Friction," "Ideal," "Utility," "Perfection."
Mica Insulator Co., 68 Church St., N. Y. City. "Linotape," "Mico."
Mico—See Mica Insulator Co.
National Insulator Co., 39 Sudbury St., Boston, Mass. "Nico."
New York Insulated Wire Co., 114 Liberty St., N. Y. City. "Grimshaw," "Competition."
Nico—See National Insulator Co.
Okonite Co., 253 Broadway, N. Y. City. "Manson."
P. & B.—See Standard Paint Co.
Packard Electric Co., Warren, Ohio.
Paragon—See General Electric Co.
Pittsburgh Insulating Co., 96 43d St., Pittsburgh, Pa.
St. Louis Rubber Cement Co., St. Louis, Mo. "Eureka," "Gibraltar."
Service—See Boston Woven Hose & Rubber Co.
Standard Paint Co., 100 William St., N. Y. City. "P. & B."
Standard Underground Cable Co., Westinghouse Bldg., Pittsburgh, Pa.
Sterling—See Boston Woven Hose & Rubber Co.
Tenax—See Knowles, C. S.
Tiger—See Boston Woven Hose & Rubber Co.
Victor—See Western Electric Co.
Western Electric Co., 57 Bethune St., N. Y. City. "Victor."
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa.
Wizard—See Boston Woven Hose & Rubber Co.

TAPE, Passe Partout

(See Tape, Gummed Paper).

TAPESTRIES

Attleboro Mfg. & Importing Co., 20 N. Fifth St., Philadelphia, Pa.
Cheney Silk Co., 215 Fourth Ave., N. Y. City.
Davenport Co., A. H., 601 Fifth Ave., N. Y. City.
Fechtman & Co., L. Foreman, 48 E. 21st St., N. Y. City.
Gays Sons, John, Trenton Ave. & Ann St., Philadelphia, Pa.
Hess & Co., D. S., 453 Fifth Ave., N. Y. City.
Huber Co., H. F., 13 E. 40th St., N. Y. City.
Lowenbein's Son, A., 586 Fifth Ave., N. Y. City.
Neuman & Co., 417 Madison Ave., N. Y. City.
Penn Tapestry Co., Philadelphia, Pa.
Primrose Tapestry Co., Josephine & Oxford Sts., Philadelphia, Pa.
Thorp Co., J. H., 230 Fourth Ave., N. Y. City.
Tiffany Studios, Madison Ave. & 45th St., N. Y. City.

TAX RECORDS, Admission

Green, P. A., 52 Rumford Ave., Waltham, Mass. (See page 374.)

TELEPHONES, Intercommunicating

Automatic Electric Co., Chicago, Ill. "Pax."
Central Telephone & Electric Co., 310 N. 11th St., St. Louis, Mo.
Couch Co., S. H., Norfolk Downs, Mass.
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.
Partrick & Williams Co., 51 N. Seventh St., Philadelphia, Pa.
"Pax"—See Automatic Electric Co.
Pettes & Randall Co., 150 Nassau St., N. Y. City.
Stromberg Carlson Co., Rochester, N. Y.
Western Electric Co., 195 Broadway, N. Y. City.

TELEPHONE SILENCERS

Hush-A-Phone Corp., 41 Union Square, N. Y. City.

TENTS, Airdome

Carpenter & Co., Geo. B., 436 Wells St., Chicago, Ill.
Chicago Flag & Decorating Co., 1345 S. Wabash Ave., Chicago, Ill.
Columbus Tent & Awning Co., Columbus, Ohio.
Des Moines Tent & Awning Co., 913 Walnut St., Des Moines, Iowa.
Dougherty Bros. Tent & Awning Co., 116 S. Fourth St., St. Louis, Mo.
Fulton Bag & Cotton Mills, Atlanta, Ga.
Hettrick Mfg. Co., Toledo, Ohio.
Kerr Mfg. Co., D. M., 1007 Madison St., Chicago, Ill.
Murray & Co., 625 W. Fulton St., Chicago, Ill.
Scherz Sons, John, 1006 Freeman Ave., Cincinnati, Ohio.
Thompson & Vandiveer, 816 E. Pearl St., Cincinnati, Ohio.
Tucker Duck & Rubber Co., Ft. Smith, Ark.
United States Tent & Awning Co., 225 N. Desplaines St., Chicago, Ill.

TERRA COTTA, Architectural

American Terra Cotta & Ceramic Co., 2010 Peoples Gas Bldg., Chicago, Ill.
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., Lumber Exchange Bldg., Chicago, Ill.
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.
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 page 431.)

THEATRE AGENTS

(See Brokers, Theatre)

THEATRE BROKERS

(See Agents, Theatre)

THERMOMETERS AND HYDROMETERS

"Columbia"—See Schaeffer & Budenberg Mfg. Co.
Hohmann & Maurer, Rochester, N. Y.
Queen Co., Eighth & Arch Sts., Philadelphia, Pa.
Schaeffer & Budenberg Mfg. Co., 338 Berry St., Brooklyn, N. Y.
Tagliabue Mfg. Co., C. J., 32 33d St., Brooklyn, N. Y.
Taylor Instrument Co., Rochester, N. Y.
"Tycos"—See Taylor Instrument Companies.

TICKET BOOTHS

(See Booths, Ticket)

TICKET CHOPPERS

Brewster & Co., Long Island City, N. Y.
Caille Bros., 1300 Second Ave., Detroit, Mich. (See page 465.)
Erker Bros., Optical Co., 608 Olive St., St. Louis, Mo.
Fulco—See Fulton Co.
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. (See page 430.)
National Ticket Co., 205 St. Clair Ave., Cleveland, Ohio.
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio.
Schaffer, S. E., & Co., 24-26 E. Eighth St., Chicago, Ill. "Badger."
Swaab & Son, Lewis M., 1327 Vine St., Philadelphia, Pa. (See page 440.)
Wisconsin Theatre Supply Co., 174 Second St., Milwaukee, Wis.

TICKET HOLDERS

Arcus Ticket Co., 352 N. Ashland Ave., Chcago, Ill.
Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Fulco—See Fulton, E. E.
Fulton Co., E. E., 3208 Carroll Ave., Chicago, Ill. "Fulco."
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
Leland Theatre Supply Co., 97 State St., Montpelier, Vt.
McCaskey Register Co., Alliance, Ohio.
Rialto Theatre Supply Co., Minneapolis, Minn.
Robertson, Frank, Colorado Springs, Col.
Standard Ticket Co., 150 W. 10th St., N. Y. City.
Williams, Brown & Earle, 918 Chestnut St., Philadelphia, Pa.

TILE, Clay

Alhambra Tile Co., Newport, Ky.
American Encaustic Tiling Co., Zanesville, Ohio.
Architectural Tile & Faience Co., Maurer, N. J.
Beaver Falls Art Tile Co., Beaver Falls, Pa.
Cambridge Tile Mfg. Co., Covington, Ky.
Eagle Tile Co., Keyport, N. J.
Evens & Howard Fire Brick Co., 920 Market St., St. Louis, Mo.
Grueby Faience & Tile Co., K & First Sts., South Boston, Mass.
Guastavino Co., R., 40 State St., Boston, Mass.
Hartford Faience Co., Hartford, Conn.
Heron Lake Brick & Tile Co., Heron Lake, Minn.
Ketcham, O. W., 24 S. Seventh St., Philadelphia, Pa.
Ludowici-Celadon Co., 104 S. Michigan Ave., Chicago, Ill.
Mart & Lawton (Imp.), 1125 Broadway, N. Y. City.
Matawan Tile Co., Matawan, N. J.
Miller Co., Jos. S., 1210 Ridge Ave., Philadelphia, Pa.
Mosaic Tile Co., Zanesville, Ohio.
National Mosaic Tile Co., 21st and Kedzie Ave., Chicago, Ill.
National Tile Co., Anderson, Ind.
Ohio Tile Co., Hamilton, Ohio.
Old Bridge Enamel Brick & Tile Co., Old Bridge, N. J.
Pardee Works Co., Perth Amboy, N. J.
Philadelphia & Boston Face Brick Co., 165 Milk St., Boston, Mass.
Providential Tile Works, Trenton, N. J.
Robertson Art Tile Co., Trenton, N. J.
Star Encaustic Tile Co., Bluff & Gist Sts., Pittsburgh, Pa.
Tiffany Enameled Brick Co., Momence, Ill.
Trent Tile Co., Trenton, N. J.
United States Encaustic Tile Works, Indianapolis, Ind.
Western Art Tile Works, Tropico, Cal.
Wheeling Tile Co., Wheeling, W. Va.

TICKETS, Admission Reserved Seat, Coupon, Roll and Machine

Ansell Ticket Co., 154-166 E. Erie St., Chicago.
Arcus Ticket Co., 352 N. Ashland Ave., Chicago, Ill. (See page 374.)
Caille Bros. Co., 1300 Second Ave., Detroit, Mich. (See page 465.)
Donaldson Lithographing Co., Newport, Ky.
Elliott Ticket Co., 1619 Sansome St., Philadelphia, Pa.
Empire Ticket Co., 16 Beach St., Boston, Mass. (See page 465.)
Erker Bros., Optical Co., 608 Olive St., St. Louis, Mo.
Fulco—See Fulton Co.
Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.
Harrison, B. H., New London, Ohio.
International Ticket Co., 50 Grafton Ave., Newark, N. J.
International Time Recording Co., 337 W. Madison St., Chicago, Ill.

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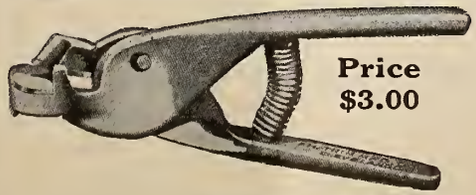

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Manhattan Rubber Mfg. Co., 18 Vesey St., N. Y. City.
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Mercer Rubber Co., Trenton, N. J.
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Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
Exhibitors 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. (See page 451.)
Gueder, Paeschke & Frey Co., Milwaukee, Wis.
Humidor—See DeVry Corp.
Le Comte & Co., 174 Seventh St., Brooklyn, N. Y.
Manufacturers' Can Co., Newark, N. J.
Niess - Waner Co., Blackstone Bldg., Pittsburgh, Pa. (See page 450.)
Perfection Reel & Can Co., 807 W. Lake St., Chicago, Ill.
Russakov Can Co., 940 W. Chicago Ave., Chicago, Ill. (See page 453.)
Sharlow Bros. Co., 442 W. 42d St., N. Y. City. (See page 459.)

TITLE MAKERS, Motion Picture

(See Titles, Film)

TITLE STANDS, Camera

Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.

TITLERS, Motion Picture

(See Titles, Film)

TITLES, Film

Brut, Tom. (See page 455.)
Chandlee, Harry, 130 W. 46th St., N. Y. City. (See page 467.)
Dixon - McNitt - Schneider, 959 Seward St., Hollywood, Cal. (See page 449.)
Farnham, Jos. W., 220 W. 42d St., N. Y. City. (See page 467.)
Lustig Film Laboratory, Sam, 2147 Prospect Ave., Cleveland, Ohio.
Mason, Lesley, 729 7th Ave., N. Y. City. (See page 388.)
Photoplay Title Co., 5828 Broadway, Chicago, Ill. (See page 467.)
Simplex Studios, 220 W. 42d St., N. Y. City.
Slobey, John, 727 7th Ave., N. Y. City. (See page 416.)
Title Card Co., 145 W. 45th St., N. Y. City.
Stern, Ernest, 413 W. 41st St., N. Y. City. (See page 467.)
Weil, Arthur, 220 W. 42nd St., N. Y. City.
White Studios, Eddie, 160 W. 45th St., N. Y. City. (See page 456.)

TOILET ACCESSORIES, Ladies' Sanitary

Cellucotton Products Co., 208 So. La Salle St., Chicago. "Kotex"
"Kotex"—See Cellucotton Products Co.

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Weis Mfg. Co., Henry, Atchison, Kan. "Weisteel."

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(See Signs, Toilet, Illuminated; Signs, Rest Room)

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Erker Bros. Optical Co., 608 Olive St., St. Louis, Mo.
Lavezzi Machine Works, 3518 N. Paulina St., Chicago, Ill.

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Rochester Germicide Co., Rochester, N. Y.
West Disinfecting Co., 411 5th Ave., N. Y. City.

TRAILERS, Film

Lochren Film & Slide Co., The William A., 706 Film Exchange Bldg., Minneapolis.
Photoplay Title Co., 5828 Broadway, Chicago, Ill. (See page 467.)

TRANSFORMERS, Alternating Current

Adams-Bagnall Electric Co., Platt Ave., S. E., Cleveland, Ohio.
Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.
Campbell Electric Co., Lynn, Mass.
Crocker-Wheeler Co., Ampere, N. J.
Hallberg, J. H., 25 W. 45th St.,
Hertner Electric Co., West 114th St., Cleveland, Ohio. "Transverter." (See page 397.)
Northwestern Electric Co., Hoyne Ave., Chicago, Ill. "Martin." (See page 390.)
"Transverter" — See Hertner Electric Co.
Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See page 429.)

TREADS, Stair

American Mason Safety Tread Co., Lowell, Mass.
Asbestolith Mfg. Co., 1 Madison Ave., N. Y. City.
Boston Belting Co., 84 Linden Park St., Boston, Mass.
Concrete Steel Co., 32 Broadway, N. Y. City.
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Kennedy, D. E., 53 Fifth Ave., N. Y. City.
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Peerless Rubber Mfg. Co., 16 Warren St., N. Y. City.
Phoenix Soapstone Co., 71 Murray St., N. Y. City.
Revere Rubber Co., 300 Devonshire St., Boston, Mass.
Stokes Rubber Co., J., Trenton, N. J.
Trussed Concrete Steel Co., 58 Lafayette Blvd., Youngstown, Ohio.
Universal Safety Tread Co., Waltham, Mass.
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Voorhees Rubber Mfg. Co., Jersey City, N. J.
Woonsocket Machine & Press Co., Woonsocket, R. I.

TRICK DEVICES, Camera

(See Cameras, Motion Picture)

TRIPODS, Camera

Angelus—See Los Angeles Motion Picture Co.
Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.
Duplex Machine Co., 316 75th St., Brooklyn, N. Y.
Gennert, G., 24 E. 13th St., New York, N. Y.
Koehler Optical Co., 7 E. 14th St., N. Y. City.
Los Angeles Motion Picture Co., 215 E. Washington St., Los Angeles, Cal. "Angelus."
Motion Picture Apparatus Co., 110 W. 44th St., N. Y. City.
Precision Motion Picture Works, 550 So. Figueroa St., Los Angeles, Cal.

TUNGSTEN LAMPS, Incandescent

(See Lamps, Electric, Incandescent)

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Damon-Chapman Co., 234 Mill St., Rochester, N. Y.
Potter—See Coin Machine Mfg. Co.

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Henderson-Ames Co., Kalamazoo, Mich.
Henderson & Co., 11th & Race Sts., Philadelphia, Pa.
Hirsch & Co., James H., 205 W. Monroe St., Chicago, Ill.
Ihling Bros., Everard Co., Kalamazoo, Mich.
Klein & Bro., D., 717 Arch St., Philadelphia, Pa.
Lilley & Co., M. C., Columbus, Ohio.
National Uniform & Cap Co., 461 Gold St., Brooklyn, N. Y.
Pettibone Bros. Mfg. Co., 626 Main St., Cincinnati, Ohio.
Reed's Sons, Jacob, 1424 Chestnut St., Philadelphia, Pa.
Russell Uniform Co., 1600 Broadway, N. Y. City.
Square Uniform Co., 10 W. 23d St., N. Y. City.
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Powell Co., Wm., 2525 Spring Grove Ave., Cincinnati, Ohio.
Pratt & Cady Co., Hartford, Conn.
Queen City Brass & Iron Works, Spring Grove Ave., Cincinnati, Ohio.
Safety Cylinder Valve Co., Mansfield, Ohio.
Stephens Mfg. Co., Roe, Detroit, Mich.
Thomas Brass & Iron Co., Waukegan, Ill.
United States Radiator Corp., Detroit, Mich.
Walworth Mfg. Co., 128 Federal St., Boston, Mass.
Williams Valve Co., D. T., Spring Grove Ave. & Township St., Cincinnati, Ohio.

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Adee Co., Fred., 3 Cliff St., N. Y. City.
Bailey-Farrell Mfg. Co., Fourth Ave. & Ross St., Pittsburgh, Pa.
Buckeye Tank & Seat Co., Canton, Ohio.
Cooper Brass Works, W. S., 437 N. 12th St., Philadelphia, Pa.
Eljer Co., Cameron, W. Va.
Federal-Huber Co., 234 N. Halsted St., Chicago, Ill.
Flush-O-Valve Co., 536 Broome St., N. Y. City.
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Ideal Mfg. Co., 546 Franklin St., Detroit, Mich.
Kelly & Bro., Thos., 404 S. Kolnar Ave., Chicago, Ill.
Marsh Valve Co., 224 Washington St., Detroit, Mich.
Morency-Van Buren Mfg. Co., Sturgis, Mich.
Mott Iron Works, J. L., 118 Fifth Ave., N. Y. City.
Murphy Specialty Co., Milwaukee, Wis.
Pittsburgh Gage & Supply Co., 30th & Liberty Sts., Pittsburgh, Pa.
Presman Valve Co., Jersey City, N. J.
Republic Mfg. Co., 656 Washington Blvd., Chicago, Ill.
Royal Flush—See Sloan Valve Co.
Sloan Valve Co., 617 W. Jackson Blvd., Chicago, Ill. "Royal Flush."
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Stebbins Mfg. Co., E. Springfield, Mass.

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Invincible Vacuum Cleaner Mfg. Co., Dover, Ohio.

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(See Lamps, Electric Incandescent)

VASES, Stone Lobby

Architectural Decorating Co., 1600 S. Jefferson St., Chicago, Ill.

VAULTS, Public Film

(See Storage, Film)

VENDING MACHINES, Automatic

(See Machines, Automatic Bending)

VENDING MACHINES, Automatic Sanitary Device

(See Machines, Automatic Sanitary Device)

VENTILATING SYSTEM, Theatre

American Blower Co., Detroit, Mich. (See page 375.)
American Foundry & Furnace Co., Bloomington, Ill.
Johnson Service Co., 118 E. 28th St., N. Y. City.
Monsoon Cooling System, 71 N. 6th St., Brooklyn, N. Y.
Reynolds & Co., B. F., 412 N. Dearborn St., Chicago, Ill.
Robert Gordon, Inc., 1357 W. Washington St., Cnicago, Ill.
Roberts-Hamilton Co., 413 S. Fourth St., Minneapolis, Minn.
Typhoon Cooling System, 345 W. 39th St., N. Y. City.

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American Blower Co., Detroit, Mich. (See page 375.)
Arex Co., 1581 Conway Bldg., Chicago, Ill.
Baldwin Co., 703 Finance Bldg., Philadelphia, Pa.
Consolidated Sheet Metal Wks., 66 Hubbard St., Milwaukee, Wis.
Dowman-Dozier Mfg. Co., 20 Trinity Ave., Atlanta, Ga.
Edwards Mfg. Co., 724 Eggleston Ave., Cincinnati, Ohio.
Farquhar Furnace Co., Wilmington, Del.
Globe Ventilator Co., Troy, N. Y.
Kernchen Co., McCormick Bldg., Chicago, Ill.
Larsen Bros., Johnsonburg, Pa.
McDonald Bros. Co., Cleveland, Ohio.
Merchant & Evans Co., 2019 Washington Ave., Philadelphia, Pa. "Star."
Meurer Bros. Co., 575 Flushing Ave., Brooklyn, N. Y.
Milwaukee Corrugating Co., 36th Ave. & Burnham St., Milwaukee, Wis.
Moeschi-Edwards Corrugating Co., Covington, Ky.
Monsoon Cooling System, Brooklyn, N. Y.
Ohio Blower Co., 5125 Perkins Ave., N. E., Cleveland, Ohio.
Pullman Ventilator & Mfg. Co., York Ave. & R. R., York, Pa.
Royal Ventilator Co., Fourth & Locust Sts., Philadelphia, Pa.
Silver Sheet Metal Works, Saul, 336 Canal St., N. Y. City.
Star—See Merchant & Evans Co.
Sturtevant, B. F., Hyde Park, Mass.
Typhoon Fan Co., Box 406, 345 W. 39th St., N. Y. City.

VIGNETTING DEVICES, Camera

Bass Camera Co., 109 N. Dearborn St., Chicago, Ill.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
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)

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.

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Chicago Watchman's Clock Works, 1526 S. Wabash Ave., Chicago, Ill.
Eco Clock Co., 12 Cortlandt St., N. Y. City.

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American Water Softener Co., Philadelphia, Pa.

WAX, Film

Magic Film Protector Co., 613 E. Willard St., Muncie, Ill.
Projectorgraph Co., 2573 E. 55th St., Cleveland, Ohio.

WICKETS, Cashier's

Michaels Art Bronze Co., 230 Scott St., Covington, Ky.

WIGS, Theatrical

Shindheim, G., 109 W. 46th St., N. Y. City. (See page 467.)
Emmelin & Winter, 49 W. 48th St., N. Y. City. (See page 430.)

WINDOW CARDS

(See also Printers, Theatre)

WIRELESS OUTFITS, Theatre

(See Radio Outfits, Theatre)

WRENCHES, Carbon

Pierce, Carl, Morris, Ill.

ZINC ENGRAVINGS

(See Engravers, Theatre)

SUPPLY DEALERS

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.

ALABAMA:

Queen Feature Film Co., 1916½ Morris Avenue, Birmingham.

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Arizona Film Supply Company, 323 Morley Avenue, Nogales
Arizona Film Supply Company, P. O. Box 1017, Tucson.

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Davis Bros., 187 Golden Gate Avenue, San Francisco.
Electrical Products Company, 1128 West 164th Street (U), Los Angeles.
G. Gennert, 208 South Spring Street, 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. Preddy, 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.
Turner & Dahnken, 134 Golden Gate Avenue (P), San Francisco.
Western Theatre Supply Company, Golden Gate Avenue (S), San Francisco.

COLORADO:

Argus Enterprises, Inc., 1514 Welton Street (S), Denver.
Denver Theatre Supply Co., 1436 Welton Street (P) (M), Denver.
Universal Film & Supply Co., 304 McIntyre Bldg., Grand Junction.

CONNECTICUT:

Boston Motion Picture Supply Company, 139 Meadow Street, New Haven.
Independent Movie Supply Company, 131 Meadow Street (P), New Haven. (See page 470.)

DISTRICT OF COLUMBIA:

Film Bureau (Department Agriculture), Washington, D. C.
Southern Moving Picture Corpn., 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 Company, 312½ Twigg Street (M), Tampa.

GEORGIA:

Consolidated Film & Supply Co, 111 Walton Street, Atlanta.
Lucas Theatre Supply Company, 158 Marietta Street, Atlanta.
Lucas Theatre Supply Company, Savannah.
Southern Theatre Equipment Co., 9 Nassau Street (P), Atlanta.
Eugene Wilder, P. O. Box 102, Atlanta.

ILLINOIS:

American Projecting Company, Chicago.
Amusement Supply Company, 740 South Wabash Avenue, Chicago.

Bass Camera Company, 109 North Dearborn Street, Chicago. (See pages 378-446.)
Capital Merchandizing Company, 536 South Dearborn Street, Chicago.
Central Theatre Supply Company, 30 East Eighth Strcet, Chicago.
Cooperative Amusement & Supply Company, Gaiety 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 Carroll Ave., Chicago, Ill. (See page 417.)
Fulco Schaffer Sales Company, 24 East Eighth Street (P), Chicago.
G. Gennert Company, 139 North Wabash Street, Chicago.
C. A. Hein, 1167 West Eldorado Street, Decatur.
Hoke Theatre Supply Company, 845 South State Street, Chicago.
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United Theatre Equipment Corp., 514 South Wabash Street, Chicago.
Universal Film & Supply Company, Eighth & Washington Avenue, Cairo.

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Exhibitors' Supply Company, 128 West Ohio (S), Indianapolis.
Fort Wayne Engineering & Supply Company, Sixth and North Harrison Streets, Fort Wayne.
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Lyric Film & Supply Company, Fifth & Big Four R. R., Terre Haute.
Muncie Film S. Company, 202½ East Main Street, Muncie.
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Des Moines Film & Supply Company, 609 Mulberry Street, Des Moines.
General Sales Company, 2858 Jackson Street, Dubuque.
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KANSAS:

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Great Southern Film Corporation, 624 South Sixth Street, Louisville.
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H. K. Barnett Theatre Supply Company, 220 Batonne Street, New Orleans.
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General Theatre Supply Company, 300 Dauphine Street (M), New Orleans.
Harcol Film Company, 608 Canal Street, New Orleans.
Saenger Amusement Company, 1401 Tulane Street, New Orleans.
George Vivirito, 318 Batonne Street, New Orleans.

MAINE:

Howe Theatre Supply Company, Portland.

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Moving Picture Supply Company, 15 South Gay Street, Baltimore.
Palmore & Homand, 412 West Lexington Street, Baltimore.

MASSACHUSETTS:

S. R. Chisholm, 24 Vassar Street, Dorchester.
Eastern Theatre Equipment Corporation, 43 Winchester Street, Boston.
Exhibitors' Supply Company, 60 Church Street (P), Boston.
J. F. Gately, 33 Lyman Street, Springfield.
New England Baird Company, 47 Winchester Street (BD), Boston.
United Theatre Equipment Corporation, 26 Piedmont Street (U), Boston.
B. O. Wetmore, 2 Park Square, Boston.

MICHIGAN:

American Theatre Service, Madison Theatre Bldg., Detroit.
Central Film Supply, 117 South Franklin Street, Saginaw.
Century Photo View Company, 1119 Wealthy S. E., Grand Rapids.
Detroit Exhibitors' Supply Company, 149 East Elizabeth Street, Detroit.
E. H. Forbes, 57 Elizabeth Street, Detroit.
Ideal Electric & Motion Picture Theatre Supply Company, 128 Division Avenue S., Grand Rapids.
Michigan Motion Picture Supply Company, 20 Jos. Mack Bldg., Detroit.
Service Theatre Supply Company, 2115 John R. Street, (P), Detroit.
Theatre Equipment Company, New Film Bldg., Detroit.
United Theatre Equipment Corporation, 145 Elizabeth Street (U), Detroit.

MINNESOTA:

Exhibitors' Supply Company, 612 Producers' Exchange Bldg. (S), Minneapolis.
Feature Film & Supply Company, 321 Loeb Arcade Bldg., Minneapolis.
Lochran Film & Slide Service, 706 Film Exchange Bldg., Minneapolis.
National Equipment Company, 409 Michigan Avenue, Duluth.
Rialto Theatre Supply Company, 731 Hennepin Avenue (M), Minneapolis.
Standard Theatre Equipment Corporation, 507 Producers' Exchange Bldg. (P), Minneapolis.
Teco Products Mfg. Company, 248 Loeb Arcade, Minneapolis.
The Huntleys, Winona, Minn.
United Theatre Equipment Corporation, 509 Produce Exchange Bldg. (U), Minneapolis.

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MISSOURI:

Amusement Supply Company, 1627 Chestnut Street, St. Louis.
Cole Theatre Supply Company, 928 Main Street (P), Kansas City.
S. R. Connor, Snower Building, Bellevue Avenue, Kansas City.
Erker Bros. Optical Company, 608 Olive Street, St. Louis. (See page 448.)
Exhibitors' Supply Company, 3316 Lindell Street, St. Louis.
Fulco-Schaffer Sales Company, 3301 Olive Street (P), St. Louis.
Kansas City Machine & Supply Company, 813 Walnut Street, Kansas City.
Kansas City Slide Company, 2449 Charlotte Street, Kansas City.
Lear's Theatre Supply Company, 420 Market Street, St. Louis.
A. W. Lee, 813 Walnut Street, Kansas City.
Missouri Slide Company, 36 Schutte Bldg., Kansas City.
Monarch Theatre Supply Company, 420 Market Street, St. Louis.
Opera Supply Company, 601 Shukert Bldg., St. Louis.
R. S. Renco Theatre Supply Company, St. Louis.
Star Film & Supply Company, 413 Edward Street, St. Joseph.
Charles M. Stebbins Picture Supply Company, 1028 Main Street (M), Kansas City.
A. L. Stone, 1320 North Grand Avenue, St. Louis.
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. (P), Omaha.
Yale Theatre Supply Company, Film Bldg., Kansas City.

MONTANA:

Universal Film Exchange, 52 Broadway, Butte.
Western Theatre Equipment Corporation, Billings.

NEBRASKA:

Argus Enterprises, 423 South Fifteenth Street (S), Omaha.
Omaha Film Machine & Supply Company, Omaha.
Omaha Repair & Service Shop, 1304 Farnam 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.

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.
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 Street, New York City. (See page 380.)
Crouse, Hinds Company, Wolf & Seventh Streets, Syracuse.
Crown Motion Picture Supplies Company, 138 West 46th St., N. Y. City. (See page 469.)
Duwico Motion Picture Supplies, 142 West 44th Street, New York City.
Eastern Theatre Equipment Company, 126 Lawrence Street, Brooklyn.
Exhibitors' Poster & Supply Company, 209 West 28th Street, New York City.
M. G. Felder, 103 West 46th St., N. Y. City. (See page 444.)
Carol Fenywessey, 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, 729 Seventh Avenue (S), N. Y. City. (See page 379.)
Independent Movie Supply Company, 464 Pearl Street (P), Buffalo.
Independent Movie Supply Company, 42 Orange Street (P), Albany.
Independent Movie Supply Company, 729 Seventh Avenue, New York City. (See page 470.)
Industrial Department of Y. M. C. A., 347 Madison Avenue, New York City.
International Cinema Equipment Center, 729 Seventh Ave., New York City. (See page 436.)
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, 134 West 46th Street, New York City.
Modern Electrical Machine Company, 2927 Third Avenue, New York City.
Motion Picture Appliance Corporation, 316 West 124th Street, New York City.
Motion Picture Apparatus Company, 118 West 44th Street, New York City.
Motion Picture Equipment Corporation, 685 Seventh Avenue (P), New York City.
M. J. Ostrowsky, 119 St. Louis Street, Buffalo.
Rialto Theatre Supply Company, 249 Franklin Avenue, Buffalo.
Syracuse Supply Company, 314 West Fayette Street, Syracuse.
United Theatre Equipment Corporation, 25 West 45th Street (UTE), New York City.
Van Arnam E. Rental & Theatre Supplies, 551 S. Salina Street, Syracuse.
Variety Film Company, 126 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.

OHIO:

American Theatre Equipment Company, Columbia Bldg., Columbus.
Argus Enterprises Company, Inc., Film Bldg., Payne & 21st Streets, Cleveland. (See page 374.)
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.
Oliver Motion Picture Supply Co., Film Bldg., Cleveland.
Peerless Feature & Supply Company, 406 Ohio Bldg., Toledo.
Post Glover Electrical Company, Cincinnati.
L. M. Price Company, 108 West Fourth Street, 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.

OKLAHOMA:

W. R. Howell, Palace Theatre Bldg. (B), Tulsa.
Southern Theatre Equipment Company, 328 California Avenue. (P), Oklahoma City.
Truoco Theatre Supply Company, 22 Day Bldg., Enid.
United Theatre Equipment Corporation, 116 South Hudson Street, Oklahoma.
Yale Theatre Supply Company, Oklahoma.

OREGON:

General Supply & Repair Company, 392 Burnside Street (P), Portland.
Portland Moving Picture Machine Company, Rivoli Theatre Bldg., Portland.
Service Film & Supply Company, 64 Broadway, Portland.
Service Film & Supply Company, 393 Oak Street (M), Portland.
Washington Slide Company, 351 Washington Street, Portland.

PENNSYLVANIA:

Atlas Supply Company, 108 Ring Street, Philadelphia.
Consolidated Film Company, 1237 Vine Street, Philadelphia.
Electric Theatre Supply Company, 1309 Vine Street, Philadelphia.
Abe Gompertz, 315 North Thirteenth Street, Philadelphia.
J. G. Hannson, Tenth & Spring Streets, Reading.
Hollis, Smith & Morton, 1201 Liberty Street, Pittsburgh. (See page 469.)
Lewis M. Swaab, 1327 Vine Street (S), Philadelphia. (See page 440.)
Motion Picture Equipment Corporation, 1301 Vine Street (P), Philadelphia.
Philadelphia Theatre Equipment Corporation, 261 North Thirteenth Street, Philadelphia.
S. & S. Film & Supply Company, 414 Penn Avenue (P), Pittsburgh. (See page 459.)
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, 1208 Chestnut Street, Philadelphia.

RHODE ISLAND:

H. O. & E. S. Taylor, 76 Dorrance Street (P), Providence.
James McKenna, Providence Stage Lighting Company, 12 Moulton Street, Providence.

SOUTH CAROLINA:

Imperial Film Service, Greenville.

TENNESSEE:

Consolidated Film & Supply Company, 226 Union Avenue, Memphis.
East Tennessee Electrical Company, Knoxville.
Monarch Theatre Supply Company, 228 Union Avenue, Memphis.
Paramount Film Cement Company, Hamilton Bank Bldg., Chattanooga.

TEXAS:

N. K. Barnett Supply & Film Company, 1888 Main Street, Dallas.
Consolidated F. & S. Co., 608 North Oregon Street, Dallas.
General Theatre Equipment Company, 2012½ Main Street, Dallas.
Lucas Theatre Supply Company, 1816 Main Street, Dallas. (See page 394.)
Southern Film Service, 811 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 Theatre Supplies (M), Dallas.

UTAH:

Alhambra Theatrical Company, Hudson Avenue, Ogden.
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

VERMONT:

Hicks & Price, 97 State Street (S). Montpelier.

VIRGINIA:

N. & T. Supply Company, 714 Paula Quala, Norfolk.
Southern Theatre Supply Company, 25 Old Street, Petersburg.
United Theatre Supply Company, Petersburg.

WASHINGTON:

W. S. Brewster, 2016 Third Avenue, Seattle.
Film Supply Company, 217 Virginia Street, Seattle.
G. Gennert, 2102 First Avenue, Seattle.
H. N. Johnson Company, 2016 Third Avenue, Seattle.
Spokane Theatre Supply Company, West 410 First Avenue, Spokane.
Theatre Equipment Company, 1927 Third Avenue (P). Seattle.
Universal Film & Supply Company, 16 South Washington Street, Spokane.
Western Theatre Equipment Corporation, 2028 Third Avenue, Seattle.

WEST VIRGINIA:

Charleston Elertical Supply Company (P), Charleston.
McCray & McCray Company, 329 Main Street, Fairmont.
West Virginia Amusement & Film Company, 113½ Capitol Street, Charleston.

WISCONSIN:

Exhibitors' Supply Company, 128 West Grand Avenue (E), Milwaukee.
Ray Smith Company, 174 Second Avenue, Milwaukee.
Wisconsin Film Corporation, 134 Grand Avenue, Milwaukee.
Wisconsin Theatre Supply Company, 174 2nd Street, (M), Milwaukee.

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MALTA BEND, MO.

May 22 1922

Exhibitors Trade Review,
New York City, N.Y.

Gentlemen;-Enclosed find our check for which send the following three subscriptions;

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A Year's Box-Office Reports on 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 June, 1921, to June, 1922.

We print each week authoritative reports gathered by our own correspondents in a score of the important first-run centers of the country. Exhibitors who are making the acquaintance of the publication for the first time, by turning to page 483, 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 the year's reports 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:

Affiliated Distributors.....Aff.
Arrow Film Corp.....Arrow
American Releasing Corp.....AR.
Associated Exhibitors .....AE.
Associated First Nat'l Pictures..FN.
Famous Players-Lasky Corp...PAR.
Equity Pictures Corporation.....E.
Fox .....F.
Goldwyn .....G.
Griffith, D. W.....D.G.
W. W. Hodkinson Corporation....H.
Metro Pictures Corporation.....M.
Pathe Exchange, Inc.....P.
R-C Pictures.....R-C
Selznick and Select.....S.
State Rights.....SR.
United Artists.....UA.
Universal Film Mfg. Co.....U.
Vitagraph .....V.
Warner Bros.....W.
Warren, F. B. .....FBW

Reference to this table will show the records made by over 900 pictures during the 1921-1922 season. The table also furnishes invaluable information to the exhibitor on pictures he may still book.

TITLE	Albany	Atlanta	Allentown, Pa.	Buffalo	Bethlehem, Pa.	Chicago	Cleveland	Charlotte, N. C.	Columbia, S. C.	Kansas City	Los Angeles	Minneapolis	Milwaukee	Norfolk, Va.	Oklahoma City	Philadelphia	Richmond	Scranton, Pa.	Seattle	St. Louis	St. Paul	Troy, N. Y.	Wilkesbarre, Pa.	Wilmington, N. C.
Ace of Hearts (G)	..	3	..	3	2	..	..	..	2	..	..	..	..	..	2	..	..	3	3	..	..	..	..	..
Across the Deadline (U)	..	2	..	..	..	2	2	..	..	..	4	..	..	..	..	..	..	..	2	..	..	..	..	..
Action (U)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	2	..
Affairs of Anatol, The (Par)	1	1	1	1	2	..	..	..	..	1	3	1	1	..	..	1	..	1	1	1	1	..	1	..
After Midnight (S)	..	2	..	..	..	3	..	..	..	..	..	2	..	..	..	..	..	..	3	..	..	..	..	3
After the Show (Par)	..	2	..	3	1	2	..	..	..	2	..	..	..	..	2	2	..	..	3	..	..	..	2	..
After Your Own Heart (F)	..	1	..	2	2	..	..	..	..	2	1	..	..	..	..	..	..	..	2	..	..	..	..	..
Alf's Button (FN)	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Alias Lady Fingers (M)	..	..	..	2	..	..	..	..	..	..	..	..	1	..	..	..	..	..	2	2	..	..	..	..
All's Fair in Love (Par)	3	3	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
All For A Woman (FN)	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
All Of A Sudden Peggy (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
All Soul's Eve (R)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	2	..
Among Those Present (P)	..	..	2	..	..	..	2	..	..	2	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Angel of Crooked Street, The (V)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Anne of Little Smokey (P)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Any Wife (F)	..	2	..	2	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Appearances (Par)	..	4	2	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	2	..	..	..	..
Arabian Love (F)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..
Are All Men Alike (M)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Ashamed of Parents (W)	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..
At the End of the World (Par)	3	2	2	1	..	1	2	..	..	3	..	..	..	..	..	2	..	2	2	..	..	..	..	..
At the Mercy of Men (R)	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
At the Stage Door (R-C)	..	..	..	2	..	..	..	..	..	..	1	..	..	..	..	2	..	..	..	..	..	..	2	..
Baby and the Policeman (F)	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Bachelor Daddy, A (Par)	..	..	..	..	..	1	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Back Pay (Par)	..	..	2	..	..	..	2	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Bait, The (Par)	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Barbarian, The (SR)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Bare Knuckles (F)	..	2	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Bar Nothing (F)	..	2	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Barnstormer, The (FN)	..	2	..	..	..	2	..	3	..	1	..	..	2	..	1	..	..	..	..	..	..	..	..	..
Barricade, The (R-C)	..	3	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	2	3	..	..	..	2	..
Beach of Dreams (R-C)	..	..	..	..	..	..	..	..	..	2	..	..	3	..	..	..	..	..	3	..	..	..	2	..
Bear Cat, The (U)	..	..	..	..	..	..	2	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Beating the Game (G)	..	2	3	..	..	2	2	..	..	3	1	..	2	..	..	..	..	3	..	..	..	..	..	..
Beau Revel (P)	..	..	3	..	..	..	3	..	..	..	4	3	..	..	..	..	..	2	..	..	..	..	2	..
Beautiful Gambler, The (U)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..
Beautiful Liar, The (FN)	2	2	..	..	..	..	..	1	..	2	..	..	2	..	..	..	2	..	2	1	..	..	..	3
Beauty's Worth (Par)	..	..	..	..	1	2	..	..	..	..	1	..	..	..	..	3	..	..	..	..	..	..	..	..
Beggar in Purple, The (SR)	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Behind Masks (Par)	..	3	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	3	2	3	..	..	3	..
Behold My Wife (Par)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Belle of Alaska (AR)	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Be My Wife (G)	..	3	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	2	..
Beyond (Par)	3	..	..	..	2	1	..	..	..	3	3	..	3	..	2	..	..	..	..	..	..	..	..	..
Beyond Price (F)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Beyond the Cross Roads (SR)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..
Beyond the Rainbow (RC)	..	2	..	..	..	1	..	..	..	2	..	..	..	..	2	..	..	..	..	2	..	..	..	..
Beyond the Rocks (Par)	..	..	..	1	..	2	..	..	..	2	1	..	..	..	1	..	..	..	..	..	..	..	..	..
Big Game (M)	..	2	..	..	..	..	..	..	..	..	4	2	..	..	..	..	3	..	..	..	..	..	..	..
Big Ranger, The (U)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Big Town Round-Up, The (F)	..	1	1	2	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Billions (M)	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	1	3	..	..	..	..
Billy Jim (RC)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Birth of A Nation, The (DG)	..	1	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	1	..	..	..	..	..
Bits of Life (FN)	2	3	2	1	..	..	..	..	..	2	1	3	..	..	1	..	1	..	2	..	..	..	..	..
Bitter Fruit (SR)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Black Beauty (V)	..	2	..	..	1	..	..	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..
Blackbirds (R)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..
Black Panther's Cub, The (E)	..	3	..	2	..	1	2	..	..	..	3	..	2	..	..	..	..	..	3	..	..	..	..	..
Black Roses(RC)	..	..	2	..	2	..	2	..	..	..	1	..	2	..	..	..	..	..	3	..	..	..	..	..
Black Sheep, The (F)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Blazing Trail, The (U)	..	..	..	..	..	..	..	..	..	3	2	..	..	..	..	..	..	..	1	..	..	..	..	..
Blind Bargain, A (G)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Blind Hearts (P)	..	..	2	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Blind Love (SR)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Blind Wives (F)	..	2	3	..	3	..	..	..	..	..	..	..	3	..	2	..	..	..	..	..	..	..	..	..
Blot, The (FBW)	..	..	3	2	2	..	3	3	..	2	1	..	..	..	..	1	2	..	..	..	..	..	..	2
Blue Blood and Red (F)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Boat, The (FN)	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	1	..	..	..	..	..
Bobbed Hair (P)	..	..	..	..	..	3	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Bob Hampton of Placer (FN)	..	2	..	4	..	..	1	..	..	..	2	..	..	..	..	3	..	..	2	..	..	..	2	..
Body and Soul (M)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Bonnie Briar Bush, The (Par)	..	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Boomerang Bill (Par)	..	..	..	2	..	2	..	..	..	2	1	..	..	..	..	..	..	2	2	..	..	..	..	..
Bought and Paid For (Par)	2	2	..	..	..	1	2	..	..	2	2	..	2	..	1	1	..	..	2	..	..	..	..	..
Boy Crazy (RC)	..	..	..	..	..	..	..	..	..	..	..	..	2	..	1	..	..	..	..	..	..	..	..	..
Boys Will Be Boys (G)	..	2	..	..	2	..	..	..	..	1	..	..	1	..	..	3	..	3	..	..	..	..	..	..
Branded Woman, The (FN)	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Breaking Point (H)	..	..	..	..	..	..	..	..	..	..	3	..	2	..	..	..	..	..	3	..	..	..	..	..
Bright Eyes (FN)	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Bride's Play, The (Par)	..	..	..	3	..	..	..	..	..	3	..	..	3	4	1	..	..	..	2	..	..	..	..	..
Bring Him In (V)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..
Broadway and Home (S)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	2
Broadway Bubble, The (V)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Broadway Buckaroo, The (SR)	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Broadway Peacock, A (F)	..	3	..	1	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..
Broken Doll, A (P)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	3	1	..	2	..	..	..	..	..
Broken Spur, The (SR)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Bronze Bell, The (Par)	..	2	2	..	2	..	..	..	..	..	3	..	3	..	..	2	..	..	1	3	..	..	2	..
Brute Master, The (H)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Bucking the Tiger (S)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Buried Treasure (Par)	..	..	1	..	..	..	..	..	..	..	1	..	2	..	..	..	..	..	2	3	..	..	..	..
Burn 'Em Up Barnes (Aff)	..	1	..	..	3	..	2	..	..	1	1	..	2	..	1	..	..	2	1	..	..	..	..	..
By Right of Purchase (S)	..	..	..	2	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Cabinet of Dr. Caligari, The (G)	..	..	..	..	..	..	..	..	..	1	..	..	3	..	..	..	..	3	3	..	..	..	..	..
Call of Home, The (RC)	..	..	..	..	2	..	..	..	3	3	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Call of the North, The (Par)	..	4	..	..	..	2	..	..	..	3	1	..	2	..	1	2	..	..	2	..	2	..	..	..
Call of Youth, The (Par)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..
Cameron of the Royal Mount (H)	..	..	..	..	..	1	..	..	..	1	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Camille (M)	..	1	..	3	2	1	..	..	2	..	2	..	1	1	..	..	..	..	2	..	..	..	..	..
Cappy Ricks (Par)	..	1	..	..	2	2	3	..	..	1	1	..	2	..	..	..	..	2	2	..	..	..	1	2
Cardigan (AR)	2	..	..	..	..	3	..	..	..	..	4	..	..	..	..	3	..	..	1	..	..	..	..	..
Carnival (UA)	2	2	..	3	..	..	2	..	..	2	1	..	2	..	..	..	..	..	1	..	..	..	..	..
Case of Becky, The (Par)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	2	..	..	2	..	..	..	..	..
Cave Girl, The (FN)	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Certain Rich Man, A (H)	..	..	..	2	..	..	..	..	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Campion, The (Par)	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..
Charge It (E)	..	..	2	2	2	1	..	1	2	..	1	..	..	..	..	2	..	..	2	1	..	..	..	..
Charming Deceiver, The (V)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..

TITLE	Albany	Atlanta	Allentown, Pa.	Buffalo	Bethlehem, Pa.	Chicago	Cleveland	Charlotte, N. C.	Columbia, S. C.	Kansas City	Los Angeles	Minneapolis	Milwaukee	Norfolk, Va.	Oklahoma City	Philadelphia	Richmond	Scranton, Pa.	Seattle	St. Louis	St. Paul	Troy, N. Y.	Wilkesbarre, Pa.	Wilmington, N. C.
Charm School, The (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Chasing the Moon (F)	..	..	..	..	..	1	..	..	..	..	2	..	..	..	2	2	..	..	..	1	..	..	..	..
Chauffeur, The (F)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Cheated Hearts (U)	..	1	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Cheated Love (U)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..
Cheater Reformed, The (F)	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..
Chicken in the Case, The (S)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Chickens (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..
Child for Sale, A (SR)	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Child Thou Gavest Me, The (FN)	..	2	2	2	..	..	2	..	..	2	1	..	..	..	2	..	1	..	3	..	..	..	..	..
Children of the Night (F)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	3	..	..	..	..	..
Chivalrous Charley (S)	..	2	..	..	..	..	3	..	..	..	..	..	..	..	..	3	..	..	2	..	..	..	..	..
Christmas Eve at Pilot (U)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Cinderella of the Hills (F)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
City of Silen Men, The (Par)	..	..	2	..	..	..	..	..	..	..	2	2	1	..	..	2	..	..	3	..	..	..	..	..
City Sparrow, A (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Civilian Clothes (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Clay Dollars (S)	..	3	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	2	4
Clothes (M)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..
Coincidence (M)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Cold Steel (RC)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..
Come On Over (G)	..	..	..	..	..	1	2	..	..	..	1	..	2	..	..	..	..	..	2	..	..	..	..	..
Conceit (S)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Concert, The (G)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	2	..	3	..	..	..	..
Conflict (U)	2	2	..	1	..	..	2	..	1	2	1	..	2	..	..	..	..	..	1	1	..	..	..	..
Conn. Yankee in King Arthur's Court, A (F)	1	1	..	1	..	1	2	..	..	2	..	1	2	..	1	..	..	..	1	..	..	..	..	..
Cops (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Conquering Power, The (M)	..	2	..	1	..	3	4	..	..	1	1	..	1	..	1	..	2	2	2	..	..	..	..	2
Conquest of Canaan (Par)	3	2	2	2	..	..	..	..	..	2	1	2	2	..	1	1	..	..	2	2	..	..	2	..
Coward, The (SR)	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Cowboy Ace, The (SR)	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Courage (FN)	..	2	..	..	..	..	..	..	..	3	2	..	2	..	2	..	..	..	3	2	..	..	..	..
Cradle, The (Par)	..	..	..	..	..	2	..	..	..	..	2	..	..	3	..	1	..	..	..	..	..	..	..	..
Crazy to Marry (Par)	..	..	..	..	2	..	..	..	..	2	..	..	3	..	1	..	..	..	1	..	..	..	..	..
Crimson Challenge, The (Par)	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..
Crooked Straight (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Cup of Life, The (FN)	..	..	..	2	..	2	2	..	..	..	..	..	2	..	..	..	..	..	2	2	..	..	..	..
Cupid's Brand (Arrow)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Curtain (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..
Cyclone Bliss (Arrow)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..
Dancing Fool, The (Par)	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..
Dangerous Business (FN)	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	1	..	2	..	..	..	..	2	..
Dangerous Curve Ahead (G)	2	1	2	..	1	..	1	2	..	1	1	..	2	2	2	..	..	..	..	1	2	..	..	..
Dangerous Lies (Par)	..	..	..	..	..	..	3	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Dangerous Little Demon, The (U)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	2	..	..	..	..	..
Dangerous Love (SR)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Dangerous Moment, The (U)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Dangerous Paradise, The (Par)	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Dangerous Paths (Arrow)	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..
Dangerous Toys (SR)	..	..	..	..	..	2	2	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	3	..
Danger Ahead (U)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Danger Valley (SR)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Daughters of the Law (U)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	3	..
Dawn of the East (R)	..	2	2	..	..	..	..	..	..	2	2	..	..	2	..	..	..	3	..	..	..	..	..	..
Deception (Par)	..	..	2	1	..	..	..	..	..	..	2	..	1	..	..	1	..	..	3	2	..	..	..	..
De Luxe Anne (S)	..	..	..	..	..	..	..	..	..	..	..	2	2	..	..	2	..	..	..	..	..	..	..	..
Dempsey-Carpentier Fight Pictures (SR)	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Desert Blossoms (F)	..	3	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Desperate Trails (U)	..	..	..	..	..	..	2	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Devil, The (AE)	..	2	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..
Devil Dog Dawson (Arrow)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Devil's Garden, The (FN)	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	3	..	..	..	1	..
Devil's Pass Key (U)	..	2	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Devil Within, The (F)	..	..	..	3	..	..	..	..	..	..	3	..	2	..	..	..	..	..	..	..	..	..	..	..
Devotion (P)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Diamond Adrift (V)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Dinty (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	2	..	..	..	..	..	..
Discontented Wives (P)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Disraeli (UA)	1	2	..	4	2	1	1	..	..	2	1	..	2	..	..	..	..	1	..	1	..	..	..	..
Divorce of Convenience, A (S)	..	3	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Dollar A Year Man, The (Par)	..	..	2	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	2	..	..	..	..	..
Doll's House, A (UA)	..	3	..	2	..	1	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Donovan from Headquarters (SR)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..
Don't Call Me Little Girl (Par)	..	1	2	2	2	..	2	..	..	1	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Don't Doubt Your Wife (AE)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	2	..	..	..
Don't Get Personal (U)	..	2	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Don't Neglect Your Wife (G)	..	3	..	..	2	..	..	..	..	1	..	..	..	..	..	..	..	1	..	2	..	..	..	..
Don't Tell Everything (Par)	..	1	1	1	2	..	2	2	..	2	1	..	..	..	..	..	1	2	2	..	..	..	..	1
Doubling for Romeo (G)	..	..	1	2	..	..	2	..	..	1	1	..	..	..	2	..	..	2	..	..	..	..	..	..
Down Home (H)	..	..	..	..	..	..	..	..	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Dr. Jekell and Mr. Hyde (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..
Dr. Jim (U)	..	3	..	2	..	..	2	..	..	2	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Dream Street (UA)	2	2	..	1	..	1	1	..	..	1	1	..	1	1	1	..	1	2	1	1	..	..	1	..
Ducks and Drakes (Par)	..	..	3	..	..	..	..	..	..	..	..	..	1	..	2	..	..	..	2	..	..	..	..	..
Duke of Chimney Butte, The (RC)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	1	..	..	..	..	..
Dwelling Place of Light, The (H)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	1	..	..	..	..	..	..
Dynamite Allen (F)	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..
Earthbound (G)	..	..	2	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
East Lynne (H)	..	..	2	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Easy Road, The (Par)	..	..	2	..	..	..	2	..	..	..	..	..	..	..	..	..	..	2	..	2	..	..	..	..
Eden and Return (RC)	..	2	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..
Edgar Comedy (G)	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Education of Elizabeth, The (Par)	..	..	3	..	..	..	..	..	..	..	3	..	2	..	2	..	..	..	..	..	..	..	..	..
"813" (RC)	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Empire of Diamonds, The (P)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Enchantment (Par)	2	2	1	2	2	..	..	..	..	2	..	..	..	..	..	..	..	..	1	..	..	..	..	3
End of the World, The (Par)	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Everything for Sale (Par)	..	2	..	3	..	..	..	..	..	2	1	..	..	1	..	..	..	2	3	..	..	..	..	..
Every Woman's Problem (SR)	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Exit the Vamp (Par)	..	1	..	2	2	2	..	..	..	2	2	..	..	..	..	..	2	..	3	..	..	..	..	..
Experience (Par)	..	..	1	2	2	2	..	1	..	2	2	2	..	1	2	1	2	..	1	2	2	..	3	..
Extravagance (M)	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..
Eyes of the Heart, The (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Face of the World, The (H)	..	2	..	..	..	..	..	..	..	2	..	..	..	..	2	..	..	..	3	..	..	..	..	..
Face Value (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..
Fair Lady (UA)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Faith Healer (Par)	..	4	..	..	..	..	3	..	..	2	..	..	..	..	..	..	..	..	..	4	..	..	..	..
Fall Guy, The (V)	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Fall of Babylon, The (G)	..	1	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
False Kisses (U)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	2	..

TITLE	Albany	Atlanta	Allentown, Pa.	Buffalo	Bethlehem, Pa.	Chicago	Cleveland	Charlotte, N. C.	Columbia, S. C.	Kansas City	Los Angeles	Minneapolis	Milwaukee	Norfolk, Va.	Oklahoma City	Philadelphia	Richmond	Scranton, Pa.	Seattle	St. Louis	St. Paul	Troy, N. Y.	Wilkesbarre, Pa.	Wilmington, N. C.
Fascination (M)	..	..	..	..	..	2	1	..	..	..	1	..	..	..	..	2	..	..	..	..	..	..	..	2
Fifty Candles (H)	..	..	..	..	..	..	..	..	..	..	3	..	4	..	..	..	..	..	..	..	..	..	..	..
Fighter, The (S)	..	3	..	3	..	..	3	..	1	..	..	..	..	..	..	..	..	..	3	..	..	..	2	..
Fighting Hearts (SR)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Fighting Lover, The (U)	..	..	..	..	..	..	2	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Fighting Kentuckians, The (SR)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..
Fighting Shepherdess, The (FN)	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Fighting Stranger, The (SR)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Fightin' Mad (M)	..	2	..	2	..	..	..	..	..	2	..	..	..	..	..	1	..	..	2	..	3	..	..	..
Finders, Keepers (SR)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..
Find the Woman (Par)	..	..	..	..	2	1	3	..	..	2	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Fine Feathers (M)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..
Fire Eater, The (U)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
First Born, The R(C)	..	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
First Love (Par)	..	3	..	..	2	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Five Days to Live (RC)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	1	..	..	..	..	..	..	..	..	..
Flirt, The (P)	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Flower of the North, The (V)	..	2	..	..	..	..	..	..	..	..	2	..	..	..	1	..	..	..	2	..	..	..	..	..
Fool and His Money, A (S)	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Foolish Age, The (RC)	..	2	3	..	..	3	..	..	..	..	2	2	..	..	..	..	..	2	2	..	..	..	..	..
Foolish Matrons, The (FN)	..	..	2	2	..	..	..	..	..	3	2	..	2	..	1	..	2	2	2	..	..	..	..	..
Foolish Wives (U)	1	1	1	2	1	2	..	..	..	2	1	..	1	1	2	1	..	..	1	1	1	..	..	..
Fool's Paradise, A (Par)	1	..	..	3	1	1	..	1	..	2	1	..	1	..	1	..	1	1	1	1	..	1	1	..
Footfalls (F)	..	..	..	..	2	3	..	..	..	..	..	..	..	..	2	3	..	2	..	2	..	..	..	..
Footlights (Par)	3	2	2	1	..	..	..	..	1	2	..	..	1	..	2	2	..	..	2	2	..	..	..	..
Forbidden Fruit (Par)	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	1	..	..	..	..	..	..
Forever (Par)	2	..	..	1	..	2	..	1	..	2	1	..	..	..	2	..	1	..	2	..	..	..	1	..
For the Soul of Rafael (E)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	1	..	..	..	..
For Those We Love (G)	..	..	..	..	2	..	..	2	..	2	1	..	3	..	..	2	..	2	..	..	..	..	..	..
Forty-Five Minutes from Broadway (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..
For Your Daughter's Sake (SR)	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Four Horsemen of the Apocalypse, The (M)	1	1	2	1	1	1	1	3	..	..	1	1	1	1	1	..	1	1	1	..	..	..	1	3
Fourteenth Lover, The (M)	..	..	..	..	..	..	..	..	..	..	2	1	..	..	2	..	2	..	..	..	1	..	..	..
Fox, The (U)	..	1	3	1	..	..	1	1	..	..	1	..	..	..	1	..	..	..	..	1	..	..	..	..
French Heels (H)	1	2	..	1	2	1	..	..	..	..	..	..	2	..	..	..	..	..	2	4	..	..	..	..
Frivolous Wives (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..
From the Ground Up (G)	..	2	..	..	..	2	..	..	..	2	1	..	2	..	..	..	..	3	..	..	2	..	..	..
Frontier of the Stars, The (Par)	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..
Game Chicken, A (Par)	..	2	..	2	2	2	2	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Garments of Truth (M)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Gas, Oil and Water (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Get Out and Get Under (P)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Get Rich Quick Wallingford (Par)	..	2	2	2	..	1	2	..	..	2	1	..	2	1	2	..	2	..	2	1	..	..	..	..
Get Your Man (F)	..	..	2	..	..	..	..	..	..	3	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Ghosts in the Garret (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	2	..	..	..	2	..
Ghosts of Yesterday (FN)	2	2	2	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Gilded Lies (S)	..	3	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Gilded Lily, The (Par)	..	..	..	..	..	..	..	..	..	2	2	..	..	1	..	..	..	..	..	..	..	..	..	..
Girl from God's Country, The (FBW)	..	..	2	3	..	..	2	..	..	3	1	..	..	..	..	..	2	..	3	..	..	..	..	..
Girl from Nowhere (S)	..	2	..	..	..	..	2	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	3	..
Girl in the Taxi, The (FN)	..	..	..	..	..	..	2	..	1	..	..	3	..	..	..	..	..	..	..	..	3	..	2	..
Girl with the Jazz Heart, The (G)	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Glass Houses (M)	..	1	..	..	..	..	..	..	..	..	..	2	..	..	2	..	1	..	1	..	1	..	..	..
Glorious Fool, The (G)	..	..	..	..	1	..	2	..	..	2	1	..	2	..	..	..	..	..	..	..	..	..	..	..
Goat, The (M)	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
God's Country and the Law (SR)	..	..	..	..	..	..	2	..	..	..	4	2	..	..	..	..	..	..	2	..	..	..	..	..
God's Crucible (H)	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	2	..	..	..	..	..	..	..
Go Get Him (SR)	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Go Get It (FN)	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Go Straight (U)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Golden Gallows, The (U)	..	3	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	2	..	..	..	..	..
Golden Gift, The (M)	..	..	..	..	2	..	..	..	..	..	1	..	..	..	1	2	..	..	2	..	..	..	..	..
Golden Snare, The (FN)	3	3	..	..	..	..	3	..	2	2	2	..	2	..	..	..	..	2	3	2	..	..	..	..
Golden Trail (Arrow)	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..
Golem, The (Par)	..	3	..	1	..	..	2	..	..	1	..	..	3	..	..	4	..	..	..	..	..	..	..	..
Good and Evil (W)	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	4	..
Good-Bad Wife, The (SR)	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Good Night, Paul (S)	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Good Provider, The (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	1	..	..	..	..
Good References (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Good Women (RC)	..	2	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	2	..
Grand Larceny (G)	..	..	3	..	..	3	2	..	..	..	2	..	2	..	..	4	2	2	2	..	..	..	..	..
Great Adventure, The (FN)	..	..	2	..	1	..	..	..	..	..	3	..	..	..	..	1	..	2	..	..	..	..	..	..
Great Day, The (Par)	..	..	3	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..
Greater Claim, The (M)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	3	..	..	..	..	3	..
Greater Profits (RC)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	2	..
Greater Than Love (FN)	..	4	3	2	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Greatest Sacrifice, The (F)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Great Impersonation, The (Par)	..	..	2	..	2	..	2	..	..	2	..	..	..	..	..	2	..	..	2	..	..	..	..	..
Great Lover, The (G)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..
Great Moment, The (Par)	2	2	2	2	2	..	2	..	1	2	1	2	1	..	..	1	..	..	1	2	..	..	1	3
Great Redeemer, The (M)	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Green Temptation, The (Par)	..	2	..	..	..	1	..	..	1	2	1	..	..	..	2	3	1	..	1	3	..	..	..	..
Grim Comedian, The (G)	1	..	..	3	..	..	..	..	..	..	3	..	..	..	2	3	..	..	2	2	..	..	..	..
Guile of Women (G)	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Guttersnipe, The (U)	..	..	..	..	..	..	3	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Gypsy Blood (FN)	..	4	2	2	2	..	..	..	..	..	1	1	1	..	2	2	..	..	1	..	..	..	..	..
Gypsy Passion (V)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Habit (FN)	..	3	3	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	2	..
Hail the Woman (FN)	..	1	1	..	..	..	3	..	..	1	3	..	2	..	1	2	1	..	2	1	..	..	..	..
Hairpins (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..
Handcuffs or Kisses (S)	..	3	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..
Handle with Care (AE)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Hands Off (F)	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Harriet and the Piper (FN)	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Headin' Home (SR)	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	1	..	..	..	..	..
Headin' In (U)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Headin' North (SR)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Headin' West (U)	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Head Over Heels (G)	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Heartbalm (P)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Heart Line, The (P)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Heart of Maryland, The (V)	..	..	3	..	..	..	..	..	..	..	2	..	2	..	..	1	..	..	..	..	..	..	..	..
Hearts of the North (Par)	..	2	2	..	..	3	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Hearts are Trumps (M)	..	2	..	1	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	3	..
Hearts of the World (SR)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Heart Specialist, The (Par)	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..
Heedless Moths (E)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	2	..	..	..	..	..	..	..	..
Hell Diggers, The (Par)	..	2	2	2	..	..	2	..	..	2	2	..	1	..	1	2	..	2	2	2	..	..	..	..
Hell Hound of the West, The (SR)	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Hell's Border (SR)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..

TITLE	Albany	Atlanta	Allentown, Pa.	Buffalo	Bethlehem, Pa.	Chicago	Cleveland	Charlotte, N. C.	Columbia, S. C.	Kansas City	Los Angeles	Minneapolis	Milwaukee	Norfolk, Va.	Oklahoma City	Philadelphia	Richmond	Scranton, Pa.	Seattle	St. Louis	St. Paul	Troy, N. Y.	Wilkesbarre, Pa.	Wilmington, N. C.
Her Beloved Villain (Par)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Her Face Value (Par)	..	2	..	..	2	..	..	..	..	..	2	..	..	..	..	..	..	..	..	2	..	..	..	..
Her Husband's Trademark (Par)	..	3	..	1	..	1	2	..	..	2	1	..	2	1	1	1	1	..	1	1	..	..	..	..
Her Lord and Master (V)	..	..	..	..	1	..	..	..	..	..	2	..	2	..	..	..	..	..	..	..	..	..	..	..
Her Mad Bargain (FN)	..	2	..	3	..	3	..	..	..	2	2	..	2	..	..	..	1	..	2	..	..	..	..	..
Her Mate (Par)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Her Own Money (Par)	..	2	..	2	..	..	..	..	..	..	..	..	..	1	..	2	1	2	2	..	..	..	..	..
Her Social Value (FN)	..	2	..	..	..	..	..	2	..	2	2	..	..	2	..	..	2	..	3	2	..	..	..	2
Her Sturdy Oak (Par)	..	..	3	..	3	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..
Her Winning Way (Par)	..	..	..	3	2	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Hicksville to Broadway (F)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Highest Bidder, The (G)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..
Highest Law, The (Par)	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..
High Heels (U)	..	2	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	3	..	..	..	..
Hills of Missing Men (AE)	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	3	..	..	..
His Back Against the Wall (G)	..	..	..	..	..	1	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..
His Greatest Sacrifice (F)	..	4	..	..	2	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..
Hold Your Horses (G)	..	..	..	..	3	..	..	1	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..
Hole in the Wall, A (M)	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	2	..	2	2	..	..	..	..	..
Homespun Folks (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Homespun Vamp, The (Par)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Home Stretch, The (Par)	..	..	..	..	..	2	..	..	..	..	..	..	1	..	..	..	..	3	2	..	..	..	..	..
Home Stuff (M)	..	2	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	3	..
Home Talent (FN)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	1	..	..	..	..	..
House That Jazz Built, The (Par)	..	..	2	..	..	..	..	..	..	2	3	..	..	..	..	..	..	..	2	..	..	..	..	..
Huckleberry Finn (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Hunch, The (M)	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Husbands and Wives (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Hush (E)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	1	..	..	..	..	..
Hush Money (Par)	..	2	..	..	3	..	..	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
I Am Guilty (FN)	..	..	1	..	..	..	..	..	..	..	3	..	3	..	..	..	..	..	1	2	..	..	..	..
I Am A Woman (SR)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
I Can Explain (M)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
I Accuse U(A)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	3	..	..	..	..	..
Idle Class, The (FN)	1	..	..	..	2	..	..	..	1	..	2	..	1	..	..	..	..	..	1	..	..	..	2	1
Idle Hands (UA)	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..
I Do (AE)	..	..	..	..	..	..	1	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Idol of the North, The (Par)	..	..	3	2	1	..	..	..	..	2	3	..	2	..	..	2	1	..	1	..	..	..	..	..
Idle Rich, The (M)	..	4	..	..	..	..	..	..	..	..	..	..	2	..	2	2	..	..	..	..	..	..	..	..
If Women Only Knew (U)	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..
Infamous Miss Revell, The (M)	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	3	..	..	..	..	..	..
Inner Chamber, The (V)	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
In Old Kentucky (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	2	..
In Search of a Sinner (FN)	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Inside of the Cup, The (Par)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
In the Heart of a Fool (FN)	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Intrigue (Par)	..	..	..	3	..	..	..	..	..	..	3	..	..	..	..	..	..	3	..	..	..	..	..	..
Invisible Fear, The (FN)	..	3	..	..	..	..	..	..	..	2	..	..	2	..	..	2	..	..	2	..	..	..	..	..
Invisible Power, The (G)	..	3	..	..	2	2	..	..	..	2	4	..	..	..	..	..	..	..	..	2	..	..	..	..
Iron to Gold (F)	..	..	..	1	1	2	..	..	..	..	3	..	..	..	..	2	..	..	..	..	..	..	..	..
Iron Trail, The (UA)	..	2	1	3	..	..	1	..	..	2	2	..	3	..	2	..	..	3	..	1	..	..	..	..
Island Wives (V)	..	..	..	..	..	..	..	..	..	..	..	3	..	..	2	..	..	..	..	..	..	..	..	..
Isle of Zorda, The (P)	..	..	..	..	..	2	..	..	1	3	1	..	..	..	..	..	..	..	1	..	..	..	..	..
Is Life Worth Living? (S)	..	2	..	3	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..
Is Matrimony a Failure (Par)	..	..	..	..	..	..	..	..	..	2	2	..	..	..	2	1	..	..	..	..	..	..	..	..
Isobel (FN)	..	2	2	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..
It Can Be Done (V)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..
It Isn't Being Done This Season (V)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
It Pays to Advertise (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	2	..	..	..	..
Jackie (F)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..
Jack Knife Man, The (FN)	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Jack O'Lantern (H)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Jail Bird, The (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Jane Eyre (H)	..	1	..	..	..	2	2	..	..	..	..	..	4	..	..	2	..	..	..	..	..	..	..	..
Jim the Penman (FN)	..	3	2	..	..	..	..	..	..	..	..	2	4	..	..	..	..	..	..	2	..	..	..	2
Jolt, The (F)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Journey's End, The (H)	..	2	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Judgment (SR)	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Just Around the Corner (Par)	..	..	..	..	..	1	3	2	..	2	1	..	2	..	1	2	1	..	2	..	..	..	..	..
Kazan (FN)	..	2	..	..	1	..	..	..	..	3	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Keeping Up With Lizzie	..	..	2	..	..	..	2	..	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..	..
Kentuckians, The (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..
Kentucky Colonel, The (P)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Kid, The (FN)	..	..	2	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Killer, The (P)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..
Kingfisher's Roost (SR)	..	2	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..
King, Queen, Joker (Par)	..	4	..	..	..	..	3	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..
Kismet (RC)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Kiss in Time, A (Par)	2	2	2	..	..	..	3	..	..	2	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Know Your Man (F)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	4	..	..	..
Ladies Man, A (SR)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Ladies Must Live (Par)	2	..	2	..	..	..	2	..	..	2	1	..	2	1	..	..	..	1	2	2	..	..	..	..
Lady Fingers (M)	..	..	..	..	..	2	..	..	..	..	..	..	..	3	..	2	2	..	..	..	..	..	..	..
Lady From Longacre, The (F)	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Lady Godiva (P)	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Lamplighter, The (F)	..	3	..	..	..	..	..	..	..	..	3	..	2	..	..	..	..	..	..	..	..	..	..	..
Land of Hope, The (Par)	..	..	3	..	..	..	..	3	..	2	4	..	..	..	..	..	..	..	..	..	..	..	..	..
Land Trackers, The (SR)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Lane that Had No Turning, The (Par)	2	2	2	..	2	..	3	..	..	1	1	..	1	2	..	..	..	2	2	2	..	..	..	..
Last Card, The (M)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Last Chance, The (SR)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Last Door, The (S)	..	..	..	..	3	..	..	..	..	..	2	..	..	1	..	..	..	2	..	..	..	..	2	..
Last of the Mohicans, The (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..
Last Payment, The (FN)	..	..	..	..	1	3	..	..	..	..	1	..	..	..	..	..	..	2	..	..	..	..	..	..
Last Trail, The (F)	..	2	..	..	..	..	..	..	..	..	2	..	3	..	1	..	1	..	1	..	..	..	..	..
Lavender and Old Lace (H)	..	2	2	..	..	..	..	..	..	..	1	2	..	..	..	..	..	..	1	..	..	..	..	..
Law and the Woman, The (Par)	..	2	..	..	..	2	..	..	..	2	1	..	1	..	..	..	2	..	2	1	..	..	..	..
Lessons in Love (FN)	..	1	..	2	..	..	3	..	..	2	..	..	1	1	..	1	..	..	1	..	..	..	2	..
Life (Par)	..	2	2	..	..	..	..	..	..	2	4	..	..	4	..	..	..	..	..	2	..	..	..	..
Life of the Party, The (Par)	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Life's Darn Funny (M)	..	2	..	..	3	..	..	..	..	2	..	3	3	..	..	..	..	..	..	..	..	..	..	..
Life's Greatest Question (SR)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Light in the Clearing, The (H)	..	..	..	..	..	2	..	..	..	..	..	..	4	..	..	..	..	..	..	3	..	..	..	..
Little, But O ^ MY (P)	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Little Clown, The (Par)	..	..	2	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Little Eva Ascends (M)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..
Little Fool, The (M)	..	..	..	..	2	..	2	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Little Fraid Lily, The (RC)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Little Italy (Par)	..	3	..	..	..	..	..	..	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..

TITLE	Albany	Atlanta	Allentown, Pa.	Buffalo	Bethlehem, Pa.	Chicago	Cleveland	Charlotte, N. C.	Columbia, S. C.	Kansas City	Los Angeles	Minneapolis	Milwaukee	Norfolk, Va.	Oklahoma City	Philadelphia	Richmond	Scranton, Pa.	Seattle	St. Louis	St. Paul	Troy, N. Y.	Wilkesbarre, Pa.	Wilmington, N. C.
Little Lord Fauntleroy (UA)	1	1	..	1	..	1	2	1	1	2	1	..	1	..	1	..	..	2	2	1	2	..	..	..
Little Minister, The (Par)	..	2	..	2	2	2	3	..	2	..	1	1	2	..	1	..	1	..	1	2	2	..	..	..
Little Miss Hawkshaw (F)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Little Miss Smiles (F)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Live and Let Live (RC)	..	2	..	..	..	..	3	..	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Live Wires (F)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Lone Star Ranger, The (F)	..	..	2	..	..	..	..	..	..	2	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Lone Wolf, The (S)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Lost Romance, The (Par)	..	2	1	2	..	..	2	..	..	2	1	..	2	..	..	..	..	..	..	3	..	..	2	..
Lotus Eater, The (FN)	..	3	..	2	..	..	2	..	..	2	2	..	2	1	..	..	..	..	2	..	..	..	1	..
Love Charm, The (Par)	..	3	2	..	..	..	..	..	..	..	3	..	..	1	..	..	..	..	..	..	..	..	..	..
Love Flower, The (UA)	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Love, Hate and Woman (M)	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..
Love Light, The (UA)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Love Never Dies (FN)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Love's Boomerang (Par)	..	..	2	..	..	..	..	1	..	2	..	..	..	..	..	3	..	..	..	..	..	..	..	..
Love's Masquerade (S)	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Love's Special, The (Par)	..	2	2	..	..	..	..	..	..	..	..	2	..	..	1	..	..	..	2	..	..	..	3	..
Love's Penalty (FN)	..	..	2	..	..	..	3	..	..	..	2	..	2	..	..	..	..	..	..	..	..	..	..	..
Love's Redemption (FN)	..	3	..	3	..	1	2	..	..	2	1	..	1	..	..	2	..	2	..	1	..	..	..	1
Love's Temptation (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..
Love Time (F)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Lure of Egypt, The (P)	..	2	..	..	..	..	..	..	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Lure of Gold, (SR)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Lure of Jade (P)	..	2	..	..	..	..	..	..	..	..	3	..	3	..	..	..	..	..	3	..	..	..	..	..
Luring Lips (U)	..	2	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	3	..	..	..	..	..
Lying Lips (FN)	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Made in Heaven (G)	..	..	3	..	..	..	..	..	3	..	..	2	2	..	..	..	..	..	2	..	..	..	..	..
Madonnas and Men (SR)	..	..	2	..	2	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	1	..
Magic Cup, The (Par)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	2	..	..	..	..
Magnificent Brute, The (U)	..	2	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Mamma's Affair (FN)	..	..	2	..	..	..	1	..	..	..	4	..	..	1	..	2	..	2	..	..	..	..	2	..
Man From Downing Street, The (V)	..	..	..	..	..	..	..	..	..	2	3	..	..	..	..	..	..	..	..	..	..	..	..	..
Man From Lost River, The (G)	..	3	..	3	..	..	..	..	..	..	2	..	2	..	2	2	..	..	..	2	..	..	2	..
Man From Nowhere, The (F)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Man of Stone, A (S)	..	..	..	3	..	..	..	..	..	..	..	..	..	2	..	2	2	..	..	..	..	..	..	..
Man of the Forest, The (H)	..	1	2	2	2	..	2	..	..	1	..	..	2	..	1	..	..	..	2	2	..	..	..	..
Man's Home, A (S)	1	3	1	1	..	2	2	..	..	..	..	..	2	..	..	..	1	..	1	..	..	..	..	..
Man Tamer, The (U)	..	2	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..
Man to Man (U)	..	2	..	2	..	..	2	..	..	2	1	..	2	..	2	..	..	..	2	..	..	..	..	..
Man Trackers (U)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	3	..
Man Under Cover, The (U)	..	2	..	..	..	3	3	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Man Who, The (M)	..	3	..	..	..	..	3	..	..	3	2	..	..	..	..	3	..	..	2	..	..	..	..	..
Man Who Had Everything, The (G)	..	..	2	..	..	..	..	..	..	2	..	..	..	..	..	2	..	..	..	..	1	..	..	..
Man Who Lost Himself, The (S)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Man With Two Mothers, The (G)	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Man, Woman, Marriage (FN)	..	3	2	..	..	..	2	..	1	..	1	..	2	..	..	..	..	..	..	..	..	..	..	..
March Hare, The (Par)	..	2	2	..	..	..	2	..	..	2	..	..	1	..	..	..	..	..	1	2	..	..	..	..
Mark of Zorro, The (UA)	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Marooned Hearts (V)	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..
Martyrs of the Alamo (G)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Mask, The (SR)	..	..	..	..	2	..	..	..	..	2	2	..	..	..	..	2	..	..	..	..	..	..	2	..
Masked Avenger, The (SR)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Master Shark, The (U)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..
Matchbreaker, The (M)	..	3	..	..	..	3	..	..	..	..	1	..	3	..	..	..	..	3	..	..	..	..	..	..
Matrimonial Web, The (V)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	3	..	..	..	..	..	..
Merely Mary Ann (F)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Message From Mars, A (M)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	2	..	..	..	..	..
Mickey (FN)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Midnight (Par)	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..
Midnight Bell, The (FN)	2	2	..	2	..	1	2	..	..	2	3	..	1	..	1	..	1	..	2	2	..	..	..	..
Midsummer Madness (Par)	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	4	..	..	..	..	..	..
Milky Way, The (SR)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Millionaire, The (U)	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Miracle of Manhattan, The (S)	..	..	..	..	2	..	3	..	..	..	4	..	..	..	2	..	..	..	..	..	..	..	2	..
Miracles of the Jungle (SR)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Misleading Lady (M)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	2	..	2	..	..	..	..	..	..
Miss Lulu Bett (Par)	..	..	..	2	..	1	..	..	..	2	1	..	2	..	1	..	2	..	1	..	..	..	..	..
Mistress of Shenstone, The (RC)	..	1	..	2	1	..	..	..	..	..	..	..	..	..	1	..	..	..	2	..	..	..	..	..
Mistress of the World, The (Par)	..	4	..	..	..	..	2	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Modern Musketeer, A (Par)	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..
Molly O (FN)	..	1	2	2	..	..	1	..	..	1	1	..	..	..	..	2	..	..	1	..	..	..	..	3
Mollycoddle, The (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Money Changers, The (H)	..	..	..	..	3	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Montana Bill (SR)	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Moonlight and Honeysuckle (Par)	..	2	..	..	..	..	..	..	..	1	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Moonlight Follies (U)	..	2	3	2	2	..	..	..	..	2	2	..	2	..	..	..	..	..	2	..	..	..	..	..
Moonshine (SR)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Moral Fibre (V)	..	..	..	..	..	1	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	2	..
Morals (Par)	..	2	..	2	1	..	..	..	..	..	..	..	..	1	..	..	..	2	..	..	..	..	..	1
Morals of Marcus, The (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Moran of the Lady Letty (Par)	..	..	..	2	..	2	..	2	..	2	1	..	1	..	1	2	2	..	2	2	..	..	..	..
Moth, The (S)	..	2	..	2	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Mother and the Law, The (SR)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Mother Eternal, The (SR)	..	..	..	3	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Mother Heart, The (F)	..	4	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Mother O'Mine (FN)	1	2	..	2	2	..	2	..	..	1	2	..	..	..	..	..	..	1	1	1	2	..	..	..
Mountain Woman, The (F)	..	..	..	..	1	..	..	..	3	2	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Mrs. Leffingwell's Boots (S)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
My Boy (FN)	..	1	..	1	..	1	2	..	..	1	1	..	2	..	1	1	..	..	2	2	..	..	..	..
My Lady Friends (FN)	..	4	..	..	..	..	3	..	..	..	2	..	..	..	1	..	..	..	..	..	..	..	..	..
My Lady's Latchkey (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	1	..	..	..	..	..	..
Mysterious Rider, The (H)	..	1	..	3	..	2	..	..	..	2	1	..	..	..	2	..	..	..	2	2	..	..	..	..
Mystery Road, The (Par)	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..
Nancy From Nowhere (Par)	..	2	2	3	..	..	..	..	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Neighbors (M)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Never Weaken (P)	1	1	..	..	..	..	..	..	..	2	1	..	2	..	..	..	..	..	..	..	..	..	..	..
Night Horseman, The (F)	..	..	..	1	..	..	3	..	..	2	1	..	2	..	..	..	..	..	2	1	..	..	2	..
Night Rose, The (G)	..	1	..	..	..	2	2	..	..	2	2	..	..	..	..	..	..	..	1	..	..	..	..	..
Nineteen and Phyllis (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..
Nobody (FN)	..	..	..	2	..	..	..	..	..	2	..	..	..	..	..	..	2	..	..	..	..	..	..	..
Nobody's Fool (U)	..	2	..	..	..	2	..	..	..	..	1	..	..	..	..	..	..	..	2	..	..	..	..	..
Nobody's Kid (RC)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..
No Defense (V)	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..
Northern Trail, The (SR)	..	1	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Not Guilty (FN)	..	..	2	..	2	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..
No Woman Knows (U)	..	1	..	3	..	2	3	..	..	1	1	..	1	..	1	..	2	..	2	..	3	..	..	..
Nut, The (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Oath, The	4	..	..	..	..	..	..	..	..	2	2	..	..	..	..	..	..	..	3	..	..	..	..	..
Oh Lady, Lady (Par)	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..

TITLE	Albany	Atlanta	Allentown, Pa.	Buffalo	Bethlehem, Pa.	Chicago	Cleveland	Charlotte, N. C.	Columbia, S. C.	Kansas City	Los Angeles	Minneapolis	Milwaukee	Norfolk, Va.	Oklahoma City	Philadelphia	Richmond	Scranton, Pa.	Seattle	St. Louis	St. Paul	Troy, N. Y.	Wilkesbarre, Pa.	Wilmington, N. C.
Oh Mary, Be Careful (SR)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Off Shore Pirate, The (M)	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..
Old Dad (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Old Nest, The (G)	..	1	2	1	1	1	1	..	..	1	1	1	2	2	..	1	..	..	..	2	..	..	2	3
Old Oaken Bucket, The (FBW)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Ol' Swimmin' Hole, The	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	3	1	2	..	..	..	..	2	..
Once to Every Woman (U)	1	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
One Arabian Night (FN)	1	..	2	2	..	2	2	..	..	1	1	3	1	..	1	3	..	..	..	..	..	..	..	..
One Glorious Day (G)	2	3	..	..	..	..	1	..	..	1	3	..	..	..	1	22	2	..	2	..	..	..	..	..
One a Minute (Par)	..	..	..	..	..	..	2	..	..	2	1	3	2	..	..	..	..	..	2	3	..	..	2	..
One Man in a Million (RC)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
One Wild Week (Par)	..	..	3	3	..	..	3	..	..	3	2	..	2	..	..	3	..	..	1	..	2	..	2	..
On the Trail (SR)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Opened Shutters (U)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Ordeal, The (Par)	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Orphans of the Storm (UA)	..	..	1	1	..	2	..	..	..	..	1	1	2	1	..	..	1	..	1	1	2	..	..	..
Other Woman, The (H)	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Other Women's Clothes (H)	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Out of the Depths (SR)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Out of the Dust (SR)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..
Outlawed (RC)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Outside the Law (U)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	2	..
Outside Woman, The (Par)	..	..	..	..	..	..	..	..	2	2	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Over the Hill (F)	1	2	..	3	1	1	1	..	..	1	1	4	1	..	1	..	..	1	1	2	..	..	1	..
Over the Wire (M)	..	2	..	..	2	..	..	..	..	3	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Pagan Love (H)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Pair of Silk Stockings, A (S)	..	..	..	3	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Pale Face, The (FN)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..
Panthea (FN)	..	..	..	..	..	..	..	1	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Pardon My French (G)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..
Pardon My Nerve (F)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Paris Green (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Parish Priest, The (SR)	..	..	..	..	2	..	1	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Parisian Scandal, A (U)	..	2	..	3	..	..	2	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..
Parted Curtains (W)	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Partners of the Tide (H)	..	4	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Passing Through (Par)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Passion (FN)	..	..	2	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Passionate Pilgrim, The (Par)	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..
Passion Flower, The (FN)	..	..	1	..	2	..	3	..	..	3	..	..	1	..	..	..	..	..	1	..	..	..	..	..
Passion Fruit (M)	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	1	..	..	..	..
Pay Day (FN)	..	2	..	..	..	..	1	..	..	1	1	2	2	..	1	..	..	..	2	..	1	..	..	..
Paying the Piper (Par)	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	3	..	..	..
Payment Guaranteed (AR)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Peaceful Valley (FN)	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..
Peacock Alley (M)	..	2	1	1	1	1	2	..	..	1	1	..	1	..	1	1	1	..	..	..	..	1	..	..
Peck's Bad Boy (FN)	..	1	2	2	..	..	..	..	..	1	1	1	2	..	..	3	..	..	1	1	..	..	..	..
Peggy Puts It Over (V)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Penny of Top Hill Trail (SR)	..	..	..	..	2	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Penrod (FN)	1	1	..	..	..	1	2	..	..	1	1	..	1	..	1	..	1	..	..	1	..	..	..	..
Perfect Crime, A (P)	..	..	3	..	2	..	..	..	..	3	4	..	..	..	..	..	..	..	..	..	..	..	..	..
Perjury (F)	2	3	..	..	..	4	..	..	..	2	..	..	3	..	2	..	..	..	..	..	..	..	2	..
Peter Ibbetson (Par)	..	..	..	..	..	..	2	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..
Pilgrims of the Night (FN)	..	3	..	2	..	..	2	..	..	2	2	..	..	..	..	..	..	..	..	2	..	..	..	..
Playhouse, The (FN)	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Playing With Fire (U)	..	2	..	..	..	..	3	..	..	..	2	..	..	..	..	..	..	..	3	..	..	..	..	..
Play Square (F)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Plaything of Broadway, The (Par)	..	..	2	..	..	..	2	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..
Playthings of Destiny (FN)	..	2	..	2	..	..	2	..	2	2	2	..	2	..	1	..	..	..	2	..	..	..	1	..
Pleasure Seekers (S)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	2	3	..	..	..	..	..
Policeman and the Baby (F)	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..
Pollyanna (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Polly of the Circus (FN)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Polly of the Follies (FN)	2	2	..	1	..	1	2	..	..	1	1	..	2	..	1	..	2	..	1	1	..	..	..	..
Poor Dear Margaret Kirby (S)	..	..	..	..	..	..	2	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Poor Relation, A (G)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	1	3	..	..	3	..	..	..	..	..
Poppy (S)	..	..	..	3	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Possession (RC)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	2	..	..	..	..
Poverty of Riches (G)	..	..	..	..	..	..	2	..	..	..	1	..	2	..	..	2	..	..	..	..	..	..	..	..
Power Within, The (P)	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..
Prairie Trails (F)	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Price of Possession (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Price of Redemption (M)	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Primal Law, The (F)	..	..	..	1	..	..	..	..	..	..	2	..	2	..	2	..	..	..	2	..	..	..	..	..
Princess Jones (V)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Princess of New York, The (Par)	..	..	3	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Prince There Was, A (Par)	..	3	2	2	..	..	2	2	..	2	1	..	2	..	..	..	..	2	1	2	..	..	..	..
Prisoners of Love (G)	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..
Private Scandal, A (Par)	..	2	2	..	..	..	2	..	..	2	2	..	..	..	..	..	..	..	3	2	..	..	2	..
Prodigal Judge, The (V)	..	..	..	2	..	1	..	..	..	..	..	..	2	..	..	1	1	..	..	..	..	..	..	..
Prophets Paradise, The (S)	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Proxies (Par)	..	..	..	2	2	..	..	..	..	2	2	..	2	..	..	..	..	..	2	..	..	..	..	..
Puppets of Fate (M)	..	..	..	..	..	..	..	..	..	..	1	3	..	..	..	..	..	..	2	..	..	..	3	..
Purple Cipher, The (V)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Queenie (F)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Queen of Sheba, The (F)	..	1	1	1	1	1	1	..	1	..	..	2	1	..	1	..	..	1	2	1	2	..	1	..
Question of Honor, A (FN)	..	1	..	2	..	..	3	1	..	2	..	2	2	..	..	..	..	..	2	..	2	..	..	..
Quo Vadis (FBW)	..	2	..	..	..	..	..	..	..	..	3	..	..	..	..	..	4	..	4	..	..	..	..	..
Raffles (FN)	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Rage of Paris, The (U)	..	..	..	3	..	3	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Rainbow Trail, The (F)	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Rainbow (V)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..
Received Payment (V)	..	2	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..
Reckless Chances (F)	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Red Courage (U)	..	2	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	3	..	..	..	..	..
Red Foam (S)	..	2	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Red Hot Dollars (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Red Peacock, The (Par)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..
Red Viper, The (FN)	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Remorseless Love (S)	..	2	..	3	2	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	2	..
Rent Collector, The (V)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Rent Free (Par)	..	2	2	2	..	..	2	..	..	1	..	..	1	..	..	2	1	..	..	..	..	..	2	..
Reported Missing (S)	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Reputation (U)	..	1	2	1	2	..	2	..	..	..	1	..	..	..	1	..	..	2	1	2	..	..	..	..
Restless Sex, The (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Restless Souls (V)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Reckless Youth (S)	..	..	..	..	..	1	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Richville to Broadway (V)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Rider of the King Log, The (P)	..	2	2	..	1	1	3	..	..	2	1	..	..	..	..	..	..	..	4	..	..	..	..	..
Riders of the Purple Sage (F)	..	..	..	..	..	..	2	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..

TITLE	Albany	Atlanta	Allentown, Pa.	Buffalo	Bethlehem, Pa.	Chicago	Cleveland	Charlotte, N. C.	Columbia, S. C.	Kansas City	Los Angeles	Minneapolis	Milwaukee	Norfolk, Va.	Oklahoma City	Philadelphia	Richmond	Scranton, Pa.	Seattle	St. Louis	St. Paul	Troy, N. Y.	Wilkesbarre, Pa.	Wilmington, N. C.
Ridin' With Death (F)	..	2	..	..	..	..	3	..	..	..	..	..	..	..	2	..	..	2	..	..	..	..	..	..
Ridin' Romeo, A (F)	..	..	3	..	..	..	..	..	..	1	2	..	2	..	..	..	..	..	..	..	..	..	3	..
Right of Way, The (SR)	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Right that Failed, The (M)	..	..	..	..	..	2	..	..	..	..	1	..	..	..	..	2	..	..	..	..	..	..	..	..
Right Way, The (SR)	..	..	..	..	..	..	2	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Rip Van Winkle (H)	..	2	..	..	..	2	2	..	..	1	2	..	..	1	..	..	..	..	3	..	..	..	..	..
Risky Business (U)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Road Demon, The (F)	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Roads of Destiny, (G)	..	..	2	..	..	..	3	..	..	..	..	..	3	..	..	2	..	2	..	..	..	..	..	..
Road to London, The (P)	..	3	..	..	..	..	2	..	..	2	1	..	2	..	..	..	..	..	..	..	..	..	..	..
Romance Promoters, The (V)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Roof Tree, The (F)	..	2	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Rookie's Return, The (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..
Room and Board (Par)	..	4	2	2	..	..	..	..	..	2	2	..	..	..	..	..	..	2	..	..	..	..	..	..
Rosary, The (FN)	..	3	..	3	..	..	..	..	..	..	2	..	2	..	..	..	2	..	2	..	..	..	..	..
Rose of the West (F)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Rough Diamond, A (F)	..	2	..	2	..	..	..	..	..	..	1	..	1	..	1	..	..	..	..	..	..	..	2	..
Rowdy, The (U)	..	2	..	..	3	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..
R. S. V. P. (FN)	..	1	..	..	..	1	3	..	..	2	..	..	2	..	..	2	..	..	..	..	..	..	..	..
Ruling Passion, The (UA)	2	..	2	..	..	1	..	..	..	..	1	..	..	..	..	..	..	..	2	..	..	..	..	..
Ruse of the Rattler, The (P)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Rustlers of the Night (SR)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Sacred and Profane Love (Par)	..	..	1	..	..	..	..	..	3	2	1	..	1	..	2	1	..	2	2	..	..	..	2	..
Sailor Made Man, A (P)	1	1	2	..	2	1	..	1	..	1	1	..	..	1	..	1	1	..	2	..	1	..	..	..
Salvage (RC)	..	..	..	..	2	..	2	..	..	..	1	..	3	..	..	..	..	..	2	2	..	..	..	..
Salvation Nell (FN)	4	..	..	..	..	..	2	1	..	..	..	..	3	1	1	..	..	..	2	..	..	..	..	..
Saphead, The (M)	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Saturday Night (Par)	..	..	..	3	..	1	2	..	..	1	1	..	1	..	2	1	..	2	1	1	..	1	..	..
Scandal (S)	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Scarab Ring, The (V)	2	..	..	..	..	..	..	..	..	..	2	..	2	..	2	..	2	..	..	..	..	..	..	..
Scarlet Letter, The (F)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
School Days (W)	1	..	..	1	..	1	1	..	..	1	1	1	1	..	..	2	..	..	..	..	2	..	..	..
Scoffer, The (FN)	..	3	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..
Scrambled Wives (FN)	..	..	2	..	..	..	..	..	..	..	..	..	1	..	..	..	..	1	1	2	..	..	2	..
Scrap Iron (FN)	..	1	..	..	..	..	..	..	..	2	1	..	2	..	..	2	..	..	..	..	..	..	..	..
Scrapper, The (U)	..	..	..	2	..	..	2	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	2	..
Scream in the Night, A (S)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Sea Lion, The (FN)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..
Secret of the Hills, The (V)	..	2	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
See My Lawyer (RC)	2	2	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Sentimental Tommy (Par)	..	1	1	..	..	..	..	..	..	2	4	..	2	..	..	1	..	2	1	..	..	..	..	..
Serenade (FN)	..	..	..	..	..	3	..	1	..	2	1	..	2	3	..	..	..	..	..	..	..	..	2	..
Servant in the House, The (SR)	..	4	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..
Seventh Day, The (FN)	..	2	..	..	..	2	4	..	..	1	3	..	..	..	2	1	..	..	..	..	..	..	..	4
Seven Years Bad Luck, (RC)	..	..	2	..	..	..	..	..	..	..	2	..	2	..	..	..	..	..	..	..	..	..	..	..
Shadows of the Sea (S)	..	..	..	..	..	3	..	..	..	..	..	..	2	..	1	..	2	..	..	..	..	..	..	..
Sham (Par)	..	2	..	..	..	..	3	..	..	3	2	..	2	..	2	3	..	3	..	3	..	..	..	..
Shame (F)	..	..	..	..	..	3	..	..	..	..	3	..	3	..	..	..	3	1	1	2	..	..	..	..
Shams of Society (V)	..	..	2	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	3	..	..	..	2	..
Shark Master, The (U)	..	1	..	..	3	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Shattered Dreams (U)	..	3	..	..	..	..	3	..	..	..	1	..	..	..	..	..	..	..	2	..	..	..	2	..
She Couldn't Help It (Par)	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..
Sheik, The (Par)	1	1	..	1	1	1	..	..	..	1	1	..	1	..	1	..	..	1	1	1	..	..	1	1
Sheik's Wife, The (V)	2	..	..	3	..	2	2	..	..	2	2	..	3	..	1	2	..	..	..	..	2	..	..	..
Sheltered Daughters (Par)	..	2	..	..	..	..	2	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Short Skirts (U)	..	..	..	..	..	..	3	..	1	..	4	..	3	..	..	..	..	..	2	..	..	..	..	..
Should a Wife Work (SR)	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Shoulder Arms (FN)	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Sign of the Rose (SR)	..	..	..	1	..	1	1	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Sign on the Door, The (FN)	..	1	1	..	2	..	2	..	1	1	..	1	2	1	..	2	..	2	1	2	..	..	2	..
Silent Call, The (FN)	..	1	..	..	..	2	1	..	..	2	1	..	3	..	1	..	..	..	2	..	..	..	..	..
Silent Shelby (SR)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Silent Vow, The (V)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..
Silent Years, The (RC)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Silk Husbands and Calico Wives (E)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Silver Car, The (V)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Silver Lining, The (M)	..	..	..	2	2	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Singing River (F)	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Single Track, The (V)	..	1	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	2	..	..	..	..	..	..
Sin of Martha Queed, The (AE)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..
Sin That Was His, The (S)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Sisters (AR)	..	..	..	..	..	1	..	..	..	..	3	..	2	..	..	..	..	2	1	..	..	2	..	..
Skirts (F)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	2	..
Sky Fire (SR)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..
Sky High (F)	..	..	..	2	..	..	3	..	..	3	1	..	2	..	2	2	..	..	..	..	..	..	..	..
Sky Pilot, The (FN)	..	2	..	..	..	1	..	..	..	1	..	..	2	..	..	..	..	2	..	..	..	..	1	1
Sleep Walker, The (Par)	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Small Town Idol, A (P)	..	3	..	..	..	..	..	..	..	1	..	..	2	..	1	1	..	..	..	3	..	..	..	..
Smart Sex, The (U)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Smiles Are Trumps (F)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Smilin' Through (FN)	..	..	..	2	..	1	2	..	..	2	1	..	1	..	2	..	..	..	1	..	1	..	..	..
Snob, The (Par)	..	..	3	..	..	..	..	..	..	2	..	..	..	..	..	2	..	..	..	..	..	..	..	..
Snowblind (G)	..	2	2	..	..	..	3	..	..	3	2	..	2	..	..	..	..	..	2	..	..	..	..	..
Society Secrets (U)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Society Snobs (S)	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..
Someone in the House (M)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Something New (SR)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Something to Think About (Par)	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Song of Life, The (FN)	..	4	..	..	..	..	2	..	..	2	1	..	2	..	..	..	..	..	..	..	..	..	..	..
Song of the Soul, The (G)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	3	..	..	..	..	..	..
Son of Wallingford (V)	..	2	..	2	..	..	2	2	..	..	..	..	2	..	..	2	..	..	2	..	..	..	..	4
So This is Arizona (SR)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Soul of Man, The (SR)	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..
Sowing the Wind (FN)	..	3	3	..	2	3	..	..	..	2	3	..	..	..	..	2	..	2	..	..	..	..	2	..
Speed Girl, The (Par)	..	1	3	2	2	..	..	..	..	2	1	..	..	..	..	2	..	..	3	..	..	..	..	..
Spenders, The (RC)	..	..	2	..	..	..	..	..	..	..	..	..	1	..	2	..	..	..	..	..	..	..	..	..
Splendid Lie, The (Arrow)	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Spirit of the Lake, The (P)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Spitfire	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Stage Romance, A (F)	..	..	..	1	..	1	..	3	..	..	2	..	..	..	..	..	..	..	..	2	..	..	2	..
Stampede (SR)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Stardust (FN)	..	2	..	..	..	1	..	..	..	..	3	..	1	..	..	2	3	..	1	..	..	..	..	..
Steelheart (V)	..	..	..	..	..	..	..	..	..	3	1	..	..	..	..	..	..	2	1	..	..	..	..	..
Step Forward (FN)	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..
Sting of the Lash, The (RC)	..	3	..	2	1	..	3	..	..	..	1	..	..	..	1	..	2	..	..	3	..	..	..	..
Straight from Paris (E)	..	..	2	..	1	..	..	..	..	..	2	..	..	..	..	2	..	..	..	2	..	..	..	..
Straight from the Shoulder (F)	..	2	3	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Straight is the Way (Par)	..	..	1	..	2	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	2	..
Stranger Than Fiction (FN)	..	1	..	3	..	..	3	..	..	1	2	2	3	..	1	..	..	..	..	1	..	..	..	..
Such a Little Queen (Par)	..	3	3	..	..	..	..	..	..	2	4	..	..	..	..	..	..	..	..	..	..	..	2	..
Suds (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Sure Fire (U)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..

TITLE	Albany	Atlanta	Allentown, Pa.	Buffalo	Bethlehem, Pa.	Chicago	Cleveland	Charlotte, N. C.	Columbia, S. C.	Kansas City	Los Angeles	Minneapolis	Milwaukee	Norfolk, Va.	Oklahoma City	Philadelphia	Richmond	Scranton, Pa.	Seattle	St. Louis	St. Paul	Troy, N. Y.	Wilkesbarre, Pa.	Wilmington, N. C.
Swamp, The (RC)	..	..	..	..	2	4	..	..	..	1	1	..	3	2	..	..	..	..	4	..	..	..	2	..
Tale of Two Worlds, A (G)	..	..	..	..	..	..	2	..	..	3	..	..	..	..	..	..	2	..	1	..	..	..	..	..
Ten Dollar Raise, The (P)	..	2	3	..	2	..	3	..	..	1	2	..	..	2	1	1	..	..	..	..	..	..	..	..
Ten Nights in a Barroom (Arrow)	..	..	..	1	..	1	..	..	1	2	1	1	3	1	1	2	..	1	2	2	1	..	2	..
Ten of Diamonds, The (SR)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Testing Block, The (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Theodora (G)	..	4	3	1	..	1	2	..	..	2	2	..	..	..	..	1	..	2	1	..	..	..	2	..
There Are No Villains (M)	..	3	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Three Live Ghosts (Par)	..	2	..	1	..	1	3	..	..	..	1	..	1	..	2	2	..	..	..	..	..	..	..	..
Three Musketeers (UA)	1	1	..	1	1	1	..	1	1	1	1	1	1	..	1	..	..	..	1	1	1	..	2	..
Three Sevens (V)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Three Word Brand (Par)	..	1	2	3	..	1	3	..	..	2	2	..	2	1	..	..	..	2	..	..	..	..	..	..
Through A Glass Window (Par)	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Through the Back Door (UA)	..	1	3	2	..	..	..	..	1	1	1	..	1	..	..	3	..	2	1	1	..	..	..	..
Thunderclap (F)	1	..	..	1	..	1	3	1	..	1	4	..	..	..	..	..	1	1	2	2	..	..	1	..
Tiger's Coat, The (H)	..	..	..	..	..	..	..	..	..	2	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Tiger Cub, The (F)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Tillie (Par)	..	2	..	..	..	..	..	..	..	..	2	..	..	..	..	2	1	..	..	..	..	..	..	..
Tillie, a Mennonite Maid (Par)	..	..	..	..	..	..	2	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
To A Finish (M)	..	..	..	..	..	2	..	..	..	..	1	..	..	2	..	..	..	..	..	..	..	..	..	..
Tol'able David (FN)	..	1	..	1	..	1	1	1	..	1	1	..	1	..	2	1	1	1	1	1	..	..	..	..
Too Much Married (FN)	..	..	..	..	..	..	..	..	..	..	1	..	2	..	..	..	..	..	..	..	..	..	..	..
Too Much Speed (Par)	..	1	2	..	..	..	2	..	..	1	2	..	1	..	..	2	..	..	2	1	..	..	2	..
Too Much Wife (Par)	..	3	..	..	2	..	2	..	2	..	..	..	..	..	..	2	..	..	..	1	..	..	..	..
Too Wise Wives (Par)	..	..	2	..	2	..	3	..	..	..	2	2	..	..	..	2	..	..	..	4	..	..	..	..
Touchdown, The (U)	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Tracked to Earth (U)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	1	..
Trailin' (F)	..	3	..	2	..	2	3	..	..	..	1	..	..	..	1	..	..	2	..	2	..	..	..	..
Traveling Salesman, The (Par)	..	2	2	..	..	..	2	..	..	2	2	..	..	..	1	..	..	..	1	2	..	..	..	..
Travelin' On (Par)	..	..	..	2	..	2	..	..	..	2	1	..	2	..	..	2	2	..	2	..	..	..	..	..
Trilby (SR)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Trip to Paradise, A (M)	..	2	..	..	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Truant Husband, The (H)	..	3	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Trust Your Wife (FN)	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	3	1
Truth About Husbands, The (FN)	..	..	2	..	..	..	..	..	..	..	..	..	..	2	..	2	..	..	..	..	..	..	..	..
Turn to the Right (M)	1	2	..	..	..	2	..	..	..	..	1	..	1	..	2	2	..	2	2	..	..	..	..	4
Twelve Ten (S)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Twin Beds (FN)	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..
Two Kinds of Women (RC)	..	2	..	1	..	..	..	..	..	..	3	..	..	..	1	2	..	..	2	..	..	..	..	3
Two Minutes to Go (FN)	2	2	2	2	..	..	2	..	..	2	2	..	2	..	..	2	..	..	2	..	..	..	..	..
Two Weeks With Pay (Par)	..	2	2	..	..	..	..	..	..	2	2	..	..	..	..	1	..	..	1	..	..	..	..	..
Uncharted Seas (M)	..	2	..	2	..	..	..	..	..	2	..	..	2	..	..	..	3	..	1	..	..	..	..	..
Uncharted Channels (RC)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..
Under Crimson Skies (U)	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Under the Lash (Par)	..	..	1	2	1	2	2	..	..	2	1	..	2	2	1	..	..	..	2	..	..	..	2	..
Unfoldment, The (P)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..
Unseen Forces (FN)	..	2	2	..	..	..	..	..	..	..	..	..	..	..	1	..	..	2	..	..	..	..	..	..
Untamed, The (F)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Unwilling Hero, An (G)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Up and Going (F)	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	3	..	..	..	..
Up the Road with Sallie (S)	..	1	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
U. P. Trail, The (H)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..
Valley of Doubt, The (S)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Vendetta (SR)	1	..	..	..	..	..	..	..	..	..	1	..	..	..	..	2	..	..	..	..	..	..	..	..
Vermilion Pencil, The (RC)	3	..	..	..	..	1	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..
Virginia Courtship (Par)	..	2	..	..	..	..	..	..	..	..	2	..	..	..	..	3	..	..	..	..	..	..	..	..
Virgin Paradise, A (F)	..	..	2	..	..	..	..	..	..	2	3	1	3	..	2	..	..	..	..	1	..	..	..	..
Virgin's Sacrifice, A (V)	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Virtuous Men (S)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Virtuous Sinners (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..
Voices in the Dark, The (G)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	2	..	..	..	..	..
Wakefield Case, The (U)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	2	2	..	..	..	..	..	..	..	..
Wall Flower, The (G)	..	..	..	..	..	2	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..
Wallop, The (U)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	2	..	..	..	..
Wandering Jew, The (SR)	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..
Watch Your Step (G)	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..
Way Down East (UA)	1	1	1	1	2	1	..	1	..	1	..	1	1	..	..	..	..	1	1	1	1	..	1	..
Way of a Maid, The (S)	..	3	..	4	..	..	..	..	..	..	..	..	..	..	..	3	..	2	..	..	..	..	..	..
Way of a Woman, The (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Wealth (Par)	..	..	2	..	..	..	..	..	..	2	..	..	3	..	..	..	..	..	2	3	..	..	..	..
Wedding Bells (FN)	2	3	2	..	..	..	2	..	1	2	1	..	2	1	..	2	..	..	2	3	..	..	2	..
Western Demon, A (SR)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Westerners, The (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..
Western Pep (SR)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Wet Gold (G)	..	3	..	..	..	..	2	..	..	2	1	..	3	..	2	..	..	3	..	..	..	..	..	..
What Do Men Want (FBW)	..	3	..	2	..	1	2	..	..	1	2	3	..	..	..	..	3	3	..	1	3	..	..	..
Whatever She Wants (F)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
What Every Woman Knows (Par)	..	2	..	..	..	..	..	..	..	..	..	1	2	..	2	..	..	..	..	3	..	..	..	..
What No Man Knows (E)	..	..	..	2	1	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	2	..
What's Your Reputation Worth (V)	..	2	..	..	..	..	..	..	..	2	..	..	1	..	..	..	..	..	..	3	..	..	..	..
What's a Wife Worth (RC)	..	..	2	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
What's Worth While (Par)	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	3	..	..	..	..	..
What's Your Hurry? (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
What Women Will Do (P)	2	3	..	..	2	..	2	3	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..
When A Man Sees Red (F)	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	3	..
When Dawn Came (SR)	..	..	..	2	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
When Homer Comes Home (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
When Romance Rides (G)	..	..	..	..	..	3	..	..	..	..	2	..	2	..	2	..	..	..	..	..	..	..	..	..
Where Is My Wandering Boy To-night (W)	..	..	..	1	..	..	2	..	..	..	..	1	3	..	..	2	..	1	..	..	..	..	..	..
Where Lights Are Low (RC)	..	..	2	..	2	..	..	..	..	2	2	..	3	..	..	..	..	..	..	..	..	..	..	..
Where Hearts Are Low (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..
Where Men Are Men (V)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	..	..	..
Whispering Devils (S)	..	..	..	..	..	..	..	..	..	..	..	..	..	1	2	..	..	..	2	..	..	..	..	..
Whispers (S)	..	2	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Whistle, The (Par)	..	1	..	2	2	..	2	..	3	2	2	..	..	..	..	..	..	..	..	2	..	..	..	..
Whistler, The (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..
Whit, The (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
White and Unmarried (Par)	..	1	..	..	..	..	2	..	..	2	2	..	3	..	2	..	..	..	2	2	..	..	..	..
White Hands (P)	..	2	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..
White Oak (Par)	..	2	2	2	2	1	..	..	..	3	1	..	2	..	..	..	2	..	2	..	..	..	2	..
Why Announce Your Marriage (S)	..	2	..	2	..	..	3	..	..	..	1	..	2	2	1	..	1	..	2	..	1	..	..	..
Why Girls Leave Home (W)	1	3	..	1	2	..	2	..	..	2	2	2	1	..	1	..	..	2	1	1	..	..	..	..
Why Men Forget (RC)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..
Wide Open Town, A (S)	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Wife Against Wife (FN)	4	3	..	..	..	..	..	..	..	2	3	..	..	..	..	..	1	..	2	..	..	..	3	..
Wife's Awakening, A (RC)	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	3	..	..	..	..	..	..
Wild Goose, The (Par)	..	..	..	..	..	..	2	..	..	2	..	..	2	2	..	..	..	..	..	..	..	..	..	..
Wild Honey (U)	..	..	..	3	..	2	..	..	..	1	1	1	2	..	1	1	..	..	1	..	1	..	..	..
Wings of Pride (FN)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..

TITLE	Albany	Atlanta	Allentown, Pa.	Buffalo	Bethlehem, Pa.	Chicago	Cleveland	Charlotte, N. C.	Columbia, S. C.	Kansas City	Los Angeles	Minneapolis	Milwaukee	Norfolk, Va.	Oklahoma City	Philadelphia	Richmond	Scranton, Pa.	Seattle	St. Louis	St. Paul	Troy, N. Y.	Wilkesbarre, Pa.	Wilmington, N. C.
Wing Toy (F)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Winning With Wits (F)	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..
Wise Fool, The (Par)	..	2	..	..	..	..	2	..	..	2	..	..	..	..	..	..	..	..	3	..	..	..	..	3
Wise Kid, A (U)	..	2	..	2	..	..	3	..	..	..	2	..	..	..	..	..	..	..	2	..	..	..	2	..
Witching Hour (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	1	..	..	..	..	1	..
Without Benefit of Clergy (P)	..	..	..	..	1	3	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..
Without Fear (F)	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Without Limit (M)	..	..	..	..	..	..	..	..	..	1	1	..	2	..	..	..	..	..	..	..	..	..	..	..
Witness for the Defense (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..
Wolves of the North (U)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Woman and the Law, The (Par)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..
Woman God Changed, The (Par)	2	2	2	..	..	..	2	..	..	2	2	..	2	..	1	1	..	..	..	..	..	..	2	..
Woman God Sent, The (S)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Woman in His House, The (FN)	..	..	..	2	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	3	..
Woman in Room Thirteen, The (RC)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..
Woman's Place (FN)	..	..	..	1	..	2	2	2	..	2	3	2	2	..	1	2	1	..	2	..	..	..	..	..
Woman's Side, The (FN)	..	4	..	..	..	..	..	..	..	2	..	2	..	..	..	..	..	..	..	..	..	..	..	..
Woman, Wake Up (P)	..	..	..	..	..	3	..	..	..	2	3	..	..	..	2	..	..	..	..	..	..	..	..	..
Women Men Love (SR)	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..
Women Who Wait (P)	..	..	..	..	3	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Wonderful Thing, The (FN)	2	1	..	1	..	2	..	3	..	2	1	..	..	..	1	..	..	..	..	..	..	..	2	1
Wonderful Wife, A (U)	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Worldly Madonna, The (SR)	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Worlds Apart (S)	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..
World's Champion, The (Par)	..	1	..	..	2	..	2	..	..	1	1	..	1	..	1	..	..	..	2	..	..	..	..	..
World to Live In, The (Par)	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Yellow Men and Gold (G)	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..
Yellow Passport, The (SR)	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
Yellow Typhoon, The (FN)	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..
You Can't Believe Everything (Par)	..	2	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..

More Than Nine Hundred Pictures Are Listed in This Box-Office Report Chart

No trade paper has ever before assembled such a mass of vitally important information in so simple and readable a form.

Every figure on the chart represents an authoritative report obtained by one of our own correspondents from a first-run theatre. The names of the theatres from which these reports are gathered are printed each week in Exhibitors Trade Review.

Fifty-two weeks in the year this publication, in "The Voice of the Box-Office" Department, is giving the industry a distinctive service, unrivaled in the field.

What the exhibitor wants to know, at the earliest possible moment, is the box-office record of the picture in the key city of his territory, if he plays later run. If the picture is still awaiting first run in his town, he wants to know what record it made elsewhere.

Exhibitors Trade Review gives him that information—in either case.

During the coming year, this service will be expanded and made even more valuable than it is now.

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

ALLENTOWN, PA.

COLONIAL

"SATURDAY NIGHT," all star (Paramount). Good drawing attraction for summer weather. Made good week's run without much difficulty.

RIALTO

"FIGHTING MAD," William Desmond (Metro). Went good, with popular prices as one element in bringing in the crowds. Tip-top attraction, opinion of most persons who saw it. Attendance steady all through run.

HIPPODROME

"THE WAY OF A MAID," Elaine Hammerstein (Selznick). Star without a failure kept up her triumphant way. Good photography a feature of the picture and and won praise through this element.

STRAND

"PARDON MY FRENCH," Vivian Martin (Goldwyn). Good show, with newly rich angle of plot one that the patrons laughed over. Not necessary to go in for much boosting as show was one that made friends who went out and advised others to be sure to see the picture.

LOTUS

"PEACOCK ALLEY," Mae Murray (Metro). Usual smashing success, with report commendatory in every way. Picture was hailed as being most excellent.

ATLANTA, GA.

HOWARD

"REPORTED MISSING," Owen Moore (Select). During a week of relentless rain, this picture met with great success. Audiences fairly howled with glee.

Presentation. — Overture, Sullivan's "Mikado." Prologue, "A Chinese Episode," had a lovely Chinese setting, and Miss Edith Cone, soprano, together with Mr. George McNulty, tenor, gave a beautiful selection from "East Is West."

Short Subjects.—Howard News and Views (Selznick News).

METROPOLITAN

"TROUBLE," Jackie Coogan (First National). One of the best weeks of the season.

Presentation.—By special arrangement the theatre was opened at 10.30 every morning for the benefit of the children and to the first hundred buying a ticket each morning a large autographed picture of "Jackie" was given. Stunt increased business tremendously.

Short Subjects.—Christie Comedy, "Oh, Promise Me" (Neal Burns); Kinograms.

CRITERION

"THE VERMILION PENCIL," Sessue Hayakawa (R-C), First Half. Only aroused a fair amount of interest, and although backed up with a return engagement of Charles Chaplin, in "Pay Day," business was only moderate.

"MOTHER O' MINE" (First National), Last half—second run. This picture met with better success, and together with "Pay Day," drew fairly good business.

Short Subjects.—Kinograms.

GRAND

(First Half).

"THE SILENT VOW," William Duncan (Vitagraph). Above the average of pictures run at the Grand. Full of action and very pleasing.

Short Subjects.—Star comedy, "Off the Beat," educational release, "High Diving" (Annette Kellermann), and a Fox news reel.

(Last Half).

"BOY CRAZY," Doris May (R-C). A very snappy picture which proved a great success.

Short Subjects.—Goldwyn Graphic, Century comedy, "Three Weeks," Fox news and Mutt and Jeff.

RIALTO

"THE WORLDLY MADONNA," Clara Kimball Young (Bromberg). Local critics proclaim this to be the best of the star's recent pictures. Business was good and would have been better but for heavy rains.

Short Subjects.—First series of six Sport Pictorials.

STRAND

"GODLESS MEN" (Goldwyn). The kind of picture that appeals to the Strand patrons. Plenty of action and big fights. Picture pleased and business was good.

Short Subjects.—Larry Semons "Fall Guy." This was a second run comedy, but it made a tremendous hit.

TUDOR

"WHY GIRLS LEAVE HOME" (Warner Bros. Special). (Third run), Monday and Tuesday. Fair.

"THE BLACK BAG," Herbert Rawlinson (Universal). Wednesday and Thursday. Fair.

"THE WAY OF A WOMAN," Norma Talmadge (Kempson)—Reissue. Friday and Saturday. Popular reissues which proved very successful. Business was good.

Short Subjects.—Star comedy and International News.

BETHLEHEM, PA.

LEHIGH ORPHEUM

"MONEY TO BURN," William Russell (Fox). Putting the Sewell Ford label on this feature was good business stunt from box-office standpoint. Picture liked by all and won praise in all quarters.

Second Half

"STRANGE IDOLS," Dustin Farnum (Fox). Fair business, nothing to boast about. No fault of feature, which was up to standard and deserved better attention.

PALACE

"OLD WIVES FOR NEW." Brought in average sized houses. Picture classed as being above the ordinary type and merited better attendance than it won.

Second Half

"DR. JEKYLL AND MR. HYDE," John Barrymore (Paramount). Old timer brought on and proved as good a drawing card as some more recent issues. Many people, however, do not like the horrible stuff in pictures, and attendance was not a record-breaker as a result of this hesitant attitude.

LORENZ

'FASCINATION," Mae Murray (Metro). Dancing of star big drawing card and picture's screening was a big triumph, with business gratifyingly heavy.

Second Half

"THE BLACK BAG," Herbert Rawlinson (Universal). Mystery story drew well and was one of the best of its kind shown here for several months. Enjoyed a satisfactory three days' run.

BUFFALO

SHEA'S HIPPODROME

"YELLOW MEN AND GOLD," Richard Dix and Helene Chadwick (Goldwyn). There's a lot of action in this entertaining filmplay and both stars of the film are prime favorites at the Hipp. This, together with better theatre weather, brought business back close to average.

Exploitation.—Newspaper display, playing up some of the thrilling scenes from the picture, lobby and electric display on front of the house. Window cards and billboards.

Short Subjects.—"Toonerville Blues," Toonerville comedy, Hippodrome Review, "Nippon" a Prizma subject, Topics of the Day.

LOEW'S STATE

"BOUGHT AND PAID FOR," Agnes Ayres and Jack Holt (Paramount). Management had the pleasure of seeing most of seats filled at all performances during the week on this one. Audiences commented favorably on the entertaining qualities of the feature.

Exploitation.—Enlarged newspaper ads on the Sunday drama pages and in the daily editions. Billboards, window cards and lobby display.

Short Subjects.—"A Pair of Sixes," comedy; Mutt and Jeff cartoon, Pathe News.

LAFAYETTE SQUARE

"A VIRGIN PARADISE," Pearl White (Fox). Fair. Nothing seems to affect the business at this theatre. No matter what the attraction, good, fair or bad. Many claim it's the organ recitals given by C. Sharp Minor that do it. Feature just suited patrons and business was fine all week.

Exploitation.—Large display space in newspapers, window cards, billboards, electric display on front of house.

Short Subjects.—"Snub" Pollard comedy, Fox News and Courier Local Events.

MARK-STRAND

"THE SLEEP WALKER," Constance Binney (Paramount). Business was just

fair during the half week showing of this feature. Constance is not much of a drawing card unless she has a strong vehicle. The last half of the week the management put on James Oliver Curwood's "THE FLOWER OF THE NORTH," which was more suitable for summer entertainment, and the box-office figures were a trifle better.

Exploitation. — Newspapers, window cards, lobby display.

Short Subjects.—Hallroom Boys in "Step on It," Screen Snapshots, Kinograms.

PALACE

"THE BLACK BAG," Herbert Rawlinson (Universal). This feature went over to fair business for a half-week run. A popular star, a good story and a fine musical accompaniment were reasons for attracting a large number of fans.

SHEA'S NORTH PARK

"YELLOW MEN AND GOLD," Richard Dix and Helene Chadwick (Goldwyn). They came from all parts of North Buffalo and the suburbs in autos to see this attraction. You couldn't park within several blocks of the house on opening night. The North Park is enjoying unusually good business for this time of the year.

CHICAGO

STATE-LAKE

"RED-HOT ROMANCE," Basil Sydney-Mae Collins (First National). A new sort of screen comedy that met with favor. Business was very good.

RANDOLPH

"ACROSS THE BORDER," Tom Moore-Betty Compson (Paramount). An adventure tale both interesting and picturesque. Good attendance all week.

CHICAGO

"THE PRIMITIVE LOVER," Constance Talmadge (First National). An amusing comedy drama that kept the theatre well filled at every performance.

ROOSEVELT

"GOLDEN DREAMS," Claire Adams (Hampton). A romantic thriller. Patronage was very satisfactory.

ARYAN GROTTO

"OUR MUTUAL FRIEND," Catherine Reese (Warner). An adaptation wonderfully well done. Presented for the benefit of a Masonic building fund, it is proving to be a great drawing attraction.

CLEVELAND

STATE

"SONNY," Richard Barthelmess (First National). Star is fast becoming a Cleveland favorite, and this vehicle more than pleased the patrons of this theatre during its engagement.

Exploitation.—Advance publicity and street car cards. Playing up star's former film activities.

ALLEN

"WATCH YOUR STEP," Cullen Landis (Goldwyn). Business on this attraction was good, due to the fact that there was a well-balanced program of short subjects shown and the personal appearance of Kitty Gordon and her company.

STILLMAN

"IS MATRIMONY A FAILURE?" All-Star (Paramount). Business good.

Exploitation.—A splendid lobby, together with street car cards, help to build business on this picture.

MALL AND PARK

"EVIDENCE," Elaine Hammerstein (Selznick). Not much exploitation nor advance publicity. Picture was thoroughly enjoyed during its engagement. Business fair.

KANSAS CITY

NEWMAN

"THE BACHELOR DADDY," Thomas Meighan (Paramount). The star is a great favorite here. A big week's business.

Short Subjects.—"Step This Way," Mermaid comedy and Newman News and Views, current events.

Exploitation.—Character sketch drawing, showing Thomas Meighan, surrounded with group of small children, was featured in newspaper, billboard and lobby display space, along with the line, "A picture that snuggles close to your heart."

LIBERTY

"ARABIAN LOVE," John Gilbert (Fox). A good week's attendance, the title, more than anything else, attracting good crowds.

Short Subjects.—"Cops," Buster Keaton comedy, and Pathe News, current events.

Exploitation.—Usual newspaper, billboard and lobby display, with liberal space allowed for the comedy.

ROYAL

"THE RULING PASSION," George Arliss (United Artists). Hot weather, but a lively attendance for a week's run.

Short Subjects.—"Hokuspokus," comedy and Royal Screen Magazine, current events.

Exploitation.—The fact that the production is from Earl Derr Bigger's story in the *Saturday Evening Post* was given prominence in newspaper copy. The line, "Just downright clever," also was featured. Also billboard and lobby display space.

TWELFTH STREET

"WAY DOWN EAST," Richard Barthelmess (United Artists). A return engagement, but it went over great for a week.

Current Events.—Screen Magazine.

Exploitation.—The past reputation and splendor of the production was played up in newspaper, billboard and lobby display space.

LOS ANGELES

GRAUMAN'S

"THE WOMAN WHO WALKED ALONE," Dorothy Dalton (Paramount). The program drew better than any for weeks past. Miss Dalton is a favorite here. The usual weekly advertising was used and a number of news stories carried the picture with full houses all the week in spite of the sudden hot weather.

Short Subjects.—Grauman's Symphony Orchestra playing "The Mikado," Urban's Movie Chats, Pathe Weekly, Murtagh at the Wurlitzer, Grauman's World Visions, music and song, Brown Saxophone Six, prologue to the feature picture.

GRAUMAN'S RIALTO

"BACHELOR DADDY," Thomas Meighan (Paramount). In the second week and holding up very well. The usual amount of advertising was used.

Short Subjects.—Grauman's Rialto Orchestra, Pathe Weekly, Burland at the Wurlitzer; solo, "Little Thoughts."

HILLSTREET

"HANDCUFFS AND KISSES," Elaine Hammerstein (Selznick). Proved a very good audience picture and drew very good reviews in the dailies. The advertising of the picture was given half of the daily space over the vaudeville program.

Short Subjects. — Kinograms; Kineto Review and "Torchy Takes a Chance."

SYMPHONY

"GRANDMA'S BOY," Harold Lloyd (Pathe). In the fifth week and still playing to good houses, although the sudden hot weather has cut in a little on the box-office receipts. One hundred twenty-four-sheets are carried all during the run, with frequent news stories and Lloyd's picture appearing almost daily in one of the five newspapers.

PANTAGES

"EAST LYNNE," Hugo Ballin starring Mabel Ballin (Hodkinson). Very good audience picture. The book is so well known that the title was an especially good drawing card.

Short Subjects.—Hall Room Boys Comedy and "Breaking Into Jail."

TALLY'S

"THE ANGEL OF CROOKED STREET," Alice Calhoun (Vitagraph). The star proved very refreshing and the story excellent. Usual weekly advertising and no exploitation.

Short Subjects.—Fox News, Bali the Unknown (excellent, and very complimentary reviews).

SUPERBA

"THE BLACK BAG," Herbert Rawlinson (Universal). Business very good. The lobby was decorated with black traveling bags and an open safe stood in the center front of the lobby, and the psychology of an open safe on a public street drew a great deal of attention. Usual weekly advertising space was used.

Short Subjects.—International News, Western with Reginald Denny in "Jaws of Steel" and Lee Moran comedy.

MISSION

"MONTE CARLO," all star (Fox). Held over for the sixth week and has played to excellent business all through the run.

MILLER

"THE CROSSROADS OF NEW YORK," all star cast (First National). The hot weather has hit the picture a little and dampened the overwhelming expectations for the opening, but as the week progresses the receipts are growing and may play a long run as was first expected.

CALIFORNIA

"THE WALLFLOWER," Colleen Moore (Goldwyn). The little star is a decided favorite at the California and the press notices were plentiful and downright good stories. Usual ads and no exploitation used. Business very good.

LOEW STATE

"THE FACE BETWEEN," Bert Lytell (Metro). Very good audience picture and the star played to his usual standard. The regular weekly advertising was used and no exploitation.

Short Subjects.—World happenings in International News; Sport Pictorial, "Beyond the Beaten Trail."

HIPPODROME

"A GUILTY CONSCIENCE," Antonio Moreno (Vitagraph). Very good audience picture. Was advertised over the vaudeville program in the regular weekly space.

CLUNES

"THE LYING TRUTH," all star cast (American Releasing). Very good week's business. The Harold Lloyd comedy brought in most of the people.

Short Subjects. — Kinograms; Lloyd comedy, "Swing Your Partner"; scenic, "The Great Divide," Co-Op.

KINEMA

"FOOLS FIRST," all star cast (First National). Showed fair business. The sudden change to extremely hot weather hit this picture, and what was expected would pull excellent business showed up only fair. The picture received very good reviews and the people that saw it were most enthusiastic.

Short Subjects.—Overture, Topics of the Day, Horton at the Morton playing "Asleep in the Deep" and "In an Old Fashioned Garden," Burr Novelty Review, Roy Smoot singing "Vesti la Guibba" from "Pagliacci," and noon-time recitals for the shoppers and the business people.

MILWAUKEE

ALHAMBRA

"IS MATRIMONY A FAILURE?" All-Star (Paramount). Business first five days, which were comparatively cool, fine.

Exploitation.—Attractive newspaper advertising, lobby display and street car posters.

Short Subjects.—Torchy comedy, Pathe News reels, educational films.

BUTTERFLY

"MY OLD KENTUCKY HOME," Monte Blue (American Releasing). Star criticized by press for his "behavior" in the film. Business fair.

Short Subjects.—Century comedy, Selznick news reels; special Selznick pictures of Venetian Night festivities held in Milwaukee during ad convention week.

GARDEN

"THE CRADLE," Ethel Clayton (Paramount).—Fair business. Mary Jane Irving given special favorable mention by all press representatives.

Short Subjects.—Century comedy, Fox news reels and Educational news reels.

MERRILL

"THE INVISIBLE POWER," House Peters (Goldwyn).—Poor. Picture did not seem to draw even average crowds.

Short Subjects.—Toonerville comedy, International news reels.

SAXE'S RIALTO

"THE LIGHT OF THE DESERT," Shirley Mason (Fox), and "The Golden Gift," Alice Lake (Metro). Good business on this combination.

Short Subjects.—Selznick news reels; pictures of festivities during ad week convention.

SAXE'S STRAND

"THE WOMAN HE MARRIED," Anita Stewart (First National).—Fair business.

Short Subjects.—Mack Sennett comedy, "Gymnasium Gus"; First National Sketchograms and Kinograms.

PHILADELPHIA

ALDINE

"THE SPLENDID LIE," Grace Davidson (De Luxe-State Rights). The widely advertised fact that Miss Davidson was to appear personally was, it is felt, largely responsible in building up a good business for the week.

Short Subjects.—"Hale and Hearty," Snub Pollard (Pathe), Prizma "The City of Heights" (Pathe), "Moongold" (Wid Gunning), and Universal News.

STANLEY

"POLLY OF THE FOLLIES," Constance Talmadge (First National). In the face of a very bad week generally, the picture drew well, as all Talmadge pictures do in Philadelphia, and received a great deal of favorable comment.

Short Subjects. — Martin Johnson's "Jungle Adventures" (American Releasing Corporation), Æsop's Fables, "The Maid and the Millionaire" (Pathe), Fox and Pathe news reels and Topics of the Day.

ARCADIA

"NORTH OF THE RIO GRANDE," Bebe Daniels and Jack Holt (Paramount). Although the Arcadia patrons were not especially carried away with the picture itself, it did a very satisfactory business throughout the week.

Short Subjects.—Century Comedy "You and I" (Universal), Screen Snapshots No. 2 (Pathe) and Pathe News.

REGENT

"KISSES," Alice Lake (Metro). This production flunked terribly and was taken out at the end of three days and replaced by "PEACOCK ALLEY," Mae Murray (Metro), which helped to bolster up business for the week.

Short Subjects.—"Strictly Modern," Snub Pollard (Pathe) and "Philadelphia, the Workshop of the World" (Stanley-made).

CAPITAL

"THE CRIMSON CHALLENGE," Dorothy Dalton (Paramount). The title rather than star was liberally exploited, and as a result there were very satisfactory box-office receipts. Production made a popular appeal.

Short Subjects.—"Poor Boy," Lloyd Hamilton (Educational), Post Nature Picture, "Night of Many Shadows," Topics of the Day and Kinograms.

ST. LOUIS, MO.

NEW GRAND CENTRAL

"COME ON OVER," Colleen Moore (Goldwyn). The week marked the celebration of the second anniversary of the purchase of the New Grand Central by the Skouras brothers and a big revue was staged to celebrate the event. The stage held a cast of about thirty people. A bit of jazz was introduced in the offering, but most of this type of music was shelved and the revue was found to offer a somewhat better taste of melody than the usual banged-up jazz offerings so often presented. It would be rather hard to judge the drawing power of the picture with this stage presentation on. Nevertheless the local papers gave high praise to the picture and it seemed that the audience found one big laugh after another in it.

Exploitation.—The revue was given almost all the space in the local papers, but the newspapers gave the majority of space to the picture in their reviews.

MISSOURI

"NORTH OF THE RIO GRANDE," Jack Holt and Bebe Daniels (Paramount). Despite the unusual spell of hot weather St. Louis was having during the run of this attraction, business registered good. Matinees were nothing to brag about, but the night attendance was very good.

Short Subjects.—Missouri News, cartoons by Marcus.

WEST END LYRIC AND LYRIC SKYDOME

"THE QUESTION OF HONOR," Anita Stewart (First National). Registered a nice attendance, while the Skydome, located three blocks away and the largest in the city, found business very good each night.

Short Subjects.—Johnny Hines in "Torchy's Frame Up" and a Harold Lloyd revival, "Be My Wife," News and Views.

Exploitation.—Usual newspaper space. That Bebe Daniels was playing opposite Lloyd in the revival was mentioned, which doubtless helped some.

EMPRESS

"THE SHEIK'S WIFE" (Vitagraph). The title doubtless drew the attendance and, probably owing to the extreme hot weather during the run of this picture, business was only fair.

KINGS AND COLUMBIA

"DOUBLING FOR ROMEO," Will Rogers (Goldwyn). Both of these houses also feature vaudeville, but, judging from the manner in which the audience took the picture, it went over bigger than the vaudeville.

SCRANTON, PA.

STRAND

"THE BACHELOR DADDY," Thomas Meighan (Paramount). Eleventh week of mine suspension and naturally conditions are far below normal. Yet even with this handicap the business done with this feature was good.

STATE

"HER SOCIAL VALUE," Katherine McDonald (First National). Good picture but did not pull in the people as it had been hoped, due possibly to industrial conditions.

POLI

"THE GLORIOUS FOOL," Richard Dix and Helen Chadwick (Goldwyn). Picture was a big pulling power, even though mine workers have been idle for almost three months.

WILKES-BARRE, PA.

ORPHEUM

"THE IRON TRAIL" (United Artists). Announcement of feature made picture a good magnet for the crowds for a solid week's run.

SAVOY

"WOMAN'S PLACE," Constance Talmadge (First National). This feature was a duplication of the success that crowned previous showings of earlier Talmadge productions. Attendance kept up nicely and business was better than average.

CAPITOL

"LYING LIPS" Florence Vidor and House Peters (First National). Average business, with vaudeville to help bring in crowds. Safe picture to book for any house.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
"Across the Continent"	(Wallace Reid and Mary McLaren)	Paramount	May 6	1683
"All's Fair in Love"	(May Collins and Richard Dix)	Goldwyn	May 20	1849
"Angel of Crooked Street, The"	(Alice Calhoun)	Vitagraph	June 3	55
"Arabian Love"	(John Gilbert and Barbara Bedford)	Fox	Apr. 15	1449
"Bachelor Daddy, The"	(Thomas Meighan)	Paramount	May 6	1679
"Barnstormer, The"	(Charles Ray)	First National	May 13	1775
"Beautiful Liar"	(Katherine MacDonald)	First National	Apr. 22	1517
"Beauty Shop, The"	(All-Star Cast)	Paramount	May 20	1847
"Beyond the Rocks"	(Gloria Swanson and Rodolph Valentino)	Paramount	May 20	1853
"Black Bag, The"	(Herbert Rawlinson and Virginia Valli)	Universal	June 10	127
"Bobbed Hair"	(Wanda Hawley and William Boyd)	Paramount	Apr. 29	1593
"Broken Silence, The"	(Zeena Keefe)	Arrow Film Corp.	May 6	1641
"Channing of the Northwest"	(Eugene O'Brien)	Selznick	May 20	1855
"Cradle Buster, The"	(Glenn Hunter and Marguerite Courtot)	American Releasing Corp.	June 3	63
"Crimson Challenge, The"	(Dorothy Dalton)	Paramount	Apr. 22	1517
"Crossroads of New York, The"	(All-Star Cast)	First National	June 3	59
"Desert Blossoms"	(William Russell)	Fox	Apr. 15	1451
"Deuce of Spades, The"	(Charles Ray)	First National	May 20	1847
"Devil's Pawn, The"	(Pola Negri)	Paramount	June 24	245
"Domestic Relations"	(Katherine MacDonald)	First National	June 17	183
"Don't Doubt Your Wife"	(Leah Baird)	Associated Exhibitors	May 6	1673
"Don't Write Letters"	(Gareth Hughes)	Metro	May 27	1933
"Evidence"	(Elaine Hammerstein)	Selznick	June 24	247
"Exposé of Sawing a Lady in Half, The"	(Clarion Photoplays)		Apr. 15	1405
"Face Between, The"	(Bert Lytell and Sylvia Breamer)	Metro	June 10	119
"Fascination"	(Mae Murray)	Metro Pictures Corp.	Apr. 29	1601
"Fighting Streak, The"	(Tom Mix and Patsy Ruth Miller)	Fox	May 6	1671
"Find the Woman"	(Alma Rubens and Harrison Ford)	Cosmopolitan Production	May 27	1935
"First Love"	(Constance Binney)	Paramount	Apr. 15	1445
"First Woman, The"	(Mildred Harris and Percy Marmont)	R-C	May 27	1933
"Five Dollar Baby, The"	(Viola Dana)	Metro	June 17	187
"For Big Stakes"	(Tom Mix)	Fox	July 1	301
"For the Defense"	(Ethel Clayton and Vernon Steel)	Famous Players-Lasky	May 13	1773
"Free Air"	(Tom Douglas and Marjorie Seaman)	Hodkinson	Apr. 15	1443
"Game Chicken, The"	(Bebe Daniels)	Paramount-Realart	Apr. 22	1519
"Gay and Devilish"	(Doris May and Cullen Landis)	R-C Pictures	June 10	125
"Girl in the Taxi, The"	(Mr. and Mrs. Carter De Haven)	First National	June 10	121
"Glorious Adventure, The"	(Lady Diana Manners)	Blackton Prod.	May 6	1681
"Glory of Clementina"	(Pauline Frederick)	R-C Pictures	June 10	121
"Golden Dreams"	(All-Star)	Goldwyn	June 17	191
"Good Provider, The"	(Vera Gordon and Dore Davidson)	Paramount	Apr. 22	1519
"Gray Dawn, The"	(Carl Gantvoort and Claire Adams)	Hodkinson	May 6	1681
"Great Alone, The"	(Monroe Salisbury)	American Releasing Corp.		243
"Guilty Conscience, A"	(Antonio Moreno and Betty Francisco)	Vitagraph	May 6	1675
"Hate"	(Alice Lake)	Metro	May 20	1845
"Head Over Heels"	(Mabel Normand)	Goldwyn	June 17	189
"Heart Specialist, The"	(Mary Miles Minter)	Realart	May 13	1775
"Her Mad Bargain"	(Anita Stewart)	First National	May 6	1683
"Hills of Missing Men"	(Helen Holmes and J. C. McGowan)		May 20	1845
"His Back Against the Wall"	(Raymond Hatton and Virginia Valli)	Goldwyn	May 27	1939
"His Wife's Husband"	(Betty Blythe and Huntley Gordon)	American Releasing Corporation	May 20	1853
"In Self-Defense"	(All-Star Cast)	Swedish Biograph	May 6	1641
"Infidel, The"	(Katherine MacDonald and Robert Ellis)	First National	Apr. 29	1597
"Invisible Fear, The"	(Anita Stewart)	First National	Apr. 29	1595
"Is Matrimony a Failure?"	(All-Star Cast)	Paramount	Apr. 29	1603
"Island Wives"	(Corinne Griffith)	Vitagraph	Apr. 29	1603
"John Smith"	(Eugene O'Brien)	Selznick	July 1	303
"Kindred of the Dust"	(Miriam Cooper and Ralph Graves)	First National	Apr. 15	1445
"Kissed"	(Marie Prevost)	Universal	June 3	57
"Kisses"	(Alice Lake and Harry Myers)	Metro	Apr. 15	1441
"Lady Godiva"	(Special Cast)	Associated Exhibitors	May 20	1851
"Lights of the Desert"	(Shirley Mason)	Fox	June 24	239
"Love's Masquerade"	(Conway Tearle)	Selznick	May 13	1779
"Lying Truth, The"	(Marjorie Daw and Pat O'Malley)	American Releasing Corporation	May 6	1679
"Man from Beyond, The"	(Houdini)	Houdini Productions	Apr. 15	1406
"Man from Downing Street, The"	(Earle Williams)	Vitagraph	Apr. 22	1521
"Man from Hell's River"	(Irving Cummings)	Western Pictures Exploitation	Apr. 29	1557
"Man from Home, The"	(James Kirkwood and Anna Q. Nilsson)	Paramount	May 13	1777
"Man Who Married His Own Wife, The"	(Frank Mayo and Sylvia Breamer)	Universal	May 13	1769
"Man Under Cover, The"	(Herbert Rawlinson and Barbara Bedford)	Universal	Apr. 22	1523
"Man with Two Mothers, The"	(All-Star Cast)	Goldwyn	Apr. 29	1599
"Marry the Poor Girl"	(Mr. and Mrs. Carter De Haven)	Associated Exhibitors	Apr. 29	1597
"Men of Zanzibar, The"	(William Russell)	Fox	June 3	55
"Midnight"	(Constance Binney and William Courtleigh)	Realart	Apr. 29	1601
"Missing Husbands"	(Special Cast)	Metro	May 27	1939
"Money to Burn"	(William Russell)	Fox	Apr. 22	1513
"Mr. Barnes of New York"	(Tom Moore)	Goldwyn	June 10	127
"My Old Kentucky Home"	(Monte Blue and Sigrid Holmquist)	American Releasing Corporation	May 13	1771
"My Wild Irish Rose"	(All-Star)	Vitagraph	June 24	247
"Nanook of the North"	(Eskimo Cast)	Pathe	June 24	241
"Nero"	(Special Cast)	Fox	June 3	63
"Night Riders, The"	(Albert Ray and Maudie Dunham)	Second National Pictures	Apr. 29	1558
"No Trespassing"	(Irene Castle)	Hodkinson	May 6	1677
"North of the Rio Grande"	(Bebe Daniels and Jack Holt)	Paramount	May 27	1937
"One Clear Call"	(All-Star Cast)	First National	July 1	303
"Ordeal, The"	(Agnes Ayres and Conrad Nagel)	Paramount	June 10	123
"Our Leading Citizen"	(Thomas Meighan)	Paramount		243
"Out of the Silent North"	(Frank Mayo)		June 24	241
"Over the Border"	(Tom Moore)	Paramount	June 17	187
"Pasteboard Crown, A"	(Evelyn Greely and Robert Elliott)	Pathe	May 13	1769
"Pay Day"	(Charles Chaplin)	First National	Apr. 15	1449
"Primitive Lover, The"	(Constance Talmadge and Harrison Ford)	First National	May 27	1937
"Prophet's Paradise, The"	(Eugene O'Brien and Sigrid Holmquist)	Selznick	Apr. 22	1523
"Queen o' the Turf"	(Brownie Vernon)	R-C Pictures	May 27	1929
"Rainbow"	(Alice Calhoun)	Vitagraph	Apr. 29	1593
"Reckless Chances"	(J. P. McGowan and Dorothy Ward)	Associated Exhibitors	Apr. 29	1591
"Reckless Youth"	(Elaine Hammerstein)	Selznick	Apr. 29	1599
"Red Peacock, The"	(Pola Negri)	Paramount	Apr. 15	1451
"Referee, The"	(Conway Tearle)	Selznick	May 20	1849
"Reported Missing"	(Owen Moore)	Selznick	Apr. 22	1515
"Ridin' Wild"	(Roy Stewart, Wallace Beery and Marjorie Daw)	Western Pictures Exploitation	Apr. 29	1557
"Rough Shod"	(Charles Jones)	Fox	June 17	183
"Second Hand Rose"	(Gladys Walton)	Universal	May 20	1843
"Shackles of Gold"	(William Farnum)	Fox	May 20	1851
"Sheik of Araby, The"	(H. B. Warner and Barbara Castleton)	R-C Pictures	May 13	1771
"Sherlock Holmes"	(John Barrymore)		May 27	1931
"Silas Marner"	(All-Star)	Associated Exhibitors	June 24	245
"Silent Vow, The"	(Wm. Duncan and Edith Johnson)	Vitagraph	May 6	1677
"Silver Wings"	(Mary Carr)	Fox	June 3	57
"Sisters"	(Seena Owen, Gladys Leslie and Matt Moore)	American Releasing Corp.	Apr. 15	1443
"Sleepwalker, The"	(Constance Binney)	Realart	May 13	1779
"Snitching Hour"	(Arthur Housman)	Clark-Cornelius		217
"Son of the Wolf, The"	(All-Star)	R-C Pictures	June 24	237
"Sonny"	(Richard Barthelmess)	First National	June 10	123
"South of Suva"	(Mary Miles Minter)	Paramount	July 1	301
"Spanish Jade, The"	(All-Star)	Paramount	June 17	191
"Step on It"	(Hoot Gibson)	Universal	May 27	1929
"Strange Idols"	(Dustin Farnum and Doris Pawn)	Fox	June 10	119
"Stroke of Midnight, The"	(All-Star)	Metro	June 17	185
"The Half-Breed"	(All-Star Cast)	First National	July 1	305
"The Storm"	(All-Star Cast)	Universal	July 1	305
"The Top of New York"	(May McAvoy)	Paramount	July 1	307
"They Like 'Em Rough"	(Viola Dana)	Metro	July 1	307
"Through a Glass Window"	(May McAvoy)	Famous Players-Lasky	May 6	1671
"Tillie"	(Mary Miles Minter)	Paramount	May 6	1675
"Tracks"	(All-Star)	Pathe	June 24	237
"Trap, The"	(Lon Chaney)	Universal	May 13	1773
"Trouble"	(Jackie Coogan)	First National	June 3	59
"Truthful Liar, The"	(Wanda Hawley and Edgar Hearn)	Famous Players-Lasky	May 6	1673
"Very Truly Yours"	(Shirley Mason)	Fox	June 3	61
"Virgin's Sacrifice, A"	(Corinne Griffith)	Vitagraph	June 17	189
"Wall Flower, The"	(Coleen Moore)	Goldwyn	June 3	61
"Watch Your Step"	(Cullen Landis and Patsy Ruth Miller)	Goldwyn	May 27	1935
"Western Speed"	(Charles Jones and Eileen Percy)	Fox	May 13	1777
"When Romance Rides"	(Claire Adams and Carl Gantvoort)	Goldwyn	Apr. 22	1521
"Wide Open Town, A"	(Conway Tearle and Faire Binney)	Selznick	Apr. 15	1447
"Wife Against Wife"	(Pauline Starke)	First National	May 20	1855
"Wife Trap, The"	(Mia May)	Famous Players-Lasky	May 20	1843
"Without Fear"	(Pearl White and Robert Elliott)	Fox	Apr. 29	1591
"Woman He Married, The"	(Anita Stewart)	First National	Apr. 22	1513
"Woman of No Importance, A"	(All-Star)	Selznick	June 24	239
"Woman's Side, The"	(Katherine MacDonald)	First National	Apr. 15	1447
"Woman, Wake Up!"	(Florence Vidor)	Associated Exhibitors-Pathe	Apr. 22	1515
"Woman Who Walked Alone"	(Dorothy Dalton)	Paramount	June 17	185
"Wonderful Wife, A"	(Miss DuPont and Vernon Steele)	Universal	Apr. 29	1595
"Yellow Men and Gold"	(Helene Chadwick and Richard Dix)	Goldwyn	June 10	125
"Yellow Stain, The"	(John Gilbert)	Fox	May 27	1931
"Your Best Friend"	(Vera Gordon)	Warner Brothers	Apr. 15	1405

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
Cardigan (Messmore Kendall)	7,000*
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	5,000*
Daring Dangers (Cliff Smith)	5,000*
Jan of the Big Snows (J. Oliver Curwood)	5,000*
The Cradle Buster (Tuttle Walter)	6,000*
Bluebeard, Jr. (Jas. Livingston)	5,000*
The Lying Truth (Marion Fairfax)	6,000*
Sisters (International Film)	7,000*
The Hidden Woman (Nanuet Am. Corp.)	5,000*
My Old Kentucky Home (Pyramid Pictures)	6,000*
Man's Law and God's (Finis Fox)	5,000*
The Three Buckaroos (Fred Balshofer)	5,000*
The Pillagers (Louis Wm. Chaudet)	6,000*
Destiny's Isle (Wm. P. S. Earle)	6,000*
False Fronts (Herold Bros.)	6,000*
The Mohican's Daughter (S. E. V. Taylor)	6,000*
His Wife's Husband (Pyramid)	6,000*
The Great Alone (West Coast Films)	6,000*
Me and My Gal (Welsh-Pearson)	5,000*
Queen of the Moulin Rouge (Pyramid Pictures)	6,000*
Moongold (Will Bradley)	2,000*

ASSOCIATED PHOTOPLAYS, INC.

SPENCER PRODUCTIONS

The Wolverine (Helen Gibson)	4,921

CLIFF SMITH PRODUCTIONS

Western Hearts (Art Station and Josie Sedgwick)	4,711
Crossing Trails (Pete Morrison)	4,539

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES

The Rider of the King Log (Special)	5,000*
The Road to London (Bryant Washburn)	5,000*
Sin of Martha Queed, The (Alan Dwan Prod.)	6,000*
Marry the Poor Girl (Mr. and Mrs. Carter De Haven)	6,000*
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*

HAROLD LLOYD COMEDIES

Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*

PLAYGOERS PICTURES, INC.

Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Annee of Little Smokey (All Star Cast)	5,000*
Ruse of the Ratler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES

Her Own Money (Ethel Clayton)	4,981
Midnight (Constance Binney-Realart Prod.)	4,653
The Red Peacock (Pola Negri)	6,735
A Game Chicken (Bebe Daniels-Realart Prod.)	4,748
Travelin' On (William S. Hart)	6,267
Forever (George Fitzmaurice Prod.)	7,236
The Mistress of the World (Chapter 1) (Spec. Prod.)	5,647
The World's Champion (Wallace Reid)	5,030
The Mistress of the World (Chapter 2) (Spec. Prod.)	5,275
Her Husband's Trademark (Gloria Swanson)	5,101
Bobbed Hair (Wanda Hawley) (Realart)	4,395
Fool's Paradise (Cecil B. De Mille Prod.)	8,681
The Mistress of the World (Chapter 3) (Spec. Prod.)	5,061
The Heart Specialist (Mary Miles Minter-Realart)	4,768
Beauty's Worth (Marion Davies-Cosmopolitan)	6,751
The Mistress of the World (Chapter 4) (Spec. Prod.)	3,825
The Green Temptation (Betty Compson)	6,165
Through a Glass Window (May McAvoy-Realart)	4,490
Find the Woman (Cosmopolitan)	5,144
The Cradle (Ethel Clayton)	4,698
The Sleep Walker (Constance Binney-Realart)	4,530
Bought and Paid For (Wm. de Mille-Ayres-Holt)	5,601
The Devil's Pawn (Pola Negri)	4,712
The Crimson Challenge (Dorothy Dalton)	4,942
The Truthful Liar (Wanda Hawley-Realart)	5,243
The Spanish Jade (John S. Robertson Prod.)	5,111
Is Matrimony a Failure? (J. Cruze-All Star Prod.)	5,612
The Good Provider (Cosmopolitan)	7,753
Beyond the Rocks (Gloria Swanson-Sam Wood Prod.)	6,740
The Wife Trap (UFA Prod.)	5,207
The Beauty Shop (Cosmopolitan Prod.)	6,536

*Approximately

	Footage
North of the Rio Grande (Jack Holt-Bebe Daniels)	4,770
The Man From Home (George Fitzmaurice Prod.)	6,895
The Ordeal (Agnes Ayres)	4,592
The Bachelor Daddy (Thomas Meighan)	6,229
Across the Continent (Wallace Reid)	5,502
Over the Border (Penrhyn Stanlaws-Compson-Moore	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	????
The Eyes of the Mummy (Pola Negri)	3,805

REALART PICTURES
(Through Famous Players-Lasky)

STAR PRODUCTIONS

Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FIRST NATIONAL

Molly O (Mack Sennett-Mabel Normand)	7,558
The Silent Call (Trimble-Murphin Prod.)	6,784
Hail the Woman (Ince Prod.)	7,222
The Sea Lion (Bosworth Prod.)	4,367
Her Mad Bargain (Anita Stewart)	5,491
Woman's Side (Katherine MacDonald)	????
Love's Redemption (Norma Talmadge)	5,889
The Beautiful Liar (Katherine MacDonald)	5,030
My Boy (Jackie Coogan)	4,967
Shattered Idols (Frothingham Production)	5,850
The Cave Girl (Special)	4,405
The Seventh Day (Richard Barthelmess)	5,335
The Song of Life (John Stahl)	6,920
Red Hot Romance (Emerson-Loos Prod.)	6,055
The Barnstormer (Charles Ray)	5,300
Penrod (Wesley Barry) (Neilan Prod.)	8,037
The Rosary (Selig-Rorke Production)	7,645
The Woman's Side (Katherine MacDonald)	5,366
Polly of the Follies (Constance Talmadge)	6,467
A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine MacDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*

ASSOCIATED PRODUCERS
(Through First National)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicans (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000

FOX FILM CORPORATION

SPECIAL

Over the Hill	10,500
A Virgin Paradise	7,781
A Connecticut Yankee in King Arthur's Court	8,000*
Thunderclap	6,724
Shame	8,231
Perjury	8,373
Footfalls	8,068
The Last Trial	6,355
Queen of Sheba	9,599

WILLIAM FARNUM SERIES

His Great Sacrifice	6,282
Stage Romance, A	6,416
Shackles of Gold	????

PEARL WHITE SERIES

Beyond Price	6,237
Any Wife	4,597
Broadway Peacock, The	4,380
Without Fear	4,406

TOM MIX SERIES

A Ridin' Romeo	4,747
The Big Town Round-Up	4,250
After Your Own Heart	4,244
The Night Horsemen	4,993
The Rough Diamond	4,458
Trailin'	4,355
Sky-High	4,546
Chasing the Moon	5,092
Up and Going	4,525
The Fighting Streak	????

CHARLES JONES SERIES

	Footage
To a Finish	4,000*
Bar Nothin'	4,311
Ridin' With Death	4,175
Pardon My Nerve	4,484
Western Speed	????

DUSTIN FARNUM SERIES

The Primal Law	4,320
The Devil Within	5,997
Iron to Gold	4,515

WILLIAM RUSSELL SERIES

Desert Blossoms	4,175
The Roof Tree	4,409
Strength of the Pines	4,382
Money to Burn	????

SHIRLEY MASON SERIES

Ever Since Eve	4,531
Queenie	5,147
Jackie	4,943
Little Miss Smiles	4,834
The Ragged Heiress	4,888

JOHN GILBERT SERIES

Gleam O' Dawn	4,178
Arabian Love	????

TWENTIETH CENTURY PICTURES

Bucking the Line (Maurice Flynn)	4,544
The Jolt (Murphy-Walker)	4,835
Winning With Wits (Barbara Bedford)	4,435
Whatever She Wants (Eileen Percy)	4,616
Smiles Are Trump (Maurice Flynn)	4,049
Extra! Extra! (Walker-Murphy)	4,160
Elope If You Must (Eileen Percy)	4,995

WID GUNNING, INC.

What Do Men Want? (Claire Windsor)	6,141
Our Mutual Friend (All Star)	7,698
White Hands (Hobart Bosworth)	5,654
The Blot (Claire Windsor)	7,121
Quo Vadis (All Star)	5,884
Girl From God's Country (Nell Shipman)	6,957
Old Oaken Bucket (All Star)	5,098
Good to Evil (Lucy Doraine)	4,951

ENTERTAINMENT SERIES

The Fire Bride	5,000*
The Madness of Love	5,000*
Alias Phil Kennedy	5,000*
The Blonde Vampire	5,000*
Foolish Monte Carlo	5,000*
The Bootleggers	5,000*
The Love Nest	5,000*
Don't Blame Your Children	5,000*
Mrs. Dane's Confession	5,000*
The Blue Mountain Mystery	5,000*

GOLDWYN PICTURES

For Those We Love	5,752
The Invisible Power	6,613
Dangerous Curve Ahead	5,503
The Old Nest (Mary Alden)	7,250
Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON

The Sagebrusher (All Star)	6,000*
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*

ZANE GREY PICTURES

The Riders of the Dawn (All Star)	6,180
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500

J. PARKER READ

The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208

DIETRICH BECK, INC.

The Harvest Moon (Doris Kenyon)	5,480

ART CO. PRODUCTIONS

Cynthia-of-the-Minute (Leah Baird)	5,634

ROBERT BRUNTON

The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph J. Dowling)	5,965

JOSEPH LEVERING

His Temporary Wife (Rubye De Remer)	5,329

DIAL FILM

The Tiger's Coat (Myrtle Stedman)	4,430

GUIDE TO FEATURE RELEASES—Cont'd

	Footage
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
LEWIS TRACY	
The Silent Barrier (Sheldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Down Home (All Star)	6,335
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800
HUGO BALLIN PROD.	
Pagan Love (Rockliffe Fellows and Mabel Ballin)	6,000*
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
The Luxury Tax (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
ROCKET FILM CORP.	
The Truant Husband (All Star)	5,000*
Keeping Up With Lizzie (Enid Bennett)	6,000*
RENCO FILM CORP.	
Lavender and Old Lace (Marguerite Snow)	5,770
At the Sign of the Jack O'Lantern (All Star)	5,193
WARD LASCELLE PRODUCTIONS	
Rip Van Winkle (All Star)	6,700
WINNIPEG PRODUCTIONS, LTD.	
God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*
HOLTRE PRODUCTIONS	
French Heels (Irene Castle)	5,500

METRO PICTURES CORP.

NAZIMOVA	
The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600
METRO CLASSICS, Inc. (Special)	
Life's Darn Funny (Viola Dana)	5,741
Big Game (May Allison)	5,333
A Trip to Paradise (Bert Lytell)	5,510
The Match Breaker (Viola Dana)	6,000*
Hole in the Wall, The (Alice Lake)	6,000*
Idle Rich, The (Bert Lytell)	6,000*
Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villains (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Believing (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000*
Sherlock Brown (Bert Lytell)	6,000*
MAURICE TOURNEUR PROD.	
The Great Redeemer (All Star Cast)	5,005
TAYLOR HOLMES PROD.	
Nothing But the Truth	5,639
The Very Idea	5,212
Nothing But Lies	4,882
C. E. SHURTLEFF PROD.	
The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670
S. L. PRODUCTIONS	
Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*
ROLAND WEST PROD.	
The Silver Lining (Jewel Carmen)	5,846
HOPE HAMPTON PROD.	
A Modern Salome (Hope Hampton)	5,280
WILLIAM DESMOND PROD.	
Fightin' Mad (Special Cast)	6,000*
REX INGRAM PROD.	
Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497
TIFFANY PROD.	
Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

NATIONAL EXCHANGES, INC.

Welcome Children (Elsie Albert)	5 reels
Shadows of the West (Hedda Nova)	5 reels
The Lotus Blossom (Tully Marshall)	6 reels

PATHE EXCHANGES, INC.

Dice of Destiny (H. B. Warner)	6,000*
Her Unwilling Husband (Blanche Sweet)	5,000*

*Approximately

	Footage
The Empire of Diamonds	6,000*
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*

PIONEER FILM CORP.

Indiscretion (Florence Reed, Lionel Atwill, Gareth Hughes)	6,000*
Oh Mary Be Careful (Madge Kennedy)	6,000*
The Crimson Cross (Vandyke Brooks)	5,000*
The Forgotten Woman (Pauline Starke)	6,000*
A Millionaire for a Day (Arthur Guy Empey)	5,000*
Beyond the Crossroad (Ora Carew)	6,000*
In Society (Edith Roberts)	5,000*
Wise Husbands (Gail Kane, J. Herbert Frank)	6,000*
The Leech (Claire Whitney)	6,000*
His Brother's Keeper (Martha Mansfield, Rogers Lytton, Gladden James)	6,000*
The Barbarian (Monroe Salisbury)	6,000*
A Man There Was (Victor Seastrom)	6,000*
Idle Hands (Gail Kane)	6,000*
Out of the Depths (Violet Mersereau)	6,000*
Finder's Keepers (Violet Mersereau)	6,000*

R-C PICTURES

Where Lights Are Low (Sessue Hayakawa)	5,810
Live and Let Live (Wm. Christy Cabanne)	5,900
Salvage (Pauline Frederick)	6,450
The Foolish Age (Doris May)	4,500
The Barricade (Cabanne Prod.)	6,170
The Swamp (Sessue Hayakawa)	5,600
Lure of the Jade (Pauline Frederick)	5,935
Possession (Mercaton Prod.)	6,550
The Duke of Chimney Butte (Fred Stone)	4,600
Silent Years (J. L. Gasnier)	6,056
At the Stage Door (Cabanne)	6,300
Eden and Return (Doris May)	4,831
Five Days to Live (Sessue Hayakawa)	5,356
Two Kinds of Women (Pauline Frederick)	????
Billy Jim (Fred Stone)	5,032
Why Men Forget (Special Cast)	5,299
The Call of Home (J. L. Gasnier)	5,220
Beyond the Rainbow (Cabanne Prod)	6,500
Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	????
Gay and Devilish (Doris May)	????

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES	
Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????
EUGENE O'BRIEN STAR SERIES	
Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????
CONWAY TEARLE SERIES	
Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????
OWEN MOORE STAR SERIES	
The Chickens in the Case	5,261
A Divorce of Convenience	5,000*
SPECIAL PRODUCTIONS	
The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????
SELECT PICTURES	
Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*
REPUBLIC FEATURES	
The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????
REVIVALS	
The Lone Wolf (Hazel Dawn and Bert Lytell)	5,158

	Footage
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000*
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge)	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Talmadge)	5,000*

UNITED ARTISTS CORP.

The Mark of Zorro (Douglas Fairbanks)	7,800
The Love Flower (D. W. Griffith Prod.)	6,800
The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES	
Outside the Law (Priscilla Dean)	6,000*
Reputation (Priscilla Dean)	6,500
No Woman Knows	7,000*
The Fox (Harry Carey)	6,941
Conflict (Priscilla Dean)	6,205
Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	6,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
UNIVERSAL FEATURES	
A Parisian Scandal (Marie Prevost)	4,739
The Fire Eater (Hoot Gibson)	4,880
Cheated Hearts (Herbert Rawlinson)	4,415
Shattered Dreams (Miss Dupont)	4,878
Cupid Incog (Marie Prevost)	5,000*
The Guttersnipe (Gladys Walton)	4,225
Across the Dead Line (Frank Mayo)	4,886
The Scrapper (Herbert Rawlinson)	????
Headin' West (Hoot Gibson)	????
The Golden Gallows (Miss Dupont)	5,000*
Tracked to Earth (Frank Mayo)	5,000*
The Wise Kid (Gladys Walton)	5,000*
Wild Honey (Priscilla Dean)	7,000*
The Dangerous Little Demon (Marie Prevost)	5,000*
The Bear Cat (Hoot Gibson)	5,000*
The Man Under Cover (Herbert Rawlinson)	5,000*
A Wonderful Wife (Miss Dupont)	5,000*
The Man Who Married His Own Wife (Frank Mayo)	5,000*
Second Hand Rose (Gladys Walton)	5,000*
Kissed (Marie Prevost)	5,000*
Step On It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
The Trouper (Gladys Walton)	5,000*
Her Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*
The Trouper (Gladys Walton)	5,000*
MAE MURRAY SPECIAL PRODUCTION	
The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES	
The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
The Ladder Jinx	6,000*
The Ninety and Nine	7,000*
ALICE JOYCE PROD.	
The Scarab Ring	5,598
The Inner Chamber	5,951
CORINNE GRIFFITH PROD.	
Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
Divorce Coupons	5,000*
EARLE WILLIAMS PROD.	
Three Sevens	5,000*
The Man From Downing Street	5,000*
Restless Souls	5,000*
ANTONIO MORENO PROD.	
The Secret of the Hills	4,900
A Guilty Conscience	5,000*
ALICE CALHOUN PROD.	
The Little Minister	6,000*
The Angel of Crooked Street	5,000*
The Girl in His Room	5,000*
A Girl's Desire	5,000*
WILLIAM DUNCAN PROD.	
Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

Restless Souls

Released by Vitagraph. Story by Richard Harding Davis. Scenario by Fred Schaeffer and Calder Johnstone. Cameraman, Geo. Robinson. Directed by Robert Ensminger. Length 4080 Feet.

CAST AND SYNOPSIS

James Parkington, Earle Williams; Lida Parkington, Francelia Billington; Edgar Swetson, Arthur Hoyt; Mrs. Fortescue, Martha Mattox; Uncle Ben, Nick Cogley.

James Parkington, finding that his wife is more absorbed in neo-symbolism and the lecturer than she is in him, decides to fake a suicide and see what will happen. After he carefully plans his death he returns to a boarding house to watch the results. He learns that instead of his wife getting his estate, his aunt is the beneficiary through the failure to locate his will of a later date. He also finds that the lecturer who had been pursuing Mrs. Parkington has transferred his affections to the aunt who has inherited the money and that these two are contriving to get Lida Parkington out of the way now in order that perfect harmony might reign in the household. Parkington goes to the house one night to locate the will that has been lost. He is recognized by his dog and the household is awakened by the barking. Lida realizes her mistake and she and her husband make up again and order the aunt and her new husband out of the house.

Restless Souls has been adapted for the screen from the story of "Playing Dead," by Richard Harding Davis. It possesses only an average appeal possibly because of the fact that numerous other productions of similar construction have preceded it. The ultimate outcome of these fake suicides is so evident that the story is quite often robbed of any suspense that might be intended to register. The picture is pleasingly done, however, and contains some humorous situations that will get the laughs. In places that this theme has not been overworked there is a good chance of satisfying an audience with this picture.

Points of Appeal. — In this day of "isms" a great many people will find that they have suddenly become overwhelmed with some new fad, and have allowed themselves to be carried away with it. In this respect *Restless Souls* holds a moral. It may serve a good purpose. A bit of enjoyable entertainment has been added by the clever tricks of "Pal," the Boston bull, belonging to the star.

Cast.—Earle Williams, as James Parkington, does some pleasing work. The material furnished him, however, is scanty, but he makes the most of every situation. Francelia Billington plays opposite him and the remainder of the cast give adequate support.

Photography, Lighting, Direction.—The interiors are good, clear sets. Some nice garden shots have been obtained. Lighting is good throughout the picture and continuity easily followed, although slightly anticipatory. Direction good.

Her Night of Nights

Released by Universal. Story by C. S. Montanye. Scenario by Doris Schroeder. Cameraman, Victor Milner. Directed by Hobart Henley. Length 4550 Feet.

CAST AND SYNOPSIS

Molly May Mahone, Marie Prevost; Jerry Trimble, Edward Hearn; Ted Bradley, Hal Cooley; Myone Madrigal, Betty Francisco; Cyrus Bradley, Charles Arling; Lily Everson, Jane Starr; Gus Wimple, Geo. B. Williams; Pop Mahone, Robert Daly; Mickey Mahone, Richard Daniels.

Molly May was the best model in the establishment of Bradley, Inc. She often dreamed of some day being able to have all of the fine things that she wore for display. Into the office comes Jerry Trimble, fresh from the country, and through Molly May's efforts he is given a position in the shipping department. Molly and Jerry soon fall in love and Jerry later gets a raise in salary by going over to a law firm and working his way up. He is still unable to give the girl all of the fine things that she craves for but she is satisfied to change her views about life and together they plan to buy a little home. Molly accepts a proposition from Ted Bradley to earn a hundred dollars by going with him to a fancy dress ball in order to make his wife jealous. Jerry sees them going in and their love affair almost comes to sudden disaster, but they explain the purpose of it all and Molly gets the money to contribute to the amount necessary to take up the option on the new home.

A romantic drama that will reach a fairly general appeal in almost any class of patronage. Although the story is of the well known "movie" variety, there is a sufficient juggling of the plot to maintain the interest. There is no attempt made to create any thrills or to offer any great suspense, simply the usual bit of semi-sentimentality that always seems to register. *Her Night of Nights* is a picture that in spite of its triteness affords a fine chance for the star to always be very much in evidence and very likely will succeed in gaining many new admirers for her.

Points of Appeal. — At the beginning of the picture Molly May is a model displaying gowns for Bradley, Inc. True to all expectations she appears each time wearing a different gown, and in each case successfully dazzles the spectators with her grace and charm. The main interest of the story rests chiefly with her ability to carry it through.

Cast.—Marie Prevost in playing the role of Molly May Mahone gives entire satisfaction. Edward Hearn, as Jerry Trimble, is permitted to go to the extreme with his "rube" get-up, but makes an agreeable lover. Hal Cooley, Betty Francisco and Richard Daniels are good in their roles. Lesser support adequate.

Photography, Lighting, Direction.—Interiors are pleasing. Lighting occasionally is poorly handled. The director has probably been severely handicapped with his supply of material and the production does not show beyond mediocre qualities.

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES
Made in the Kitchen ..... 2 reels
She Sighed by the Seaside ..... 2 reels
Call a Cop ..... 2 reels
BEN TURPIN COMEDIES
Love's Outcast ..... 2 reels

EDUCATIONAL FILM CORP. OF AMERICA

CAMPBELL COMEDIES
Monkey Shines ..... 2 reels
A Rag Doll Romance ..... 2 reels
How to Grow Thin (Special) ..... 1 reel
CHESTER COMEDIES
Snooky's Fresh Heir ..... 2 reels
Snooky's Blue Monday ..... 2 reels
Snooky's Wild Oats ..... 2 reels
CHESTER OUTINGS
No More Gasoline ..... 1 reel
Save Your Carfare ..... 1 reel
The Last Hop ..... 1 reel
Music in the Air ..... 1 reel
Jogging Across Sawtooth ..... 1 reel
CHESTER SCENICS
Old Moose Trails ..... 1 reel
New Wine in Old Bottles ..... 1 reel
CHRISTIE COMEDIES
A Barnyard Cavalier ..... 2 reels
No Parking ..... 2 reels
One Stormy Knight ..... 2 reels
A Rambling Romeo ..... 2 reels
Hokus Pokus ..... 2 reels
'Twas Ever Thus ..... 2 reels
Oh! Promise Me! ..... 2 reels
'Tis the Bull ..... 2 reels
Fair Enough ..... 2 reels
CINAL FILMS—SLOW SPEED
The Manly Art of Self-Defense ..... 1 reel
Annette Kellerman in High Diving ..... 1 reel
Golf ..... 1 reel
GAYETY COMEDIES
Say Uncle ..... 1 reel
Afraid of His Wife ..... 1 reel
Oh, Brother ..... 1 reel
Wild and Willie ..... 1 reel
Assault and Flattery ..... 1 reel
Standing Pat ..... 1 reel
KINOGRAMS
News Reel—Sunday and Thursday ..... 1 reel
MERMAID COMEDIES
Free and Easy ..... 2 reels
Rolling Stones ..... 2 reels
Step This Way ..... 2 reels
The Rainmaker ..... 2 reels
Spooks ..... 2 reels
MISCELLANEOUS
Could Columhus Discover an America? ..... 1 reel
The Crater of Mt. Katami ..... 1 reel
Dixie ..... 2 reels
PUNCH COMEDIES
A Rural Cinderella ..... 2 reels
Country Chickens ..... 2 reels
The Love Egg ..... 2 reels
ROBERT C. BRUCE SCENICS BEAUTIFUL
By the Side of the Road ..... 1 reel
In the Bonnie Brier Country ..... 1 reel
As Old as the Hills ..... 1 reel
Unknown Switzerland ..... 1 reel
ROBERT C. BRUCE "WILDERNESS TALES"
"And Women Must Weep" ..... 1 reel
Missing Men ..... 1 reel
Nights of Many Shadows ..... 1 reel
SELIG-RORK PHOTOPLAYS
The White Mouse ..... 2 reels
The Ne'er to Return Road ..... 2 reels
The Policeman and the Bahy ..... 2 reels
The Northern Trail ..... 2 reels
SKETCHOGRAFS
Just for Fun ..... 1 reel
Play Ball! ..... 1 reel
What's the Limit? ..... 1 reel
The Family Alhum ..... 1 reel
TOONERVILLE COMEDIES
The Skipper's Last Resort ..... 2 reels
The Skipper's Policy ..... 2 reels
TORCHY COMEDIES
Torchy Takes a Chance ..... 2 reels
Battling Torchy ..... 2 reels
Torchy and Orange Blossoms ..... 2 reels
Torchy's Ghost ..... 2 reels
VANITY COMEDIES
Paying Patients ..... 1 reel
Eat and Be Happy ..... 1 reel
Chicken Hearted ..... 1 reel
Spiking the Spooks ..... 1 reel
It's Your Move ..... 1 reel
Ninety Days or Life ..... 1 reel
WORLD WANDERINGS
Dawn to Dusk in Egypt ..... 1 reel
The Silver Harvest ..... 1 reel
The People of Old Bruges ..... 1 reel

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES
Mexican Oil Fields ..... 1 reel
In Batik Land ..... 1 reel
Across the Grand Canyon ..... 1 reel
Seville in Fair Time ..... 1 reel
At the Wailing Wall ..... 1 reel
Rural Java ..... 1 reel
Santa Fe—the City Different ..... 1 reel
Seeing San Marino ..... 1 reel
Watching the Waylands ..... 1 reel
In old Granada ..... 1 reel
A Fairy Foreland ..... 1 reel
Stamboul ..... 1 reel
Along the Rio Grande ..... 1 reel
At the Damascus Gate ..... 1 reel
Lake Maggiore ..... 1 reel
First Families of America ..... 1 reel
PARAMOUNT-BURLINGAME ADVENTURE SCENICS
Winter Sports in St. Moritz ..... 1 reel
Kilawea Volcano in Eruption ..... 1 reel
The Jungfrau Railroad ..... 1 reel
Wildest Wales ..... 1 reel
PARAMOUNT-DE HAVEN COMEDIES
Kids Is Kids ..... 2 reels
Spirits ..... 2 reels
PARAMOUNT-MACK SENNETT COMEDIES
A Fireside Brewer ..... 2 reels
Dahhling in Art ..... 2 reels
Bungalow Troubles ..... 2 reels
On a Summer's Day ..... 2 reels
The Unhappy Finish ..... 2 reels
Officer Cupid ..... 2 reels
Astray from the Steerage ..... 2 reels
Are Waitresses Safe? ..... 2 reels
An International Sneak ..... 2 reels
Watch Your Neighhor ..... 2 reels
It Pays to Exercise ..... 2 reels
PARAMOUNT MAGAZINE
Pictionary and Cartoons (Weekly) ..... 1 reel
PARAMOUNT-POST NATURE PICTURES
From a Piscatorial Angle ..... 1 reel
The Cloud ..... 1 reel
A Setting of Ages ..... 1 reel
Indian Summer ..... 1 reel
Victory Mountain ..... 1 reel
PARAMOUNT-VANDENBURGH SERIES
Wild Men of Africa ..... 2 reels
Jungle Dancers ..... 2 reels
The Lion Killers ..... 2 reels
Slaying the Hippopotamus ..... 2 reels
The Land of the Pygmies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN
A Dog's Life ..... 3 reels
A Day's Pleasure ..... 2 reels
Shoulder Arms ..... 2 reels
Sunnyside ..... 2 reels
The Idle Class ..... 2 reels
Pay Day ..... 2 reels
TOONERVILLE TROLLEY
The Skipper's Narrow Escape ..... 2 reels
The Skipper's Treasure Garden ..... 2 reels
Meeting All Trains ..... 2 reels
Toonerville Fire Brigade ..... 2 reels
Skipper's Scheme ..... 2 reels
Toonerville Follies ..... 2 reels
Skipper's Flirtation ..... 2 reels
Skipper's Boozem Friend ..... 2 reels
Skipper Has His Fling ..... 2 reels
Toonerville Tactics ..... 2 reels
Skipper Strikes It Rich ..... 2 reels
Toonerville Tangle ..... 2 reels
HARRY LEHMAN COMEDIES
The Punch of the Irish ..... 2 reels
Twilight Bahy ..... 3 reels
The Kick in High Life ..... 2 reels
Wet and Warmer ..... 2 reels
The Game Lady ..... 2 reels
BUSTER KEATON COMEDIES
The Blacksmith ..... 2 reels
The Playhouse ..... 2 reels
The Boat ..... 2 reels
Cops ..... 2 reels
SENNETT
Hard Knocks and Love Taps ..... 2 reels
Be Reasonahle ..... 2 reels
By Heck ..... 2 reels
The Duck Hunter ..... 2 reels
On Patrol ..... 2 reels
TURPIN
Love and Doughnuts ..... 2 reels
Bright Eyes ..... 2 reels
Step Forward ..... 2 reels

FOX FILM CORPORATION

SUNSHINE COMEDIES
Chase Me ..... 2 reels
Farmyard Follies ..... 2 reels
Say It With Flowers ..... 2 reels
The Book Agent ..... 2 reels
Singer Midget's Side Show ..... 2 reels
One Moment Please ..... 2 reels
A Perfect Villain ..... 2 reels
Love and War ..... 2 reels
Pardon Me ..... 2 reels
Try and Get It ..... 2 reels
False Alarm ..... 2 reels
Hold the Line ..... 2 reels
Please Be Careful ..... 2 reels
CLYDE COOK COMEDIES
All Wrong ..... 2 reels
Don't Tickle ..... 2 reels
The Guide ..... 2 reels
The Sailor ..... 2 reels
The Toreador ..... 2 reels
The Chauffeur ..... 2 reels
Hot Dog ..... 2 reels
AL. ST. JOHN SERIES
The Happy Pest ..... 2 reels
Fool Days ..... 2 reels
Straight for the Farm ..... 2 reels
The Studio Rube ..... 2 reels
MUTT AND JEFF ANIMATED CARTOONS
The Tong Sandwich ..... 1 reel
Shadowed ..... 1 reel
Turkish Bath ..... 1 reel
The Big Mystery ..... 1 reel
Long Live the King ..... 1 reel
The Village Cut-Ups ..... 1 reel
A Messy Christmas ..... 1 reel
Fast Freight ..... 1 reel
The Stolen Snooze ..... 1 reel
Getting Ahead ..... 1 reel
Bony Parts ..... 1 reel
A Ghostly Wallop ..... 1 reel
Beside Her Cider ..... 1 reel
The Last Laugh ..... 1 reel
The Hole Cheese ..... 1 reel
The Phony Focus ..... 1 reel
The Crystal Gazer ..... 1 reel
Stuck in the Mud ..... 1 reel
Too Much Sap ..... 1 reel
LUPINO LANE SERIES
The Broker ..... 2 reels
FOX NEWS (Twice a Week)
SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes

GOLDWYN PICTURES

CAPITOL COMEDIES
Fingers and Pockets ..... 2 reels
Love and Rollers ..... 2 reels
Hearts and Hammers ..... 2 reels
At It Again ..... 2 reels
Professional Ethics ..... 2 reels
When Martin Gits Here ..... 2 reels
Ged, Ap, Napoleon ..... 2 reels
You'd Better Get It ..... 2 reels
Indigo Sunday ..... 2 reels
Why Worry? ..... 2 reels
Nothing to Think About ..... 2 reels
Take It Easy ..... 2 reels
EDGAR COMEDIES
Edgar Camps Out ..... 2 reels
Edgar the Explorer ..... 2 reels
Edgar's Country Cousin ..... 2 reels
Edgar's Feast Day ..... 2 reels
Get-Rich-Quick Edgar ..... 2 reels
Edgar's Little Saw ..... 2 reels
GOLDWYN-BRAY COMICS—LAMPOONS
Happy Hooligan in "Apollo" ..... 1 reel
Happy Hooligan in "Cupid's Advice" ..... 1 reel
Happy Holligan in "Happy Hoolidini" ..... 1 reel
Judge Rummy in "The Prize Dance" ..... 1 reel
Judge Rummy in "The Snappy Judgment" 1 reel
Happy Hooligan in "The Blacksmith" ..... 1 reel
Happy Hooligan in "A Romance of '76" .. 1 reel
Judge Rummy in "Why Change Your Husband?" ..... 1 reel
Happy Hooligan in "Doctor Jekyll and Mr. Zipp" ..... 1 reel
Judge Rummy in "Bear Facts" ..... 1 reel
Happy Hooligan in "Roll Your Own" ..... 1 reel
Judge Rummy in "Yes, Dear" ..... 1 reel
Happy Hooligan in "Oil" ..... 1 reel
Judge Rummy in "Too Much Pep" ..... 1 reel
GOLDWYN-BRAY PICTOGRAPHS
Tree-Top Concert Singers ..... 1 reel
The Island of the Mist ..... 1 reel
Through the Earth ..... 1 reel
What Is Your Body Worth? ..... 1 reel
A Paradise for Birds ..... 1 reel
Venice of the Orient ..... 1 reel
Action of the Human Heart ..... 1 reel
The Riveter ..... 1 reel
The Human Voice ..... 1 reel
Seein' Things on the Orinoco ..... 1 reel
Unshod Soldiers of the King ..... 1 reel
No Reg'lar Bird ..... 1 reel
Chemical Inspiration ..... 1 reel
Safe Comhination ..... 1 reel
The City That Never Sleeps ..... 1 reel

While Satan Sleeps

Paramount Photoplay in Five Parts. Based on Peter B. Kyne's Novel, "The Parson of Panamint." Scenario by Albert LeVino. Director, Joseph Henabery. Running Time, Fifty-two Minutes.

CAST AND SYNOPSIS

Phil, Jack Holt; Red Barton, Wade Boteler; Sunflower Sadie, Mabel Vau Buren; Salome Deming, Fritzi Brunette; Bud Deming, Will Walling; Chuckawalla Bill, J. P. Lockney; Absolom Randall, Fred Huntly; Bones, Bobbie Mach; Mrs. Bones, Sylvia Ashton; Bishop, Herbert Standing.

Phil Webster, alias "Slick Phil," a minister's son gone wrong, escapes from jail with the aid of his pal, Red Barton. Chuckawalla Bill, elected mayor of Panamint, mining town, decides that a church and clergyman is needed and visits Los Angeles. Phil, disguised as a parson, gets in a barroom brawl; the mayor takes a hand in the squabble and is much impressed by the prowess of the supposed minister. He induces Phil to come to Panamint as minister. Randall, banker and leading churchman, as well as the rest of the congregation, welcome Phil, but Bud Deming, saloon proprietor, and his daughter, Salome, are against him. Phil enters the saloon to rescue the husband of one of his congregation. He fights with Bud and thrashes him soundly. During the combat a shot is fired and Sunflower Sadie, a dance hall girl, is wounded. Sadie begs for the parson and Phil goes to see her. She tells him she knows of his past but makes him promise to go straight in the future. Red Barton arrives, intent on business. He robs the bank, but Phil obtains and replaces the stolen money. Sadie dies, and despite the opposition of Randall, Phil insists on burying her from the church. The bishop of the diocese, having investigated the career of the new Panamint parson, comes to expose him. He arrives with detectives just as Phil makes open confession of his past in the church, declaring that he is resolved to go back to jail and finish his term. The bishop recognizes Phil as his long-lost son and rejoices at his regeneration. Salome, with whom Phil has fallen in love, promises to wait for him. In due course of time he is released and finds her and his father welcoming him outside the prison gates.

A lively melodrama with timely snatches of comedy here and there, *While Satan Sleeps* registers as excellent entertainment. The fighting parson is a familiar type in pictures, but a crook masquerading in ministerial garb and combining priestly and scrapping qualities is an entirely new departure and in the present instance a pleasing one. Religion is usually a dangerous topic to fool with on the screen, but it is so delicately handled in this feature that the most pious spectator cannot take offense. There is plenty of sentiment of a healthy kind, brisk action and fine photography in evidence and Joseph Henabery has directed the film with unerring good taste and judgment. Viewed from any angle the attraction offers splendid box-office possibilities and the hearty reception it was accorded during an initial showing at the Rivoli Theatre, New Yark, augurs well for future popularity.

Points of Appeal.—An extremely touching scene is the death bed of "Sunflower Sadie," which is "put over" in rarely skilful fashion, without too much "sob stuff." "Slick" Phil's reformation comes about in natural style and that many-sided hero wins sympathy right from the start. His fight with Bud Deming is thoroughly realistic and the mistake is not made of having the man who is defending the right win with absurd ease. On the contrary, the pugilistic parson is badly trimmed at the start and his victory is rather a surprise. The story never drags, the element of suspense being maintained at high pressure throughout and a cheerful climax is attained.

Cast.—Jack Holt fills the role of hero Phil admirably. Both as the gent of fortune and disciple of regeneration, he makes an enduring impression and his performance ranks as one of the best contributions he has made to the silent drama. Mabel Van Buren does excellent character work as "Sunflower Sadie," Fritzie Brunette scores heavily as Salome Deming and Will Walling gives a capable performance in the part of Bud. The support is adequate.

Photography, Lighting and Direction.—The mining town atmosphere is well developed, interiors and exteriors are effectively filmed and good lighting distinguishes the entire production. There is no break in the continuity and fast action prevails.

The Girl in His Room

Released by Vitagraph. Adapted from a Play by J. Raleigh Davies. Scenario by C. Graham Baker and Harry Dittmar. Cameraman, Not Credited. Directed by Edward José. Length 4523 Feet.

CAST AND SYNOPSIS

Myra Pendleton, Alice Calhoun; Kirk Waring, Warner Baxter; Paul Duprez, Robert Anderson; Molly Maguire, Faye O'Neill; Elinore Larrimore, Eve Sothern.

Myra Pendleton returns from college to meet her father in a new home that he has purchased for her. She has never seen him before and finds upon reaching the place that he has just been called away. She takes over the managment of the house and shortly afterward Kirk Waring, who had formerly owned the place, returns from Europe. Unaware that his estate has been sold he goes to the house and finds it occupied by this young lady. They meet at a reception and Kirk asks to call. Meanwhile he discovers that the man to whom he has given his power of attorney has sold the place and disappeared. With his finances low he goes to the house to a secret safe to get some bidden bonds. Myra goes in search of her father's secretary and Kirk follows her. They learn that this man is the one who robbed Waring and is also Myra's father. After quite some explaining matters finally are straightened out and Myra and Kirk returned to their home.

A highly imaginary and exaggerated plot forms the background for *The Girl in His Room*, but it suffices to hold together a story that has some entertainment value, although of limited appeal. The thrills are of a rather quiet nature, but the air of mystery that follows through the story might do to sustain the interest. The general outline of the theme will not come as a surprise to the seasoned movie patrons for the inevitable outcome of the story closely resembles the many others of this style that have preceded this production. If your patrons do not particularly demand things that are different then there is a chance that this one will get over. At best, though, *The Girl in His Room* is only a mediocre production.

Points of Appeal. — The affection that Myra Pendleton bears for her father, whom she has never seen, may reach a sympathetic appeal through the audience. There is also a bit of comedy that has been added to relieve the stress of the tense moments. The hero in the story will immediately gain favor and the final happy ending with the disclosing of the secret will prove satisfactory.

Cast.—Alice Calhoun, as Myra Pendleton, is not particularly well cast in this picture. However, she does some pleasing work and is ably assisted by Warner Baxter, who does the role of Kirk Waring. Other members of the cast are satisfactory in their roles, although they are all placed at somewhat of a disadvantage by having such limited material to work with.

Photography, Lighting, Direction.—The photography is clear and all sets are appropriate. The lighting has been accomplished with good results. The continuity of the story is well arranged and questionable details satisfactorily brought out. Direction O. K.

GUIDE TO SHORT SUBJECTS—Cont'd

WID GUNNING, INC.

Moongold 3,175
Bear, Boy and Dog 2,053
Puppy Days 959
Robinson Crusoe Hours 966

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor)..... 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500

INDEPENDENT FILMS ASSN.

MAX ROBERTS COMEDIES
Why Change Your Mother-in-Law?..... ????
Shimmy Isle ..... ????
Absence Without Leave ..... ????

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four seasons (Nature Classic)..... 4 reels
THE GREAT AUTHORS (Series of 12)
John Greenlief Whittier..... 1 reel
Washington Irving ..... 1 reel
Edgar Allen Poe ..... 1 reel
James Russell Lowell ..... 1 reel
Nathaniel Hawthorne ..... 1 reel
Oliver Wendell Holmes ..... 1 reel
William Cullen Bryant ..... 1 reel
James Fenimore Cooper ..... 1 reel
Mark Twain ..... 1 reel
Walt Whitman ..... 1 reel
Ralph Waldo Emerson ..... 1 reel
Henry Wadsworth Longfellow ..... 1 reel
Official Urban Movie Chats of M. P. T. O. A. (Weekly) ..... 1 reel

METRO PICTURES CORP.

BUSTER KEATON COMEDIES
Convict 13 ..... 2 reels
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The Scare Crow ..... 2 reels
Neighbors ..... 2 reels
The Haunted House ..... 2 reels
Hard Luck ..... 2 reels
The High Sign ..... 2 reels
The Goat ..... 2 reels

NATIONAL EXCHANGES, INC.

CHARLES RAY SERIES (20 Dramas).. 2 reels
Kineto Review Series (52 Releases)
KINETO REVIEWS—*The Living Book of Nature*
(*See Issue of May* 28, 1921, *for First Series*)
(*See Issue of Oct*, 29, 1921, *for Second Series*)
THIRD SERIES
Garden of the Gods..... 1 reel
The Science of the Soap Bubble..... 1 reel
Rio de Janeiro ..... 1 reel
Kentucky Thoroughbreds..... 1 reel
Hiking the Alps with the Boy Scouts..... 1 reel
Manhattan Life ..... 1 reel
Eccentricities of the Wasp and the Bee.... 1 reel
Fur and Feathers..... 1 reel
My Adirondacks Outing..... 1 reel
The Chemistry of Combustion..... 1 reel
The Victory Pageants..... 1 reel
The Delta of the Nile..... 1 reel
A Glimpse Into the Animal Kingdom..... 1 reel
KING COLE COMEDIES
Moonshiners ..... 2 reels
Strikes to Spare..... 2 reels
Bars and Stripes..... 2 reels
Jazz Babies ..... 2 reels
A Fresh Start ..... 2 reels
Shimmy Jim ..... 2 reels
General Nuisance ..... 2 reels
NATIONAL COMEDIES
Wanted—A Girl ..... 2 reels
A Million—More or Less..... 2 reels
SERIAL
The Great Reward (Francis Ford and Ella Hall) ..... 15 Episodes

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of June 11
Nanook of the North..... 6 reels
The Edge of the Roof (Go Get 'Em Hutch No. 10) ..... 2 reels
Strictly Modern (Pollard Comedy)..... 1 reel
The Maid and the Millionaire (Aesop Fable) ⅔ reel
Week of June 18
The Air Line Route (Go Get 'Em Hutch No. 11) ..... 2 reels
Hale and Hearty (Pollard Comedy)..... 1 reel
The Farmer and His Cat (Aesop Fable).... ⅔ reel
The Silver Girl (Frank Keenan reissue).... 3 reels
Screen Snapshots No. 2..... 1 reel
Week of June 25
Between the Rails (Go Get 'Em Hutch No. 12) ..... 2 reels
Many Happy Returns (Eddie Boland).... 1 reel
The Cat and the Pig (Aesop Fables)..... ⅔ reel
Wanted 5000 (Lloyd Reissue)..... 1 reel
A Japanese Nightingale (Fanny Ward reissue) ..... 3 reels
Some Baby (Snub Pollard)..... 1 reel
Week of July 2
Under the Ice (Go Get 'Em Hutch No. 13) 2 reels
Friday the 13th (Parrott)..... 1 reel
The Country Mouse and the City Cat (Aesop Fables) ..... ⅔ reel
Just Neighbors (Lloyd Reissue)..... 1 reel
The Ghost of the Rancho (Bryant Washburn reissue) ..... 3 reels
Screen Snapshots No. 3..... 1 reel
The Man Haters (Rolin Comedy)..... 1 reel
Week of July 9
In the Doorway of Death (Go Get 'Em Hutch No. 14)..... 2 reels
Crime in a Big City (Aesop Fables)..... ⅔ reel
A Bed of Roses (Paul Parrott)..... 1 reel
The Late Lamented (Eddie Boland)..... 1 reel
A Jazzed Honeymoon (Lloyd reissue)..... 1 reel
A Little Diplomat (Baby Marie Osborn reissue) ..... 3 reels
Week of July 16
Ten Minutes to Live (Go Get 'Em Hutch) 2 reels
The Log Jam (The Timber Queen No. 1).. 3 reels
Brewing Trouble (Aesop Fables)..... ⅔ reel
Todd of the Times (Frank Keenan reissue) 3 reels
Spring Fever (Lloyd reissue)..... 1 reel
The Dumb-bell (Snub Pollard)..... 1 reel
The Sleuth (Rolin Comedy)..... 1 reel
Week of July 23
The Flaming Forest (The Timber Queen No. 2) ..... 2 reels
The Bride-to-Be (Paul Parrott)..... 1 reel
The Mischievous Cat (Aesop Fables)..... ⅔ reel
Going, Going, Gone (Lloyd Reissue)..... 1 reel
Busy Bees (Paul Parrott)..... 1 reel
The Hillcrest Mystery (Irene Castle reissue) 3 reels
Screen Snapshots No. 4..... 1 reel

PIONEER FILM CORP.

THE FACTS AND FOLLIES SERIES
Babies in Bearskin ..... 1 reel
Call Me Daddy ..... 1 reel
Down Beside the Seaside..... 1 reel
Knockout Maggie ..... 1 reel
Professor Was Right ..... 1 reel
Running Romeos ..... 1 reel
Two's Company ..... 1 reel
Young Ideas ..... 1 reel
Luke McLuke's Film-osophy, each..... ½ reel
PEEP INTO THE FUTURE (series of 6) 2 reels
THE SONNY SERIES, each..... 2 reels
SERIALS
The Hope Diamond Mystery ..... 15 Episodes
The Mystery Mind ..... 15 Episodes

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

TRIART PICTURES, INC.

(*Released through Hodkinson*)
The Beggar Maid ..... 2 reels

UNIVERSAL FILM MFG. CO.

CENTURY COMEDIES
A Dark Horse (Sally, the Human Horse, and Charles Dorety) ..... 2 reels
No Brains ..... 2 reels
Cheerful Credit (Brownie, the Wonder Dog) 2 reels
Red Hot Rivals (Lee Moran)..... 2 reels
Sic 'Em Brownie (Brownie the Wonder Dog) ..... 2 reels
Off His Beat (Harry Sweet)..... 2 reels
The Little Rascal (Baby Peggy)..... 2 reels
Speed 'Em Up (Harry Sweet)..... 2 reels
Ten Seconds (Lee Moran)..... 2 reels
Horse Tears (Queenie, the Human Horse).. 2 reels
Live Wires (Queenie, the Human Horse).. 2 reels
Apartment Wanted (Lee Moran)..... 2 reels
You and Me (Century Comedy Kids).... 2 reels
JEWEL COMEDIES
"P. D. Q." (Lee Moran)..... 2 reels
Roman Romeos (Lyons-Moran)..... 2 reels
A Monkey Movie Star ..... 2 reels
Robinson's Trousseau (Lee Moran)..... 2 reels
A Monkey Bell-Hop ..... 2 reels
Three Weeks Off (Lee Moran)..... 2 reels
JEWEL (COLLIER SERIES)
The Leather Pushers No. 1..... 2 reels
The Leather Pushers No. 2..... 2 reels
The Leather Pushers No. 3..... 2 reels
The Leather Pushers No. 4..... 2 reels
The Leather Pushers No. 5..... 2 reels
The Leather Pushers No. 6..... 2 reels
TED RIDER SERIES (Leonard Chapman)
The Girl and the Law (No. 2)..... 2 reels
Big Stakes (No. 3)..... 2 reels
When the Devil Laughed (No. 4)..... 2 reels
The Forest Runners (No. 5)..... 2 reels
The Timber Wolf (No. 6)..... 2 reels
SERIALS
The Dragon's Net ..... 15 Episodes
King of the Circus (Eddie Polo)..... 18 Episodes
The Diamond Queen (Eileen Sedgwick) 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo)..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord)..... 18 Episodes
The Secret Four (Eddie Polo)..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 2 reels
The Adventures of Robinson Crusoe (Harry Myers) ..... 2 reels
Perils of the Yukon (Wm. Desmond) 18 Episodes
STAR COMEDIES
Beware! ..... 1 reel
A Movie Mix Up..... 1 reel
The Minute Man ..... 1 reel
A Golf Insect ..... 1 reel
Society Sailors ..... 1 reel
Taking Things Easy ..... 1 reel
Loose Nuts ..... 1 reel
The Gay Deceiver ..... 1 reel
A Shaky Family Tree..... 1 reel
His Prehistoric Blunder (Roy Atwell)..... 1 reel
Easy to Cop (Neely Edwards)..... 1 reel
Should Watchmen Sleep (Neely Edwards).. 1 reel
Cured by Radio (Roy Atwell)..... 1 reel
High Fliers (Neely Edwards)..... 1 reel
All Balled Up (Roy Atwell)..... 1 reel
Society Hoboes (Neely Edwards)..... 1 reel
A Spirited Affair (Roy Atwell)..... 1 reel
UNIVERSAL SERIES
A Battle Against Odds (Eddie Polo)..... 2 reels
Cyclone Smith's Vow (Eddie Polo)..... 2 reels
Square Deal Cyclone (Eddie Polo)..... 2 reels
The Yellow Streak (Eddie Polo)..... 2 reels
The Heritage of Hate (Eddie Polo)..... 2 reels
A Ride for a Rancho (Eddie Polo)..... 2 reels
WESTERN RAILROAD DRAMAS
Treacherous Rival (Laura LaPlante and Percy Pembroke) ..... 2 reels
The Verdict (Eddie Polo)..... 2 reels
The Big Ranger (Laura La Plante and Elmo Lincoln) ..... 2 reels
Squarin' It (Neal Hart)..... 2 reels
The Getaway ..... 2 reels
A Guilty Cause (Tom Santschi)..... 2 reels
Never Let Go (Reginald Denny) Northwest Mounted Drama ..... 2 reels
It Is the Law (Tom Santschi)..... 2 reels
Seeing Red (Tom Santschi)..... 2 reels
Plain Grit (Reginald Denny)..... 2 reels
Daring Dangers (Tom Santschi)..... 2 reels
Go Get 'Em Gates (Art Acord)..... 2 reels
Two Men (Tom Santschi)..... 2 reels
Ridin' Through (Art Acord)..... 2 reels
INTERNATIONAL NEWS
(Issued Every Monday and Thursday)

VITAGRAPH

BIG V SPECIAL COMEDIES
A Parcel Post Husband..... 2 reels
Fists and Fodder ..... 2 reels
Footprints ..... 2 reels
He Laughs Last ..... 2 reels
Springtime ..... 2 reels
The Laundry ..... 2 reels
LARRY SEMON COMEDIES
The Bell Hop ..... 2 reels
The Sawmill ..... 2 reels
The Show ..... 2 reels
A Pair of Kings ..... 2 reels
JIM AUBREY SERIES
The Riot ..... 2 reels
The Applicant ..... 2 reels
The Messenger ..... 2 reels
The Charmed Life ..... 2 reels
The Chicken Parade..... 2 reels
SERIALS
Hidden Dangers (Joe Ryan, Jean Page) 15 Episodes
The Veiled Mystery (Antonio Moreno) 15 Episodes
The Silent Avenger (William Duncan) 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson) ..... 15 Episodes
Breaking Through ..... 15 Episodes

Bluebeard, Jr.

American Releasing Corporation Photoplay in Five Parts. Director, Scott Dunlap. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Nan Beech, Mary Anderson; Tom Beech, Jack Connolly; The Lawyer, George Heruandez; Lucy Page, Laura Ansen; Mrs. Timothy Beech, Lila Leslie.

Nan Beech's husband is a broker of moderate means. When their landlord demands an exorbitant increase in rent they are compelled to move to a smaller and cheaper apartment. In the narrow limits of their new residence they begin quarreling and Tom Beech leaves for business in a bad mood. Arriving at the office he finds awaiting him an Eastern lawyer. The latter is to give him $50,000 left by an uncle, provided that he has settled down and is leading a quiet life. The lawyer insists on seeing his home and wife. In the meantime Nan has gone to stay with a girl friend, having decided to quit Tom. Her husband persuades his wife's best friend to play the part of a "temporary" wife and "borrows" a rich man's home. But Tom's "temporary" wife refuses to play the role. The owner of the borrowed home is absent but his wife returns and finds Tom there. She promises to help him out and they have dinner with the lawyer. The first "temporary" wife arrives on the scene and Tom hides her upstairs. Nan makes her appearance and Tom secretes her also. The lawyer catches sight of the ladies and becomes convinced that Tom is a regular Bluebeard. A number of complications ensue and when the real owner of the house comes in and calls for the police, matters look serious. But everything is finally explained, the Beeches get the $50,000 and settle down to enjoy life together.

Fast action, twisted identities and a mass of amusing complications are the ingredients which Director Scott Dunlap has successfully utilized in the shaping of this clean and merry production. It is good farce comedy, with a gingery plot which curves into all kinds of unexpected situations and keeps the spectators on the keen edge of anticipation as to just what is going to happen next during the energetic efforts of the hero to secure a fortune left him on the condition that he is leading a happy and prosperous marital existence. Also, the story may be said to be timely, as it gets its start on the basis of a couple worried by the demands made upon their bank roll by a peculiarly avaricious brand of landlord, and it goes without saying that the high rent problem is one of particular interest right now all over this "Land of the Free." *Bluebeard, Jr.* ought to bring excellent box-office results, being light, entertaining stuff that is bound to amuse a majority of movie patrons.

Points of Appeal. — The removal of the Beech family to cramped quarters from a more luxurious home because they cannot stand the new rent raise strikkes a sympathetic note at the beginning of the picture and many a one in the audience will understand how hero and heroine feel when the old tenant refuses to get out at once and Mr. and Mrs. Beech are compelled to seek refuge for the night in a neighboring garage. The fun waxes fast and furious when Nan forsakes her husband in a fit of temper and he commences his wild search for a "temporary wife" to satisfy the suspicious lawyer who holds the bequest of $50,000. Right up to the climax it is hard to figure out just how Tom Beech is going to redeem himself, and the element of suspense is thus developed and maintained to a degree rather unusual in comedy features.

Cast.—Mary Anderson gives a snappy performance in the role of Nan. Her physical charms are undeniable and she appears to possess a keen sense of humor, which enables her to make the most of the many amusing situations in which Tom Beech's genuine wife finds herself placed as a result of a "spat" with hubby. Jack Connolly wins favor in the husband part, George Hernandez scores a hit as the snooping lawyer, and the support is adequate.

Photography, Lighting, Direction.—The interiors are well filmed, deep sets being utilized with good effect, the exterior shots pleasing and good lighting prevails. The continuity is smooth and the action moves rapidly.

Slim Shoulders

Produced by Tilford Cinema Studios. Distributed by Hodkinson. Scenario by Lawrence McCloskey. Cameraman, George Falsey. Directed by Alan Crosland.

CAST AND SYNOPSIS

Naomi Warren, Irene Castle; Richard Langden, Rod La Roque; Edward Langden, Anders Randolph; John Clinton Warren, Warren Cook; Count Morranni, Mario Carrilo; Mrs. Warren, Marie Burke.

Naomi Warren promises to marry Edward Langden, to cancel her father's obligations. Prior to the wedding Langden is killed in a motor accident. His estate goes to his nephew. Naomi enlists the services of a crook to open Langden's safe and get the note to save her father. They are discovered by the young nephew and while the crook makes a get-away, Langdeu holds on to the girl. She refuses to disclose her identity and seeking to give her another chance he allows her to go free provided that she reports to him. The following evening she dines with him at his home; the crook enters again and persuades her to put a sleeping potion in his coffee. Langden feigns drowsiness and while his safe is being opened he seizes the burglar unaware and then from the girl learns the reason of her actions. Cupid, however, has stepped in and after the explanation he asks Naomi to marry him.

Slim Shoulders is a society drama possessing the highest entertainment values. It is admirably suited to the requirements of Irene Castle, who does the lead to perfection. The entire production is one of the nearest approaches to thorough satisfaction that an exhibitor in any locality might be able to get hold of. The plot is good, there are thrills and suspense aplenty and a delightful bit of romance supplies the finishing touches and continually holds and builds new interests.

Points of Appeal. — There are numerous channels through which this production will be able to prove its entertainment value. Naturally when one sees the name of this star it is reasonable to expect to get a glimpse at some gorgeous gowns. In *Slim Shoulders* there are many glimpses that come up to all expectations. Another entertaining and exciting feature of the picture is the motor boat race. The Florida scenes are picturesque and excellent in detail.

Cast.—Irene Castle, as Naomi Warren, gives a performance that not only sustains her reputation of being an exceedingly well-dressed woman, but also as an actress of great charm and ability. Rod La Roque, who does the leading male role, has every qualification of a most acceptable hero. Excellent support has been given by all of the other members of the cast.

Photography, Lighting, Direction.—The photography is pleasing and fine lighting prevails. There are many fine outdoor shots and all of the interiors have been artistically done. Continuity of the story is even and direction thoroughly satisfactory.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
High-Gear Jeffrey (William Russell)	5,000*
Youth's Melting Pot (Mary Miles Minter)	5,000*
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

They're Off (Peggy O'Day)	5,000*
Thundering Hoofs (Peggy O'Day)	5,000*
Threads of Destiny (Bessie May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
The Love Call	5,000*
The Girl of My Dreams	5,000*

ARROW FILM CORP.

Chain Lighting (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerber)	4,505

ARTCLASS PICTURES CORPORATION

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Rounding Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5.000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kid (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

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AMALGAMATED SERIES	
Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizma)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL. GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????
RICHARD TALMADGE SERIES	
The Unknown	5,000*
Taking Chances	5,000*
The Cub Reporter	5,000*
Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*
FRANKLIN FARNUM SERIES	
When East Comes West	5,000*
Smiling Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700*

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JANS PICTURES, INC.

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Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	5,000*
Annabel Lee (All Star Cast)	5,000*

J. W. FILM CORPORATION

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Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC.

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

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Judge Her Not	4,500*
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Bear Hunt on Roosevelt Trail	3,000*

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Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Belle Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powers)	7,000*
Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr. Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytell)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*
JOSEPH MOORE AND EILEEN SEDGEWICK SERIES	
Problem Eternal	5,000*
False Brands	5,000*
The Wolf Pack	5,000*
CLARA KIMBALL YOUNG SERIES	
The Rise of Susan	5,000*
Marriage à la Carte	5,000*
Yellow Passport	5,000*
Feast of Life	5,000*

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison)	5,000*

SECOND NAT'L PICTURES CORP.

David and Johnathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

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West of the Pecos	5,000*
Table Top Ranch	5,000*

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NEW SERIES	
Partners of the Sunset (Alene Ray)	5,000*
Lady Luck (Alene Ray)	5,000*

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Adventures of Tarzan (Elmo Lincoln)	15 Episodes

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Crescent Comedies (Jack Richardson)	2 reels
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The Blue Fox	15 Episodes
Nan of the North	15 Episodes
CRUELYWED COMEDIES	
Husband & Strife	2 reels
EDDIE LYONS COMEDIES	
Why Not Now?	2 reels
Follow Me	2 reels
REGGIE MORRIS COMEDIES	
The Janitor's Wife	2 reels
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CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels

EXPORT AND IMPORT

SERIAL	
The Jungle Goddess (Elinore Field and Truman Van Dyke)	15 Episodes

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MONTY BANKS COMEDIES (2 reels each)

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ROY H. KLUMB PRODUCTIONS

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Red Blood of the West	2,000*
Breaking In	2,000*
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Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a week	500*

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

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Featuring Irene Hunt (Two-a-Month)	2 reels

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IRVING CUMMINGS SERIES	
Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rone's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES	
Fire! Fire!	2 reels
Take a Tip	2 reels

Sherlock Brown

Metro Photoplay in Five Parts. Author, Bayard Veiller. Scenario by Leonore Coffee. Director, Bayard Veiller. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

William Brown, Bert Lytell; Barhara Musgrave, Ora Carew; Hilda, Sylvia Breamer; J. J. Wallace, Dewitt Jennings; Frank Morton, Theodore Von Eltz; Chief Bard, Wilton Taylor; General Bostwick, Hardee Kirkland; Henry Stark, George Barnum; Cato, George Kuwa.

William Brown, New York clerk, is a victim of detective fever. For $5 he receives a badge of so-called authority from the Illyria Detective Agency, appointing him as a representative. He feels that he is now a genuine "Sherlock" and accident throws a chance at real sleuthing in his path. A young U. S. Army lieutenant is found lying unconscious in the hallway of a house in Washington, D. C., where a conference of big business men has just taken place, headed by J. J. Wallace. A formula for a deadly secret explosive, Government property, has been stolen from Lieutenant Musgrave. Wallace finds him and promises his aid, then goes to New York. Musgrave is placed under arrest and in hospital. His sister, Barbara, hears him muttering Wallace's name in his delirium. Barhara follows Wallace, who has hidden the formula in a flower pot. She accuses and struggles with him and a book is thrown through the window. Brown is passing, picks up the book and climhs through the window. Wallace pulls a gun and Brown flings the flower pot at him. It breaks and discloses the envelope containing the formula. Barhara seizes it and escapes with Brown. On the street they meet Morton, who undertakes to take her to Chief Bard, Government agent at the Trask Hotel. Wallace instructs Hilda, a girl in his pay, to sidetrack Morton and Barhara and tell them Chief Bard is at an uptown address. Wallace, with Stark, his henchman, wait for their arrival. Numerous complications follow. Brown again secures the envelope hut is tricked out of its possession hy Hilda. After a long chase he succeeds in tracking down the conspirators and regaining the formula and incidentally wins Barhara for his wife.

A happy mixture of comedy and melodrama is offered in the lively plot of this picture. Although the story isn't the sort of thing to be taken seriously, it puts many a decisive thrill across in good style, and whenever the melodramatic atmosphere becomes a bit too thick, a timely flash of humor lightens matters, with the pleasing result that one accepts the film as bully good entertainment, without worrying over its improbabilities. The fact that the action rattles along with machine gun speed is another point in favor of *Sherlock Brown*, which Bayard Veiller has directed very skilfully through its manifold complications of mirth and man-hunting. There is not a foot of padding in the entire five reels, the interest never slackens, and exhibitors will make no mistake in booking the attraction, which gives every indication of proving a big money-maker.

Points of Appeal. — In the beginning one is moved to laughter by the ambitions of the innocent but unsophisticated hero to become a genuine sleuth, and even when fate throws him into the midst of a real criminal conspiracy, where he vindicates his manhood, the humorous element still persists in his adventures. But the "punch" is not lacking in the numerous thrill situations, nevertheless, and everybody is satisfied when a crashing climax not only reveals the hero as a sure enough "Sherlock," but a successful lover.

Cast.—Bert Lytell's versatile talents as a comedian and exponent of dramatic realism are thoroughly exploited by his clever character work in the role of Brown, a performance which adds fresh lustre to his screen laurels. Ora Carew is a winsome and appealing heroine and Sylvia Breamer fascinating as the adventuress Hilda; De Witt Jennings plays the heavy role of J. J. Wallace admirably and consistent support is furnished by other members of the company.

Photography, Lighting, Direction.—The camera work throughout is of excellent quality, the lighting effects are faultless; even continuity prevails and the action breezes along at a fast clip.

Divorce Coupons

Released by Vitagraph. Story by Ethel Watts Munford. Scenario by William B. Courtney. Directed by Webster Campbell. Running Time Fifty-five Minutes.

CAST AND SYNOPSIS

Linda Catherton, Corinne Griffith; Roland Bland, Holmes E. Herbert; Ishtar Lane, Mona Lisa; Teddy Beaudine, Diana Allen; Conrad Fontaine, Cyril Ring; Buddy, Vincent Coleman.

Linda Catherton decides that a wealthy marriage is her only escape from the dull surroundings of the small town. Therefore she sets out to capture a wealthy man, Roland Bland. She cares nothing about him hut accepts his proposal of marriage. She confides her feelings to a girl friend in a letter in which Linda says she will "have divorce coupons on her bonds of matrimony." However, the unexpected happens and Linda becomes as devoted to Roland as he is to her, and he remains constant despite his reputation as "the Universal Correspondent." But then comes the crash. The girl friend's hushand is desirous of separating Roland and Linda and he sends the "divorce coupons" letter to him. The keenly disappointed hushand says he will kill the man who sent the letter. The villain is killed. Roland and Linda each suspect the other, hut it soon develops that another person committed the murder and Linda and Roland are reunited.

With an assurance, responsible hy the way for whatever interest it holds, *Divorce Coupons*, a new starring vehicle for Corinne Griffith, makes its way through five reels of decidedly obvious and unreal incident. The play engages the eye, thanks to some pretty locations and good looks in the cast, aided by the strange assurance, already mentioned, which shows itself in constant movement of action and scene. But while capahle of tricking the eye, this mere glitter is unahle to make further impression.

Ethel Watts Munford's story is utterly lacking in conviction. The main issue deals with a young woman who falls in love with her husband. But, for a sympathetic character, the author has placed a severe handicap on Linda. With no better excuse than a frivolous desire for "silk stockings and all that goes with them," Linda sets her cap for a man known as the "Universal Correspondent," the while boasting that after a year or so of marriage she can get a divorce. The next important step introduces an impossible episode, which for the sake of a climax to Linda's adventure, tells us that the success of the villain's scheme depends upon an estrangement of Linda and Roland. So "the letter" is mysteriously delivered to the husband, with the conventional results in the form of threats of murder, murder, and then reconciliation.

Points of Appeal. — There are some really pretty scenes in the early portions of the play. These display locations that are filled with the passive and inert charm of the Southern Georgia towns. The star is at all times pleasant to look at, and, despite its obviousness, the action has pace. Corinne Griffith fans, of course, will find the picture satisfying.

Cast.—The cast is adequate, which does not do justice to some members, since few in the play have anything worth while to work with. Mr. Herbert, as the leading man, never suggests the "universal correspondent" sort of person, but there are times when he appears the most resourceful player in the company. There should be a good word for Vincent Coleman, who makes an impression with his role of buddy.

Photography, Lighting, Direction.—The outdoor scenes are well done. The direction appears to make the best of the material afforded by the scenario.

FIRST RUNS ON BROADWAY

Their Presentation and Press Comments by Various New York Dailies

Week of June 25

RIVOLI

OVERTURE—"Jolly Robbers" (Von Suppe).
RIVOLI PICTORIAL.
TENOR-SOPRANO DUET—"When You and I Were Young, Maggie" (J. A. Butterfield).
FEATURE—*While Satan Sleeps* (Paramount).
DANCE—"The Firebird" (Caesar Puni).
COMEDY—Buster Keaton in *Cops* (Metro).

Press Comments

Tribune.—Is a good picture and we do not know why. It is some time since we have seen so much enthusiasm over a feature picture. *Herald.*—The most pleasant thing to contemplate in this picture aside from its surprise finish is the way in which something is left to the imagination without being rubbed in. *World.*—Is not a dull photoplay, yet it is obvious and almost eventless. It succeeds in picturing the theory that there's a little good in the worst of men. *Times.*—There is one genuine moment in *While Satan Sleeps*, one realistic flash. The picture as a whole is shamelessly sentimental, not in the matter of lovemaking, though there is a good deal of that, but in its mushy unreality. There is that one stirring moment, however. *American.*—There are several spirited scenes and one of the best bouts recently shown in a screen play. *Telegram.*—At the Rivoli Theatre, *While Satan Sleeps* has made a big hit. Joseph Henabery directed the picture, and there is no question that a great deal of the success of the film is due to his dramatic instinct in handling the script. *Globe.*—Those assembled for the first showing at the Rivoli Sunday were entertained to such an extent that they broke into applause at the end of the picture with a vigor exceedingly unusual at any season and perhaps without parallel during the heated term. *Sun.*—It's a ripping good picture. *Mail.*—If you like this sort of picture you should like *While Satan Sleeps.*

CRITERION

OVERTURE—"Hejre Kati" (Jeno Hubay).
CRITERION MAGAZINE.
FEATURE—*The Five Dollar Baby* (Metro).
VIOLIN SOLO—"Souvenir."
COMEDY—*Danger* (Mermaid Comedy). Educational.

Press Comments

American.—The play contains all the elements of comedy and drama without any distressing complications. There is an incipient love interest and various hectic East Side views that contribute local color. *Herald.*—The story starts interestingly enough, with a baby who is put in hock for $5 by a tramp who took her from a needy mother and raised among all the natural advantages of a pawnshop. *Telegram.*—It is well worth any one's time and money. *Journal.*—Viola Dana, diminutive, dainty and vivacious is capital as Ruth. The typical scenes of New York's East Side were intensely interesting and amusing. *Sun.*—Surely something more interesting might have been made out of the theme. It starts absorbingly enough, but half way through its course it becomes just another movie.

STRAND

OVERTURE—"Les Preludes" (Liszt).
SCENIC—*Kilauea's Lakes of Fire* (Prizma)
SOPRANO SOLO—"Cradle Song" (Kreisler).
STRAND TOPICAL REVIEW.
VIOLIN SOLO—"Polonaise" (Wieniawski).
FEATURE—*A Woman of No Importance* (Select).
COMEDY—Mack Sennett's *Oh! Daddy!* (Paramount).
ORGAN RECITAL.

Press Comments

American.—Finely staged and admirably acted. Admirers of Oscar Wilde's dramatic art should find it especially interesting. The surrounding program bristles with entertaining numbers. *World.*—To us the English-acted screen version of Wilde's *A Woman of No Importance* is, in a way, a success. *Herald.*—Little of the brilliance of Wilde's dialogue has been preserved in the subtitles, except at a garden scene, while the other captions seem to have come from a close study of Bulwer-Lytton's novels. The picture has one outstanding merit—it brings forward about the loveliest mother seen since mothers began to draw pay on the screen. *Telegram.*—The film version of the play is every bit as absorbing as the original script. On the whole, the picture is of unusual importance, not only because of the entertainment value in it, but inasmuch as it is a forward step in bringing real classics to the screen. *Globe.*—There is very little of Oscar Wilde in the photoplay bearing the name of one of his comedies. *Sun.*—She (Fay Compton) is the most satisfying thing to look upon in a photoplay that at times is a tame Wilde. *Journal.*—Comes like a tonic to dispel one's pessimism and strengthen one's faith. The entire production is more than out of the ordinary; it is far above the ordinary run of film.

CAPITOL

Unit No. 1. OVERTURE—"Marche Slav" (Tchaikovsky).
Unit No. 2. SHORT FEATURE—"The Migration" (6th Episode Bible Series).
Unit No. 3. DIVERTISSEMENTS—
(a) Gavotte from "Mignon" (Thomas).
(b) "Alice Blue Gown" (Tierney).
(c) Dance Tzigane (Nachez).
Unit No. 4. CAPITOL MAGAZINE.
Unit No. 5. SOPRANO SOLO — "Romeo and Juliet" Waltz (Gounod).
Unit No. 6. FEATURE—*The Wall Flower* (Goldwyn).
Unit No. 7. INTERLUDE—"Valse Amoureuse" (Berger).
Unit No. 8. CARTOON—"Such Is Life Where Paris Shops" (Hy Mayer Travelaugh).
Unit No. 9. ORGAN RECITAL.

Press Comments

American.—There's as much tragedy in it as comedy—the tragedy of the homely, uneducated, awkward girl compelled to live in a community that offers no way out. It is just a little human interest story very vividly told. *Times.*—Tellingly life-like—in the beginning. But only in the beginning. Becomes so absurdly far-fetched in its latter part that no treatment, verbal or pictorial can save it. *World.*—Will do no one any harm. Excepting, perhaps, to cause discomfort to the durges who demand logic and a certain amount of reason for things that transpire in film stories. *Herald.*—It is the familiar story, simple almost to the point of slenderness, that clothes make the woman, when properly assembled. *Tribune.*—In thinking it over a revelation has come to us and we wonder how we could ever have doubted Rupert Hughes. He intended *The Wall Flower* as a travesty on the romantic, Cinderella, mushy type of photodrama, and as such it is wonderfully done. *Telegram.*—Written in Hughes' most entertaining manner. *Journal.*—A picture that almost everyone should enjoy. *Sun.*—Proves once more how the most original and versatile authors, as time goes on, are forced back upon the tried and true.

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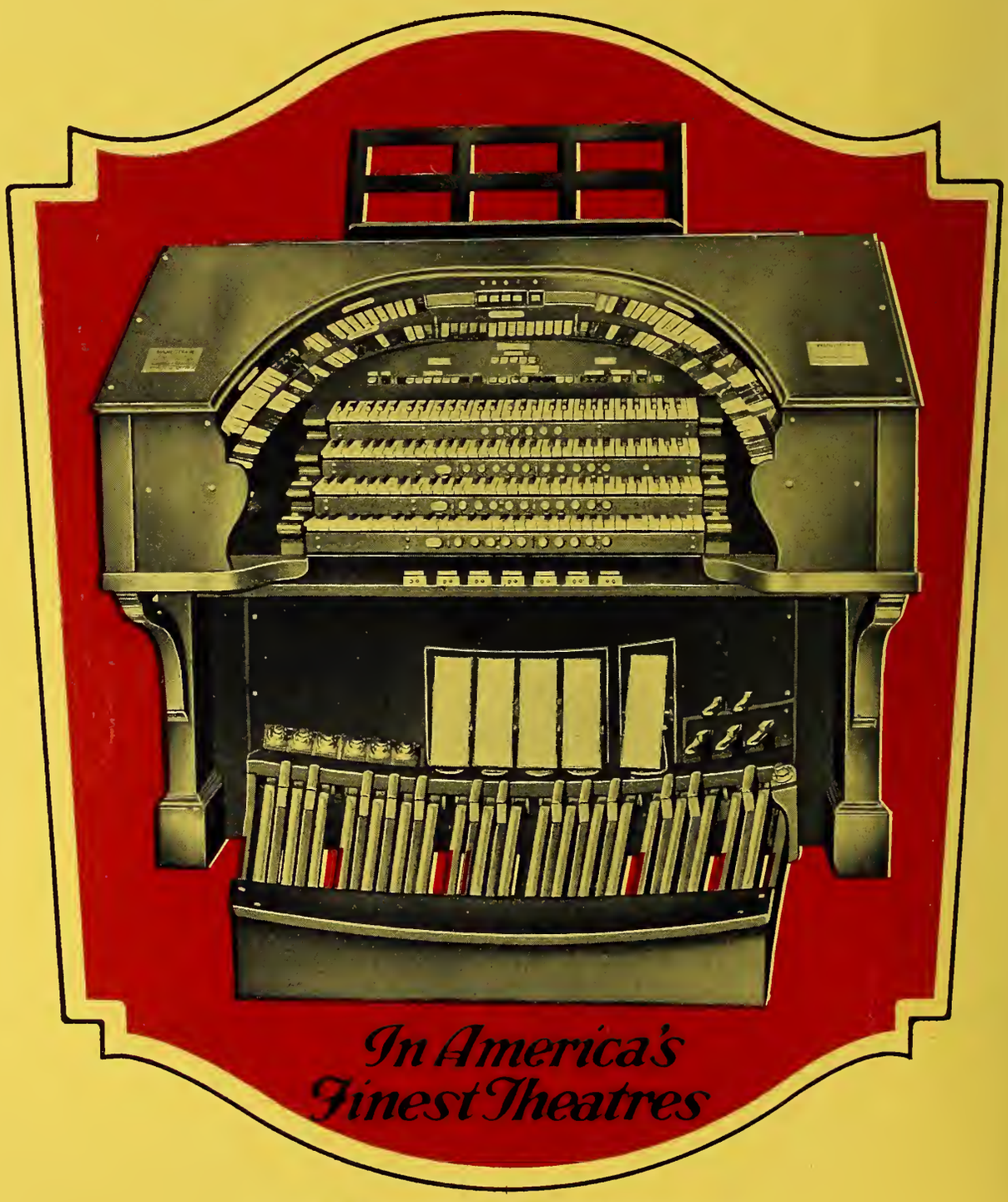

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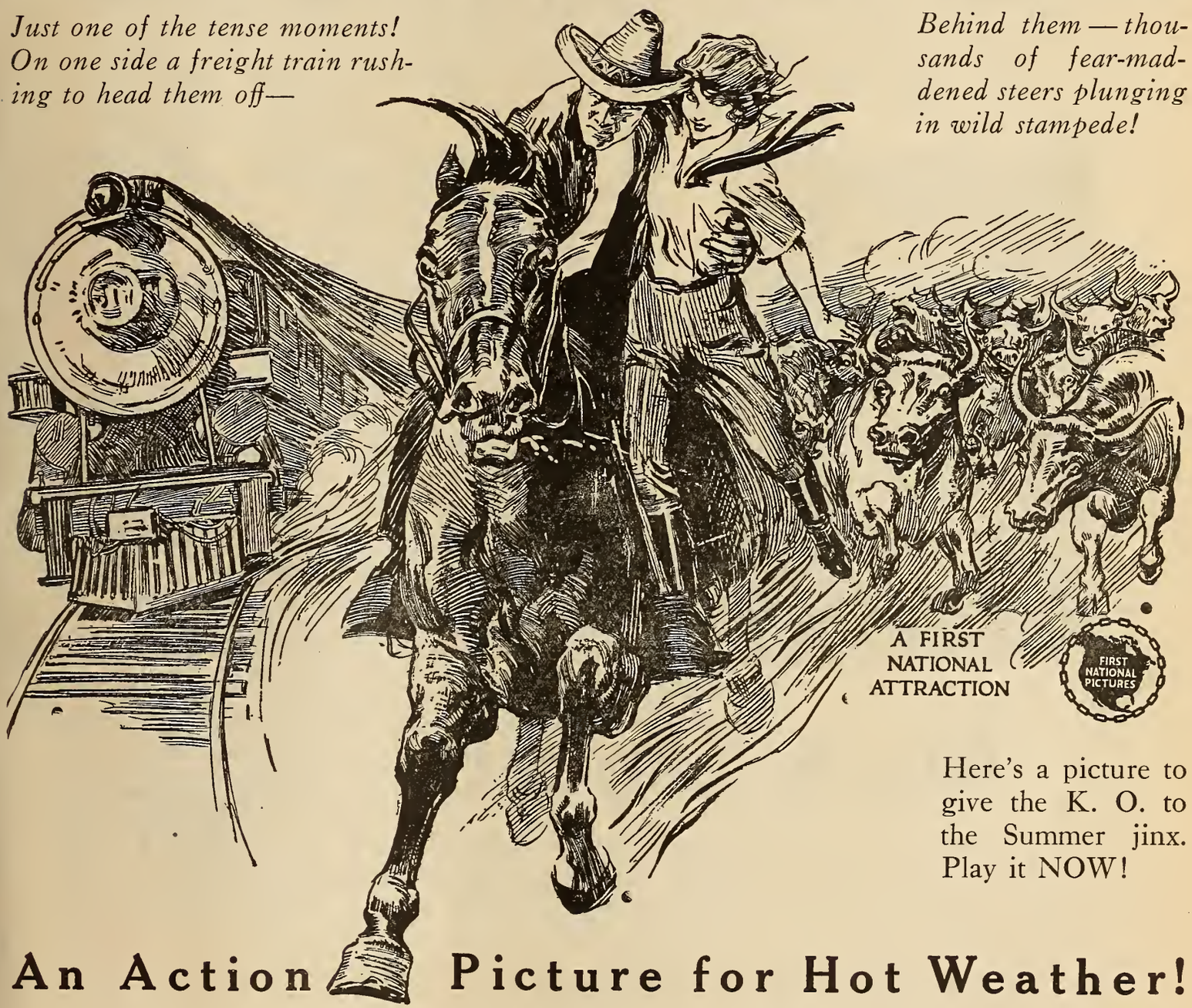

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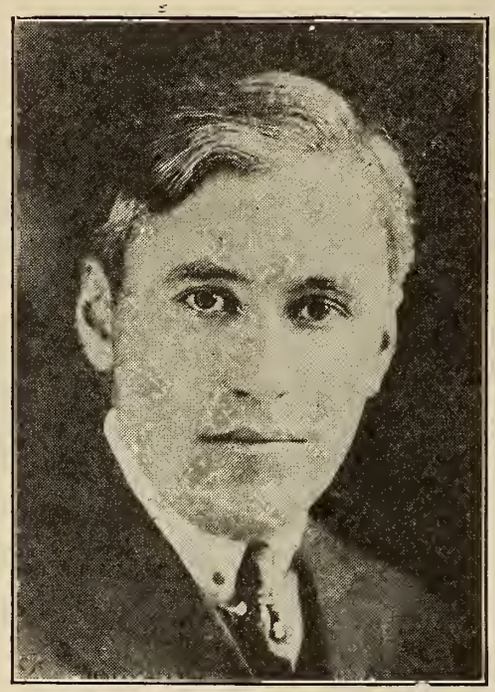

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EXHIBITORS TRADE REVIEW

The School and the Theatre

By L. W. BOYNTON

THE address made by Mr. Hays before the National Education Association at Boston marks a forward step in the history of the industry.

It signifies that a large group of producers, for the first time, stand ready to provide educational films of an authoritative nature for the schools and colleges of the land. This is an undertaking of great magnitude, no less in scope if not greater than the theatrical field itself.

At the very outset of this program, Mr. Hays makes it very clear that the exhibitor's rights are to be fully protected. The school and the church and the welfare organization are not to be set up as his competitors. The non-theatrical must not clash with the theatrical. The Hays organization, recognizing that the time has come for the motion picture to take its proper place in the educational scheme, grasps the opportunity. But a reading of Mr. Hays' speech will convince anybody that the proposal is to make pictures for class-room use only, and not to attempt for a moment to drive the exhibitor out of business by creating a huge competition against him.

With this declaration firmly established—and it is only another proof of Mr. Hays' remarkable hold on the problems of the industry—let us turn to other vital considerations of the meaning of the Boston speech.

In the first place, it was delivered before the great national organization of the teachers of America, whose influence in their own communities is wielded at the very source of thought and opinion. In dealing with the mind of child and youth, theirs is the power more than any other except perhaps the family and the motion picture itself, which determines thought and action in later life. Such an influence,

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The New Day

"The picture frontier has become a business thoroughfare, and the picture pioneer a sober business man. Of its own weight the industry has settled down commercially into a sanity and conservatism like that of the banking world. It has recognized its responsibility and its duty to the public and it will fulfill that responsibility and duty."

—Will H. Hays, in address before National Education Association, Boston, July 6.

brought into daily contact with the motion picture through school-room use, cannot fail to create a sympathetic attitude toward the screen and the makers of pictures—in short, toward the industry itself.

It is little less than a stroke of genius to seek the alliance of the teacher with the industry; to bring him into line in the solution of the problem of the industry's relation to the public; and to convince him that he should co-operate because the industry deserves the fullest co-operation.

The enthusiastic greeting which Mr. Hays received at Boston from five thousand teachers assembled from all parts of the country shows that the appeal for co-operation was well founded and that it won just as did his appeals to the fifty civic organizations and the General Federation of Women's Clubs.

It is a landmark in the mobilization of public opinion in the industry's behalf; and it gains added significance in the fact that the address was made in the State which will be the first in the Union to vote on the question of political censorship.

There is another consideration in which the exhibitor directly and the whole industry only less directly is vitally interested. The use of the motion picture in the school, on the basis outlined above, cannot fail to create a vast amount of good-will toward the picture in the theatre. It is a fact recognized by all branches of the industry that the maximum of motion picture patrons has never been reached. A great body of people in this country either do not go to the picture theatre or they go at long and irregular intervals.

Teaching the child by way of the motion picture will mean, in our belief, creating a vast army of new patrons for the theatre because it will establish the picture not only in the child's mind but advance it greatly in the favor of the adult community.

Get public opinion on your side and your battle is won. And there is no reason why it should not be on the side of the industry. Further than that, it is being won over, by one stroke after another, through the leadership of Mr. Hays, on a basis of sincerity and right that are as appealing to the public as his contagious enthusiasm.

Producers Ready to Make School Films; Hays Seeks N. E. A. Co-operation; Exhibitors to be Protected

Special to Exhibitors Trade Review.

BOSTON, JULY 6.

WILL H. HAYS, President of the Motion Picture Producers and Distributors of America, Inc., in an address to-night before five thousand members of the National Education Association, tendered the resources of the producers he represents to the educators for the making of motion pictures for teaching purposes in the schools of the Nation.

"On behalf of our organization," said Mr. Hays, "I offer to your association all of our facilities to aid in your experimentation. There is already a great demand for pedagogic pictures. I propose that we jointly study that demand and that we jointly find ways and means of supplying it. Let a committee be appointed of this association made up of the very best talent within your ranks; let them meet with the great producers of the country and find ways to use our facilities."

To Protect Exhibitor Rights

In making this revolutionary offer, which marks an epoch in education as well as in the history of the industry, Mr. Hays declared with great emphasis that the rights of the exhibitor must be protected in the production, distribution and exhibition of educational films.

"The fact is the exhibitors of the country approve and favor educational films for classroom work," said Mr. Hays. "They have not looked with favor on the semi-educational films that would be shown in church or school without any charge therefor and have objected to the non-theatrical use of the theatrical or amusement film.

"This is natural. The theatre owner pays national and state tax on his theatre, a license fee, an extra insurance premium and other special levies in order to run his business and provide for the essential amusement; and it was obviously unfair to him to create a competition to draw the same audience with or without charge into places which have no such burdens.

"In developing fully the value of educational pictures, which are semi-instructional and semi-entertaining, the fundamental rights of the exhibitor and his value and importance in the situation must always be considered. Our whole program of bettering conditions in the industry cannot possibly proceed without the co-operation of the exhibitor. The exhibitor owns the screen, it is his theatre, and the efforts of the producer and distributor succeed only as the exhibitor co-operates. It is his effort as much as the producers. And while we want to develop as fully as possible the educational film, we must and do recognize, and you must recognize, and the public must understand that the rights of the exhibitor must be protected."

Hays Gets Ovation

Mr. Hays held his great audience spellbound. They went to the meeting at the Boston Opera House more or less of the opinion that the motion picture was a good thing in education, and they left firmly convinced that not only was the picture industry a vitally important factor in the future of education and a power to be reckoned with, but also that censorship would in the words of Mr. Hays "never in the world do what was expected of it."

Mr. Hays was the outstanding attraction in a remarkable list of speakers that included Professor Henry W. Holmes, of the Graduate School of Education, Harvard University; Dean James E. Russell, Teachers College, Columbia University; and President Mary McKimmon, Massachusetts Teachers Federation. The Boston correspondent of EXHIBITORS TRADE REVIEW questioned more than 75 delegates to their convention as to their object in coming and what would be to them the chief interest of the evening. With but three exceptions, the response was invariably "Hays." He was the center of interest before the meeting started, and the lion when the meeting adjourned.

There was no need of questioning at the close of the session. The facts he had told the big audience were on every one's lips. Applause was showered on him at intervals during his speech. They paid much great tribute to Mr. Hays by a rapt attention seldom granted a speaker before a meeting of similar nature.

Mr. Hays carried them with him throughout his talk. His delivery was perfect, his sallies witty, and jibes directed against Massachusetts, the Pilgrim Fathers and Plymouth Rock so cleverly made that despite audible gasps the delegates joined in the resultant laughter. He got under their skins and kept them at such a point of tension that nothing escaped them.

It seemed the general opinion that the peak of his speech was reached when he detailed the plans and aspirations of his association toward better pictures, declaring that to be their ultimate end, and that all could help by refusing to patronize bad pictures. It seemed the climax had been reached when he declared that the demand for censorship in those localities where agitation was in progress would cease as soon as the cause was removed, and that anyway censorship would never do what was expected of it.

When, however, he turned to the chairman, President William B. Owen of the Education Association, and officially tendered the full co-operation and assistance of his association to the furtherance of experimentation and use of the motion picture in education, declaring that the resources of the industry were at the service of education, and asking that a board be appointed to confer with the producers, the climax came. The announcement was greeted with a silence, respectful and profound, that was far more impressive than applause could have been.

An Historic Event

There has been no doubt throughout the sessions of the National Education Association that all delegates realized the day of the motion picture in education was at hand. To-night was but the ratification of the compact, as it were.

Speakers at many sessions and affiliated bodies have spoken of the motion picture in the school. One declared that within the short space of ten years every school in the land, private or public, from primary to college, would have a complete projection outfit and a

store of films covering all subjects treated in the curriculum.

The United States Commissioner of Education, John James Tigert, declared that the utmost need existed in the present day for visual instruction in the schools. He urged a better and closer co-operation and co-ordination between the producers and the schools. He stated that the change to the motion picture was coming with wonderful swiftness.

"They all like the 'movies,'" he declared, "but they do not know how to use them to anywhere near the total of their potential value. There are many people who think that the common use of the motion picture in the school would be to turn them into circuses. Their forefathers without doubt said the same thing of blackboards when they were first installed in the classrooms. The motion picture in education is a necessity and, as such, a certainty."

After reviewing the amazing growth of the industry over the space of twenty years and the present movement for higher standards, Mr. Hays said:

Against Censorship

"Now this is not a one-sided matter. We must consider these motion picture problems with that patience and tolerance which results from a recollection of the habits and customs whenever a new thing comes. Every new industry, every new science or art makes mistakes, and is criticised. All of them have had to remedy their faults of early days. The telegraph and telephone were criticised. It was regarded as a sinful act to disseminate the printed word in any form among the humbler people, who were supposed to remain in the niche of life 'in which God placed them.' The bicycle and then the automobile were pronounced 'agencies of the devil.' Riding on railroads was so evil that the use of schoolhouses for even a discussion of the question was prohibited, with proclamations that 'such things as railroads are impossibilities and rank infidelity. If God had designed that His intelligent creatures should travel at the frightful speed of fifteen miles per hour by steam, He would clearly have foretold it through His holy prophets.' (From letter signed by School Board of Lancaster, Ohio, to F. W. Force, of Gilman, in 1826.) Medical men declared bathtubs a menace to health. In 1843, Philadelphia tried to prohibit bathing between November 1st and March 15th, by ordinance, and in 1845 Boston itself made bathing unlawful except when prescribed by a physician; and Virginia taxed bathtubs $30 a year.

"One way for you to help us make good pictures is very easy, and that is by refusing to patronize bad pictures. If one were to start a vegetarian hotel and day by day a large number of guests were to storm into the dining room demanding roast beef cooked rare, this hotel keeper, though the most enthusiastic of vegetarians, would experience substantial difficulty in putting over a bill of fare consisting entirely of asparagus.

"The Motion Picture business objects to political censorship for one great reason—because the Motion Picture business is an American business. Political censorship made Plymouth Rock; political censorship faced the Minute Men at Concord Bridge; political censorship caused the Boston Tea Party. But there *is* one place and one place only where the evils *can* be eliminated and the good and great advantages of motion pictures retained, and that is at the point where and when the pictures are made. And it *can* be done then and there, make no mistake about that. There is no zone of twilight in the matter. Right is right and wrong is wrong and men know right from wrong. The corrections *can* be made, real evil *can* and must be kept out, the highest standards of art, taste and morals *can* be achieved, and it is primarily the duty of the producers to do it.

"In addition to the general educational value of entertainment pictures, we are together concerned, of course, with two additional phases. First the pedagogic picture and then the picture which is semi-educational and semi-entertainment. It must be that the motion picture is a distant contribution to visual instruction. The quick way to the brain is through the eye. Scientific tests which have been made and which are being made and with which you are familiar seem to prove the value of the motion picture in the class room.

"In my opinion there will be series of motion pictures adopted soon by boards of education just as now series of text books are adopted. They must be, of course, scientifically, psychologically and pedagogically sound.

"The producers are interested in this work. They realize its importance and the industry is eager to help. Up to the present time it has not been easy for producers to meet the requirements of the educational field. There are several reasons for this. In the first place, until this time the demand for strictly instructional class room films has been small. Films are costly and unless a single film can be used over and over it cannot be made without great loss. If educational films are to be produced accurately and in sufficient numbers, better methods of distribution must be worked out.

"Again, there has been difficulty in the past because those who produced the films were not trained educators and therefore were not able to produce pedagogically sound films, while at the same time the educators whose advice has been available have too often proved unable to adapt themselves to the peculiar technical demands of screen production. Before great progress can be made there must be some method worked out to bring together the men and women who are versed in the psychology of education with the men and women who are skilled in the methods and mechanics of picture production.

Referring to the protection of exhibitor rights, Mr. Hays declared: "The Exhibitors have very definitely made plain their position on this matter in the resolution passed at the National Convention of the Motion Picture Theatre Owners of America in Washington, in which they said that they have no objection to strictly educational and informative films in schools or religious films in churches, but do resent the unfair practice of using theatrical films of solely amusement character in non-theatrical institutions in a way which injures the theatre owner in his effort to properly provide entertainment for the public.

"Perhaps the best evidence that motion pictures have entered the field of education is the fact that several large universities are conducting scientific research into motion picture problems. The best material ever produced in the study of the psychology of reading has come through the motion pictures of the eye, which have been taken by the Department of Education of the University of Chicago. Again, our knowledge of the processes by which children learn to write has been greatly increased through motion pictures of hand movements taken by the same university. Dr. Shepherd of the University of Oklahoma and Wisconsin, Dr. Weber of Columbia University and the University of Kansas, and Dr. McCloskey of Chicago University have all made the rigid scientific inquiries into the effectiveness of motion pictures as a means of class-room instruction to which I have already referred.

"Further evidence that we are on the threshold of great things in the matter of educational films is proved by the fact that thirty-four cities, including New York, Chicago, Cleveland, Detroit, Indianapolis, Los Angeles and San Francisco, are now using pedagogical films in their class rooms and assembly halls. New York spent approximately $10,000 for this purpose last year, while Los Angeles spent about $25,000. There will be a rapid growth in school appropriations for this purpose, and there are probably about 10,000 projecting machines installed in schools and churches. If methods can be found for easy payments on machines and effective methods for distribution of films, this field will grow with great rapidity.

"The problem which faces all of us is to provide some plan of co-operation which will provide film material for instructional use in schools and colleges, and suitable films for churches and welfare organizations—some plan which will secure the active co-operation of theatre owners and public leaders, and which will safeguard against harmful competition between non-theatrical and theatrical groups. These matters, which are merely incident to the youth and tremendous expansion of the business, can be worked out satisfactorily without question.

Appeals for Co-operation

"It would be my hope that still further immediate progress might be made. The motion picture industry will co-operate with the National Educational Association fully to that end. On behalf of our organization I offer to your association all of our facilities to aid in your experimentation. There is already a great demand for pedagogic pictures. I propose that we jointly study that demand, and that we jointly find ways and means of supplying it. Let a committee be appointed of this association made up of the very best talent within your ranks; let them meet with the great producers of the country and find ways to use our facilities. We ask you to aid us and to let us aid you in the study of the whole problem of the use of the motion picture as a direct pedagogic instrument. Let us together find the means of making pedagogic pictures which are scientifically, psychologically and pedagogically sound. Not only can we take care of the demand which now obtains, but the great demand which is imminent and which will certainly come, must be met. and met by the producers with a supply that measures up to the ideas of the educators of the country.

"It can never be said again, and I think it has been suggested, that the producers do not want to furnish educational pictures. The producers want to serve America. They know that there is no more important and lasting service which they can perform than to aid you in the actual educating of the youth of the country by this new means and make yet more efficient if possible the work which you, the teachers, are doing in the fulfilment of your noblest and most useful of all professions.

"Again, your group as individuals can be of inestimable value in our whole problem. Please help in your communities to get the demand for good pictures reflected in the box office receipts. Join in our efforts with sympathy and appreciation of our problems and with the conviction based on proof which you can acquire that never were men more serious in any effort in this world."

"If Cohen Insists Upon War, War It Will Be," Declares O'Reilly, Answering Latest Attack

A STATEMENT issued by Sydney Cohen to the trade press on July 6, in the name of the Motion Picture Theatre Owners of America, declaring that he would organize district units in the State of New York, brought a scorching reply on July 7 from Charles L. O'Reilly, president of the Motion Picture Theatre Owners of the State of New York.

Mr. O'Reilly summed up the situation by saying: "If Cohen insists upon war, war it will be."

The Cohen statement was headed: "Statement issued by the Motion Picture Theatre Owners of America Relative to New York situation." It follows:

Cohen's Statement

"On account of certain officials and others connected with the Motion Picture Theatre Owners of New York, separating themselves from the Motion Picture Theatre Owners of America as a result of some differences of opinion which have existed here for the past few months, theatre owners in different sections of New York State have found it advisable to organize themselves into district units affiliated with the Motion Picture Theatre Owners of America.

"These exhibitors are loyal to the national body and the cause of the organization generally, and are unwilling to be separated in any way. They have, therefore, adopted this method as the most feasible and practical way of continuing their affiliation with the Motion Picture Theatre Owners of America.

"This situation exists in the Buffalo district, in the Rochester territory and in other portions of the State. Arrangements are now under way at the solicitation of Theatre Owners in New York State and vicinity to form a district body in this territory which will be affiliated with the Motion Picture Theatre Owners of America. This we believe to be a very practical way to handle the situation here, and affords all theatre owners who desire to be affiliated with the Motion Picture Theatre Owners of America to continue to enjoy the protection and the advantage this national organization gives them.

"We have had very little differences of opinion in the State at large, and in the greater number of instances all, or nearly all, of the exhibitors are members or are joining the district units, and the New York City division will also contain a very large proportion of all exhibitors in this territory. The advantage of a national organization is very manifest to every exhibitor, as in no other way can the great problems now confronting the industry be handled. The efficiency of the Motion Picture Theatre Owners of America in this connection has been amply demonstrated on different occasions. We have built up a great nation-wide organization of theatre owners and we desire to have its advantages extended to every theatre owner in the United States. There are many problems within the industry upon which all exhibitors are agreed and in the adjustment of which all

Georgia Exhibitor Organization Making Great Progress

Willard C. Patterson of Atlanta, one of the best-known exhibitors in the country, was a visitor to New York this week and declared that the Georgia exhibitor organization was making rapid strides.

Mr. Patterson, who is chairman of the board of directors of the Georgia Amusement Protective Association, as the body is known, pointed out that the State was nearly 100 per cent organized and that all the exhibitor elements in the State were co-operating in the work of the organization.

He called special attention to the work of the Better Films Committee of Atlanta and the marked success with which it was operating. The fullest support is being given the committee by exhibitors, and the movement, which is a powerful offset to censorship agitation, is spreading through the South.

Hays Praised by Steffes in Speech to Minnesota Exhibitors

ON his return to Minneapolis from the conference held between exhibitors and producer-distributors in New York, W. A. Steffes, president of the Minnesota M. P. T. O., made a statement at a meeting of the Minnesota exhibitors praising Will H. Hays in very high terms.

The statement, which was printed in "Amusements," read as follows:

"Will H. Hays has done more for the motion picture industry in the last three months than any other man has done for it since its inception.

"The advent of Will H. Hays into the industry is a direct benefit to exhibitors, for they now have someone to deal with direct, realizing that they can secure sympathetic co-operation and justice.

"Frankly, I was not 'sold' on Mr. Hays prior to the New York conferences, but I now am 'sold' on him 100 per cent, and at all times stand ready to extend him any possible co-operation.

"Will Hays is sincere, he is honest and energetic, and he has the interests and welfare of the industry at heart. While at the present time he is handicapped somewhat by a lack of knowledge of the industry and its problems, he is learning rapidly, and is at all times striving to bring order out of chaos, unity out of estrangement.

"Mr. Hays will be a stabilizer in the motion picture industry. He is the industry's shock-absorber, and as such should receive whole-hearted co-operation from every branch of the industry."

Minnesota's questionnaire has been answered satisfactorily, Steffes said, and has been answered in deeds.

will co-operate without regard to any other differences of opinion. These conditions tend to modify resentments and bring theatre owners together."

Mr. O'Reilly's statement follows:

"Cohen Creating Discord"

"Sydney S. Cohen, not satisfied with driving the State of New York out of the National organization, is now attempting, by statements in the trade press and letters to exhibitors throughout the State, in the name of Motion Picture Theatre Owners of America, to create discord in the hope of finally disrupting the State Organization.

"Mr. Cohen's propaganda flies the thickest while the State leaders have, for the past three weeks, been in constant consultation with Mr. Hays and representatives of the Producers and Distributors organization in trying to bring about better business relations and a fair and uniform contract for the protection of their members.

"The State Board of Directors have withdrawn the organization from the National Organization, and have declared that it was not the intention of the State of New York to interfere with any other State organization, or to create any new national organization.

"How long will the other officials of the national organization and other State leaders tolerate Mr. Cohen's actions and propaganda?

"Cohen knows perfectly well that the great majority of the exhibitors in the State are absolutely loyal to their State organization and are desirous of maintaining the harmony that exists in their ranks.

"Mr. Cohen's statement on the New York situation is as truthful as the statement that he has 12,000 theatre owners in his organization.

"If the business arrangements which he is trying to consummate for the distribution of industrial film are being held up by the fact that he can't deliver the State of New York, there may be some reason for this kind of statement, otherwise we must look upon it as a smoke screen to deceive the rest of the country.

Rule or Ruin

"Having found out that he cannot rule the State organization, his one object seems to be to ruin it. He masquerades as a great constructive leader pleading for harmony, but, as a matter of cold fact, his attitude towards his own State proves that he would rather destroy the organization of the State of New York, and leave the exhibitors of the State helpless without the protection of a State organization than to see a thriving State organization in his own State that he could not control.

"New York State is not the only territory that has thrown off Cohen's control.

"To disrupt the States where his leadership has been repudiated is but evidence of his incapacity for his present position. Cohen knows perfectly well that no national organization can become effective without perfect functioning of the State units. When you destroy a State unit you are insidiously destroying all hopes for a great national organization.

"If Cohen insists upon war, war it will be."

Pathe Will Appeal Decision That News Weekly Is Subject to a State Censor

The Appellate Division of the Supreme Court of New York, Third Department, has decided against Pathe Exchange, Inc., in the matter of that company against the Motion Picture Commission of New York.

The case was the recent one submitted to the Appellate Division by the Pathe Company and the legal department of the State in order to secure a decision as to whether the commission under the law was authorized to censor news reels. The Pathe Company maintains the censors have no such right. The court passed upon a statement of fact agreed to by both parties.

Lewis Innerarity, secretary of Pathe Exchange, Inc., who has charge of the company's legal matters, said on Thursday that in the absence of a copy of the court's opinion he did not care to comment on the situation. He did add, however, that if the action of the court is as indicated in the newspaper dispatches the Pathe Company will take an appeal.

General Federation of Women's Clubs Pledges Co-operation to Industry in Move for Higher Standards

CO-OPERATION with the industry in the effort now being made to raise the artistic and moral standards of motion pictures was pledged by the General Federation of Women's Clubs at its national convention held at Chautauqua, N. Y., last week.

The pledge of co-operation came as a direct result of the address made by Will H. Hays to the General Federation and is regarded as one of the biggest achievements recorded by Mr. Hays since he entered the industry.

It is significant that the resolution of co-operation, which has passed June 30 at the Chautauqua meeting, does not even mention censorship as a desirable form of regulation. Mr. Hays, in his speech, condemned political censorship and the resolution, because of its marked tone of friendliness toward the industry, may fairly be considered as a complete indorsement of Mr. Hays' remarks.

The resolution, which was presented by Mrs. Woodallen Chapman, Chairman of the Federation's Division of Motion Pictures, and approved by Mrs. Percy V. Pennybacker, Chairman of the Division of American Citizenship, reads as follows:

"WHEREAS, One of the greatest powers in the world today for molding the thought-life of the Nation and thus determining its future history is the Motion Picture; and,

"WHEREAS, No single group of individuals can hope to encompass the wisdom essential to the adequate and efficient development and use of this great power in the service of the nation; and,

"WHEREAS, The motion picture industry has formally requested the co-operation of the General Federation of Women's Clubs; and,

"WHEREAS, This is the logical outcome of the movement for raising the standard of motion pictures actively carried on by the General Federation of Women's Clubs during the past eight years;

"THEREFORE, Be it resolved, that the General Federation of Women's Clubs approves the effort now being made by the motion picture industry to raise the moral and artistic standard and develop the educational value of motion pictures and hereby affirms its desire to co-operate in every way consistent with its principles and policies in this work and in using motion pictures more effectively for upbuilding the nation's life; and Be It

"RESOLVED, That the General Federation of Women's Clubs on behalf of the millions of American people who daily contribute to the support of motion pictures, approves the effort of the motion picture industry to stabilize its economic conditions to the end that there may be the certain continuity of the production and exhibition of the highest types of motion pictures; and, be it further

"RESOLVED, That the General Federation of Women's Clubs offers the co-operation of the Federation to the schools and all other recognized educational institutions in giving to the children of the nation visual instruction by means of motion pictures, to the end that the production of truly educational motion pictures, other than those made for advertising purposes, may be encouraged in order to meet the demands of any school."

The Dictator

From the play by Richard Harding Davis. Starring Wallace Reid supported by Lila Lee. Scenario by Walter Woods. Directed by James Cruze. A Paramount picture.

Supply Dealers Meet Next Week

Gathering in Indianapolis to Usher in New Era for Equipment Men—National Organization to Be Formed for Ironing Out Business Difficulties

By HOWARD McLELLAN

AFTER much hard pioneer work the temporary committee in charge of organizing the Theatre Supply & Equipment Dealers' Association announces that interest in the new association has been aroused all over the country, foreshadowing representative attendance at the first meeting to be held at the Claypool Hotel, Indianapolis, Ind., July 13, 14 and 15.

Landis to Represent Hays

Representatives of supply houses in every big film center will attend. Will H. Hays, head of the producers' association will not attend owing to previous important engagements, but his personal representative, Congressman Fred Landis, of Indiana, will attend the meeting.

Much is to be done at this first meeting. A complete organization will be effected, constitution and by-laws adopted, officers elected and permanent headquarters selected.

Large manufacturers of equipment will send representatives. The cooperation of manufacturers has been invited in the hope that certain difficulties will be ironed out to the satisfaction of the manufacturer and distributor.

Considerable missionary work among the supply houses scattered throughout the country has already been done; in fact, in several of the large centers local organizations of supply dealers have been effected which may affiliate with the national organization. These local organizations have been working successfully although in their infancy, and their success is looked upon as a forerunner of success for the national body.

The supply houses have been without an organization since motion pictures began. Various attempts have been made to organize them but unfortunately nothing ever came of them. When the old National Association of the Motion Picture Industry was created some attention was paid to the supply dealer's problems and a dealer's division was organized. But it never seemed to grasp the real problems, hence small difficulties have grown into large problems which have made the supply business chaotic and which have kept manufacturer and distributor at loggerheads for years.

To Stabilize Supply Business

The present movement, will, it is planned, stabilize the supply business making it possible for them to do business on a standard basis, both with exhibitor and manufacturer. Hardly any opposition to the organization has developed and those manufacturers who are undecided as to how the association will affect their relations to the dealers are only half way uncertain because, as several of their number state, "they first want to see whether the new association will be too radical to deal with efficiently."

The organizers of the association are well-known supply men doing a large volume of business who assert that the organization will be modeled along modern harmonious lines like similar organizations in the automotive and electrical industries.

The purposes of the association as set forth in the call to Indianapolis are:

"After the organization is effected, the following subjects which directly affect our business and are of paramount interest to us at this time, should be discussed:

"1. Credit risks.

"2. Establish if possible a scale of allowances on used equipment.

"3. The question of selling on cash or time basis and whether the consumer should pay the carrying charge on long term paper financing the same as automobile accounts are handled?

"4. After this organization is effected, without a doubt arrangements can be made with a discounting company for handling long term paper which would stimulate our business in general.

"5. The film exchanges have had their organizations and district board of trades and they have worked very effectively.

"6. Endeavor to obtain support of Will H. Hays, who has recently been appointed to better the conditions of the motion picture industry in general. We believe that we supply and equipment men are as much entitled to this support as other branches of the industry.

"7. It may be advisable to include in our membership, dealers and distributors of all motion picture apparatus and supplies, including those who are specializing in the non-theatrical field.

"8. To prevail upon the manufacturers to discontinue the practice of selling direct.

"9. To endeavor to obtain closer co-operation from manufacturers of all equipment and accessories.

"10. Of quoting educational discounts and the elimination of other practices that have worked a hardship on us in the past.

"11. The matter of supporting manufacturers who will give us their undivided support.

"12. One thousand and one other advantages you can think of and have the privilege of expressing yourself at this meeting."

For the Owner or Manager Who Operates His Own Projector

Experts say that 30 per cent of the small theatres cannot employ professional projectionists and that the operation of the machines is in the hands of the owner or manager.

For the owner or manager in that situation a series of articles on the fundamentals of projection are now appearing in the

PROJECTION DEPARTMENT

They are written by an expert projectionist and text-book author, and are designed for the professional projectionists as well as the operator-manager.

Hurricane Gal

A First National Release Starring Dorothy Phillips. Adapted and directed by Allen Holubar.

Fighting for Screen Freedom in Missouri

Exhibitors Confident Constitutional Convention Will Adopt Measure Placing Motion Picture on Same Basis As Press— Provision Introduced by A. A. Speer, Prominent Banker

SHOULD the Constitutional Convention, now in session at Jefferson City, Mo., adopt a proposal introduced by Delegate A. A. Speer, Missouri would be the only state in the union providing for the screen in the constitution and placing it on the same plane as the press.

Mr. Speer, president of the First National Bank of Jefferson City, and a delegate to the convention, is the father of the proposal to liberate the motion picture industry from the shackles of censorship. Such men as Charles D. Morris, editor and publisher of the St. Joseph "Gazette", are delegates to the convention who have announced themselves as opposed to censorship. There will be opposition, no doubt, but with such a powerful array of leading citizens, who are broad-minded enough to see into the future, it is difficult to predict a defeat for the anti-censorship proposal.

The introduction of the proposal to place the screen on the same basis as the press was no impromptu move on the part of Mr. Speer, one of the most prominent citizens in the state. It was the culmination of much thought.

Tribute to Hays

"I happen to know Will H. Hays personally and have a high regard for his character and business ability," said Mr. Speer. "I feel certain that when he dominates a business there will be little use for censorship of the screen or restriction by law. And it is upon this principle that I stand. I believe that the conduct of the screen or the press, or any other means of publicity, is best controlled by public opinion. I do not believe that motion pictures can be successful unless they cater to the opinion of the best classes of people. Any other method would be suicidal. I take it that the motion picture is in the business for profit. No business can long succeed without the respect of the better class of people. A business that does not respect sound moral standards cannot long be supported by public patronage. That business succeeds best which appeals to the best people.

"The educational standards of this country constantly are being elevated and people are capable of judging for themselves what is proper to be seen. The motion picture news reels have become great agencies for publicity. They present upon the screen the important events in all parts of the world, and present to the public at low cost, actual scenes of news matters. They are a source of information and education, as well as amusement.

"I should like to see the utmost freedom given to this growing institution of education and hope that it may continue to be controlled by men of the highest class, who have for their motive a commendable service of such a character that it will meet the approval of intelligent and refined people. I believe the most successful way in which to secure such an end would be by placing them upon their own responsibility."

Exhibitors Confident

Although no exact date for the consideration of the proposal has been set, it is believed that it will be considered by the convention now assembled within the next week or so.

Kansas City exhibitors feel confident of the adoption of the proposal. In discussing the proposal, Frank L. Newman, owner of the Newman, Royal and Twelfth Street, theatres in Kansas City, said:

"There is no more reason why freedom should be allowed the press than the screen. I went to an editor of a large newspaper the other day and asked him why his paper continued to play up a certain scandal.

" 'Because the public is interested in it and it is news,' he said.

"There you are! The public might be interested in the dramatic part of some screen production, which had been clipped out by the censor, but what good would it do? The exhibitor is powerless to do as the newspaper editor. Not that I mean that exhibitors would show pictures unfit for children to see, if allowed to do so, but they could steer their own ship. If the public didn't like the type of pictures shown by an exhibitor, his business soon would fall off and he would be forced to show what the public wanted most."

Alfred S. Black and Brother Sell Interest in New England Theatres to Famous Players

ANNOUNCEMENT was made July 1 at Boston by Alfred S. Black that he and his brother, John A., had sold their remaining one-half interest in the Black New England circuit of theatres to the Famous Players-Lasky Corporation, effective July 3, and that in the severance of their partnership the best of feeling continues.

Mr. Black stated that he had always hoped before he retired from the motion picture business to see 100 per cent co-operation between the various branches of the industry which is so necessary for its success.

"Great improvement has already been shown in cutting 'questionable corners,' and it is only a question of time before such co-operation will be a fact," said he. "I believe that within a reasonable time not only the Exchange manager but the important heads and managers of the exhibiting end of the business will be placed upon a contingent basis as to profits that will, in turn, bring about closer harmony and interest in local communities.

"The exhibitor in the small cities and towns need have no further fear of producer competition provided he is reasonably fair in his own dealings with that branch of the business. Economically, the small exhibitor has many advantages, and in the future the fear that he has entertained will give place to a keen desire for co-operation with the larger interests, especially in the exhibiting field."

When asked as to his future plans, Mr. Black stated that after taking a rest he would remain with the Black New England Theatres temporarily in an advisory capacity. He expects to devote considerable time to his cement, canning and other varied outside interests and, he said, it was also quite likely that he will be interested from time to time in the development of new theatre projects.

Phila. Film Board of Trade Sued

Fred Nixon-Nirdlinger Attacks It As Conspiracy in Restraint of Trade in Equity Suit

FRED G. NIXON-NIRDLINGER, owner of about fifteen picture theatres in Philadelphia, has filed a suit in equity in the Court of Common Pleas in the Quaker City, charging that the Philadelphia Film Board of Trade is a conspiracy in restraint of trade. Thomas M. Love, an associate of Mr. Nirdlinger's, joins him as a plaintiff in the suit.

The following are named as defendants: American Releasing Corporation, Associated First National, De Luxe Film Co., Electric Theatre Supply Co., Famous Players-Lasky, Goldwyn, Hodkinson, Interstate Film Co., Masterpiece Film Attractions, Metro, Pathe, Robertson-Cole, Royal Pictures, Select, Twentieth Century Film Co., Vitagraph, Wid Gunning, Inc., and Associated Exhibitors. The following individuals are named as defendants: Felix Mendelssohn, Gene Marcus, Benjamin Amsterdam, F. B. Willis, Edgar Moss, William Heenan, Oscar Neufeld, Charles Goodman, William E. Smith, Frank W. Gebhart, Jules Levy, Samuel Rosen, Robert Lynch, Charles Henshel, John Flynn, David Segal, Max Milder, John Bethell and C. J. Powell.

The conspiracy charges center about the Ambassador Theatre, Philadelphia, which Messrs. Nirdlinger and Love recently took over. Certain members of the Film Board of Trade informed Mr. Nirdlinger that all bookings made by the former management would have to be carried out under the board's ruling that whenever any theatre in its territory changed hands it would be considered obligatory on the part of the new owners to assume all contracts for pictures made by the previous management.

This ruling was contained in a circular letter to all exhibitors from the Board of Trade which mentions the Hoy Reporting Service as the board's official credit agency. The plaintiffs charge that the letter was sent out for the purpose of effecting "such combinations and conspiracies."

The alleged combinations and conspiracies referred to are set out in the preceding paragraph of the bill as follows:

"That for the purpose of enforcing such regulations (compelling the new management to assume the obligations of the old) the plaintiff is informed, believes and expects to be able to prove upon the trial of the cause and therefore avers that the said members of the said Film Board of Trade agreed among themselves that no assignee or successor of any manager, lessee or owner of such moving picture houses, who declines to assume the obligations heretofore contracted by his predecessor or assignor, should be supplied with moving pictures, or furnished with attractions, and so far as the said members by and through their servants, agents and employees, could control the same, should not be permitted to exhibit moving pictures made, furnished, rented or supplied by any other person, firm, corporation or association not members of such Film Board of Trade of Philadelphia."

When Mr. Nirdlinger refused to assume the bookings and playdates made by the old management of the Ambassador, he charges that film service at half his other theatres was interfered with. Specific charges and instances of alleged restraint are set out in the bill of equity.

Summing up, the plaintiffs charge that they have been, and are still being, "hampered, interfered with, annoyed, persecuted and disturbed" in the operation of the Ambassador. The charge is also made that the Film Board of Trade is seeking "to prevent third parties from contracting with the present management of the said theatre from entering into new contracts in connection therewith or at prices and terms as advantageous as he could otherwise obtain."

The court is asked to issue a temporary and afterwards a permanent injunction to prevent the defendants "from refusing to deal with, lease to, or to sell to" the plaintiffs "moving picture reels, pictures and exhibitions at the same prices and under the same terms and conditions as the same are leased, rented or sold to other persons, firms or corporations engaged in like business for use at the said Ambassador Theatre."

An injunction is also sought to restrain the defendants from "continuing their combination, collusion and agreement to discipline the complainants or to discriminate in the delivery, leasing and renting pictures to the complainants."

A decree is also sought "determining the fact that the said Film Board of Trade is an illegal, unlawful and improper combination in restraint of legitimate trade and imposing illegal, unlawful and arbitrary conditions in and about the transaction of the moving picture business in the territory covered or controlled by the said Film Board of Trade."

Hoy System Condemned in Statement from Evans

The following statement has been issued by John S. Evans, of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware:

"The Motion Picture Theatre Owners of Pennsylvania, New Jersey and Delaware, through an appointed committee acting for the entire body of exhibitors have steadfastly refused to consider the application of the Hoy System with its rulings.

"The climax was reached when the Ambassador Theatre, Philadelphia, brought suit against the local Film Club and each one of the members separately, to restrain them from enforcing conditions and have made charges against them in restraint of trade and against the anti-trust laws, and the matter, besides being placed in the lower courts has been called to the attention of the Federal Trade Commission."

Big Drop in Incorporations

Film Concerns Formed in N. Y. State Show Decided Decrease Over Corresponding 1921 Period

A comparison of the number of companies incorporating and embarking in the motion picture business in New York State during the six months just closed, with a like period in 1921, presents some decidely startling figures. Not only have there been 90 less motion picture companies incorporated this year, but the capitalization shows a decrease amounting to $10,577,150.

What is more, not a single month so far this year equals any one of the first six months of 1921. The importance of these comparative figures is rendered even more so through the fact that the state's incorporation bureau has enjoyed a phenomenal business during the six months this year, running nearly a thousan dahead in companies incorporated, over the first six months of 1921. The motion picture business is the only one failing to measure up in the number of companies incorporating with last year's figures.

The following shows the number of companies which were incorporated in New York State and entered the motion picture business during the first six months of 1921 and 1922, the capitalization also being given:

	1921		1922	
	Firms	Capitalization	Firms	Capitalization
January ...	50	$3,383,400	31	$953,500
February ...	32	2,710,250	31	562,000
March	42	3,322,000	41	1,712,000
April	49	2,529,500	15	274,000
May	50	3,848,500	28	1,490,000
June	44	2,036,000	24	2,261,000
	267	$17,829,650	170	$7,252,500

The Other Side of the Music Tax

Society of Composers, Authors and Publishers Sets Forth History and Present Status of Matter, Which Can Only Be Changed by Amendment to Copyright Law

Editor's Note.—In EXHIBITORS TRADE REVIEW, *issue of June 24, a story appeared under the heading "Missouri Exhibitors Win Music Tax Case," as follows: "Missouri exhibitors at last have obtained a decision in the much discussed music tax problem. The case against William Parsons, Pershing Theatre, Joplin, Mo., charged with playing the Wabash Blues, has been dismissed, free from any settlement out of court and devoid of complicating circumstances. It developed that the song was played on a mechanical piano, if it was played at all. Mr. Parsons denied the song was played. After a number of conferences with Lawrence E. Goldman, counsel and secretary of the M. P. T. O. of Missouri, Mr. Parsons was prepared to fight to the last ditch when the case was dismissed. This decision, it is believed, will end the burdens of Missouri exhibitors, so far as music tax is concerned."*

Subsequent investigation has developed that the story was based upon erroneous information given to our Kansas City correspondent, who acted in entire good faith in the matter. The case was dismissed, upon payment of costs by the defendant, because representations were made to counsel for the Society of Composers, Authors and Publishers that Mr. Parsons' theatre was not making any money and that his financial situation would be seriously affected if the suit were pressed.

Thus, there was no decision on the merits of the case. Nothing that happened changes the fact that exhibitors in Missouri and elsewhere must pay the so-called music tax if they use copyrighted music. This is the law of the land, upheld by the United States Supreme Court, and the situation cannot be altered save by amendment of the copyright act. A bill providing such an amendment has been introduced in Congress by Representative Lampert of Wisconsin, and a hearing was supposed to be held upon it just prior to the Washington Convention. It was postponed, and whether any further steps are being taken, or are to be taken, by the M. P. T. O. A. in the matter is unknown at present.

So much confusion exists in the minds of exhibitors with regard to the music tax that EXHIBITORS TRADE REVIEW *asked the Society of Composers, Authors and Publishers to present their side of the matter fully in our columns. The following article is by E. C. Mills of that organization:*

"I SOMETIMES doubt the good faith of any exhibitor who represents to me, or to the American Society of Composers, Authors and Publishers, that he does not understand why he should pay a license fee for the right to publicly perform, for profit, copyrighted musical compositions.

"For nearly eight years the Society has been explaining the matter to exhibitors; by letters direct to them, through advertisements in their trade papers, through conversations with their personal representatives, and last, but by no means least, through decisions of the courts into which exhibitors have been summoned to defend themselves against charges of infringing copyright.

"It would seem that enough had been said, written and spoken by the courts, to the decisions of which wide publicity has always been given, so that there would be no excuse for anyone concerned, not understanding the proposition.

"Then, because I know exhibitors, because I used to be one myself; because I am familiar with the many problems that engage their minds and occupy their time, I think that perhaps they do not, in some cases, actually understand what 'it is all about,' and when this thought comes to me I feel that the least we can do is fully explain the situation once again, for be it known that we want always to do the fair thing, the just and generous thing; we don't want anything that isn't coming to us, we want just the same thing as the exhibitor wants, a 'fair deal.'

Explaining the Tax

"So, once more, I set myself to the task of explaining the so-called 'music tax,' or license fee that is charged by the American Society of Composers, Authors and Publishers, of all who publicly perform, for purposes of profit, the copyrighted musical compositions of its members.

"Let me first trace the history of the law which confers the right of copyright in an author, composer, or publisher.

"When the Constitution of the United States was written there was incorporated in it a clause empowering Congress, for the encouragement of authors and inventors, for the development of the arts and sciences, to vest in these people a monopoly in the creations of their brain, for a limited period.

"The wisdom of this Constitutional provision is proven in the position which has been taken by this country with respect to science and useful mechanical inventions, which would have been impossible of development had it not been for patent rights. There would be no motion picture theatre to-day, in all probability, were it not for patent right; nor would there be telephones, electric lights, our present type of newspapers, nor any of the multitude of things to which we have grown accustomed, and which mean so much to our individual and national welfare.

"Under the authorization thus specifically expressed in the Constitution, Congress has from time to time enacted patent and copyright laws. We shall concern ourselves with the copyright acts, as to public performance, for profit, of musical compositions.

"In 1856 the Copyright Act was made to include in the rights conferred upon authors all rights to publicly perform the copyrighted work, if it was a dramatic or a dramatico-musical composition. In 1897 Congress widened the scope of the act, by an amendment, which included the vesting of exclusive public performing rights, for profit, in the author, composer, or copyright proprietor, of all musical compositions.

"These were the voluntary acts of Congress; these laws were written into our statutes to encourage authors and composers to develop and sustain the musical art of the nation, to make it possible for us, in that phase of our life, to rank with any other nation in the world.

Legal Status of the Matter

"Since 1897, or for more than a quarter of a century, authors and composers have possessed the rights which only about eight years ago they started to invoke.

"Legally, then, the status of the matter is that the proprietor of copyright in a musical composition has, under the laws as again and again upheld in the courts, the *exclusive right* to publicly perform, for profit, the copyrighted work. It is the intention of the law that he shall have this right *exclusively*, and owning it thus, he has the right to license others to use his property, under such terms and conditions as a consideration for the granting of a license, as he, the copyright proprietor, shall establish.

"In brief, the foregoing explains the legal status of the matter.

"Second, let us examine the moral, or ethical, phases of the question. Let us see whether, possessing the rights conferred by law, it is fair and just that the author and composer shall exercise those rights as against the unrestricted public performance, for profit, in motion picture theatres especially, of his copyrighted works.

"Now, please bear in mind that the author, composer and publisher is not looking for sympathy, nor for tribute, nor for any single thing that is not, in strict fairness and equity, coming to him. He wants just the same thing as you want, no more, and certainly no less—his just deserts.

"To become a composer of music possible of commercial use, that is, usable for public entertainment, requires not only years of patient, painstaking study, but as well a capacity to withstand undiscouraged, disappointment after disappointment. For instance, between 1909 and 1919, in a period of ten years, there were more than 900,000 songs copyrighted, or at the rate of 90,000 compositions a year. Of these, less than one composition out of a thousand became a 'hit.'

"The point I seek to make is that in the very beginning a man must have studied much, worked hard, tried again and again, before he develops the technic, the ability, to write tunes that the public cares to hear. God knows, and no one else does, how he lives during the years that precede his recognition, through at last the writing of a successful composition. But let

us say he finally 'arrives,' he at last has written a tune that the public likes, that is, a 'hit.'

"Probably the gross profits from that 'hit', as paid to him from all sources, would not make his salary, averaged over the years that have led to its writing, equal that earned by a competent elevator operator.

"But now, in middle life, he has achieved his goal, and recognition is his. He writes more songs; perhaps one out of twenty on the average becomes a 'hit' or a 'near-hit,' but most of them, even with his developed technic and knowledge, are simply 'dogs,' upon which he and his publishers expend much time and money in futile efforts to make commercial successes.

"Now, while he and his fellow writers are enjoying from their compositions the entirely reasonable and modest earnings that we know to-day they average, of what value is his work, and that of his fellows, proving to the world in general, and the theatre in particular.

"Twenty million people in this country go into motion picture theatres every day. That means, in round figures, that one out of every five people that one meets during the course of a day will have gone into a motion picture theatre at some time during the day or night.

Music and the Theatre

"It is demonstrable that these people will not attend motion picture theatres in which there is no music. It is provable that audiences will not pay to view a flittering picture upon a flat screen unless in a measure their minds are diverted by some sort of a musical accompaniment.

"It is equally demonstrable that these audiences demand a certain proportion of 'new music' in their entertainment. It is of the essence of the atmosphere of the theatre that it shall offer the 'latest' in story and song—that it shall constantly provide 'something new,' novelty, features, in short—entertainment.

"So, the new music must come in a fairly steady volume, or in the end all amusement, all public entertainment, will suffer, through transfer of public interest to other activities. Music and song are the very breath of the life of all theatrical entertainment—even the straight drama finds the musical relief between acts a necessity.

"Whence, then, is the supply of this essential element to come? It must come from the men who are able to compose music. How are these men to be kept at the writing of music, by what means shall we assure the continuance of an adequate source of supply? It seems to me that the answer is clear and apparent—by encouraging, in every fair and just way, the authors and composers of music.

"Now all this may seem academic, yet it lies at the heart of our problem. In principle there is no difference between the necessity for encouraging the song writer and the scenario writer. Without scenarios, born in the brains of authors, where would motion pictures be? Without stories, plot and counterplot, without the imagination of the author, what would become of the theatre? It would cease to exist. Are these men, authors and composers, to be expected to live upon their imaginations; to devote their lives to writing the works from which the theatre as a commercial institution may thrive, and themselves subsist upon good will and air?

"Every far-seeing theatrical manager, every foresighted motion picture exhibitor, should be willing and glad to recognize the great contributions of these men to their individual enterprises, and let that recognition take practical form. To assume any other attitude toward them is shortsighted, narrow, unfair and selfish.

"Now let us consider the immediate, practical aspects of the situation as regards the requirement of composers, authors and publishers that motion picture exhibitors shall pay them a license fee in consideration of the right being granted for the public performance of their copyrighted works in movie theatres.

"I am going to do this by answering, one by one, the arguments which the exhibitor usually makes against payment of license fees.

Arguments Answered

"First, he makes the point that he owns a sheet of music, either through having purchased it or by gift, and that owning it, he has a right to do whatever he wants to with it; play it how, where and when he wishes.

"Now let us see. The distinction here is seemingly fine and difficult to make clear, but—the ownership of a sheet of music no more constitutes ownership of the music itself than ownership of a magazine constitutes ownership of the stories it contains.

"The sheet of music is not the music itself; it is the physical, printed marks or notations susceptible of being interpreted by anyone educated in music with an ability to play, into the sounds or melodies which are the musical equivalent of the printed notes and symbols. The sheet of music is simply a record, capable of being translated into sound.

"The owner of the sheet of music has an absolute and unquestioned right to play it himself, or have it played for him, whenever and wherever he wishes; or for his friends, at his home or elsewhere, publicly or privately, without let or hindrance, provided always that *it is not played for purposes of profit.*

"Just as soon, however, as *it is played for purposes of profit,* just as soon as the music itself, not the printed sheet, becomes a medium or an element for or in the making of a profit, then a use apart and distinct from that involved in ownership of the physical property, the printed notes themselves, is being made, and the rights of the copyright proprietor are infringed, unless he has granted a license authorizing such performance or rendition *for profit.*

"Some music is sold with the understanding that the rights of public performance, *for profit,* are conveyed to the purchaser and included in the purchase price which he pays for the music. Such music may, of course, be publicly performed for profit, without the payment of any additional fees, or without infringement of copyright.

"Any music not so sold, with such an understanding, may not be publicly performed, for profit, without infringement of copyright.

"I hope the foregoing has made clear the point that ownership of the sheet of music, the physical property, does not convey any right to publicly perform, for profit, the musical composition itself.

"I might say at this point that the courts have repeatedly upheld, in this country and abroad, the point made under this head.

"Second, the exhibitor often claims that he does not play the music *for purposes of profit.* He often says that he plays it merely as an incidental accompaniment to the pictures, that he does not charge admission for the privilege of listening to the music, and that it forms no part of the service for which he receives revenue from his patrons.

"This argument may be quickly disposed of. It costs money to furnish music in any form. If it were not necessary and essential to the entertainment provided, the money necessary to produce it would not be spent; the money is spent, the music is furnished, and there is no question but that it is a part of the service rendered *for profit.* On this point the Supreme Court of the United States has spoken, unanimously and unqualifiedly.

"Third, the exhibitor often sets up that he does not direct his orchestra, or musicians, as to what they shall play, but leaves it to them or their leader, and that he himself is not responsible, inasmuch as he has not chosen the composition nor had anything to do with it.

"Responsibility cannot be evaded on this point. The proprietor is responsible, actually and legally, for every act of his agents and employees, whether they be independent contractors or not, and the act of the musician or leader becomes his act, for which he must stand responsible.

"On this point there are repeated decisions of the courts, all in absolute accord and uniformly supporting the foregoing conclusion.

"Fourth, it is often contended that the American Society of Composers, Authors and Publishers is an unlawful combination in restraint of trade, that it operates in violation of the anti-trust laws, and that therefore no exhibitor can be held responsible for refusing to recognize the demands of an unlawful organization.

Court Upholds Society

"As in other cases, this point has been submitted to the courts several times, and the Society has been held to be a strictly lawful organization, operating legally in behalf of its members, and therefore not amenable to being deprived of its rights on this argument.

"Fifth, it is set up that the rates charged for licenses are unfair, unreasonable and extortionate. It is pointed out that if we have the rights claimed, then we could charge any price we saw fit, could, in fact, make the fees prohibitory. Let us discuss the rates now charged first, to see if they are in fact fair, or if they are unfair and unreasonable.

"The rate now in effect, and which has been in effect for the entire life of the Society, for motion picture theatres, is ten cents per seat per annum. That means that a house with a thousand seats pays a fee of $100 per year, or slightly more than 27 cents per day.

"For 27 cents per day it becomes possessed of the right to publicly perform, for profit, the entire catalog of members of the Society. For this trifling sum, about the average price of one single admission a day, it is possible for it to encourage authors, composers and publishers in the writing, development and exploitation of music, than which there is no single factor or element contributing more to the success and prosperity of the theatre." (*To be concluded next week*)

The News of the Week

Little Bobby Connelly Passes Away

Famous Child Player, the "Sunny Jim" of Many Vitagraph Productions, Dies at Home Following Attack of Bronchitis

Bobby Connelly, son of Mr. and Mrs. Joseph Connelly, who as a child player in Vitagraph productions was known and admired the world over, died at his home in Lynbrook, Long Island, on the evening of July 5. He had been ill for several weeks of acute bronchitis. He was twelve years old last April.

Several years ago Bobby had an attack of illness, and at that time, on the advice of his doctor, he was withdrawn from school and kept outdoors as much as possible. He gained in strength, and to all appearances was restored to health.

Bobby Connelly "In Character" in a Recent Picture

The little player had just completed his work in *Wild Youth*, a six-part picture produced by Ivan Abramson. Mr. Abramson was so pleased with his remarkable playing that he was planning to star the little fellow in a story on the writing of which he is now engaged. The producer and his player were more than friends, the former entertaining him at his home and in every way possible contributing to his happiness and conserving his strength.

Tefft Johnson, at his offices in the Candler Building, was shocked when told that Bobby had passed away. It was Mr. Johnson under whom Bobby played his first Vitagraph characterization when the child was about four years old. Older photoplaygoers will remember the "Sunny Jim" stories, in which Bobby was the featured player of the many single reels, Mr. Johnson playing the father and Mrs. Johnson "Mother Dear." In all, Mr. Johnson estimated he had directed Bobby in forty pictures.

"Pop" Hart, well known in amusement circles in New York, was hard hit by the news of Bobby's death. Mr. Hart told how he had been godfather to the little fellow, and that when the latter was five years of age he had officiated as godfather to Mr. Hart's infant. On this occasion Mr. Hart said, in spite of a broken arm, Bobby insisted on carrying the infant in his arms during the ceremony.

At the Graphic offices there were many stories told as to the child's native talent for acting. Once he had been informed just what was expected of him, practically no rehearsal was necessary. He grasped a situation with the intelligence of an adult. In his "personal appearances" he bore himself and talked with the assurance of a man and invariably stirred his audiences to enthusiasm. His passing truly will be mourned by a host.

Ingram Coming East with Print of New Photoplay

The first week in July will find Rex Ingram, director of *The Prisoner of Zenda* and earlier big Metro pictures, in the East, according to reports this week from the company's studios in Hollywood.

With him Mr. Ingram will bring the first print of the new photoplay, which will follow his screen version of Anthony Hope's novel. The title of the most recent Ingram production has not as yet been made public, and it may be withheld until the director himself arrives in New York for conference with the officials of the Metro home office.

Before he leaves the Coast Mr. Ingram will have finished entirely his cutting and titling of the unnamed picture, and will prepare at once for production in the East of a photodrama of Victor Hugo's *Toilers of the Sea*. Studio work on this will be done in New York, and exteriors staged along the Atlantic coast, probably in Maine.

New Doris May Comedy Is Titled "Up and at 'Em"

Up and at 'Em has been selected as the release title of Doris May's new production for release through the Film Booking Offices. This will follow *The Understudy*, the present release of the Doris May series.

Up and at 'Em is a light comedy drama from the pen of William A. Seiter and Lewis Milestone. Mr. Seiter has directed Miss May in all her past R-C pictures and is also responsible for *Up and at 'Em*. The scenario is by Eve Unsell.

Nazimova Presents "Salome" to Select New York Audience

Nazimova in "Salome" was seen on the screen of the Town Hall, in New York, recently by members of the National Board of Review and their guests, and by especially invited personages celebrated in the artistic and social world of the city.

The photoplay, following exactly neither the original legend of Salome nor Oscar Wilde's interpretive revision of it, yet admittedly inspired by both, was pronounced, judging from the freely expressed informal comment upon it by members of the audience, to be the most effective picture in which Nazimova has yet appeared.

"Both the star herself, who came East recently for this metropolitan representation of the picture, and her husband and director, Charles Bryant, received congratulations from many of those present," says an announcement. "No small measure of praise was that which singled out the point in which Nazimova's conception of Salome differs radically from the many that have gone before in the accentuation of the spiritual side of this vengeful princess of Judea. And it was upon this point that her eager inquisitors found Nazimova willing to talk."

"To me," she said, "it has always been inconceivable that a historical figure so enduring should have been regarded as without a spiritual side, for the spiritual alone endures. And so, for all that there is no hard and fast data proving that Salome was more than a creature of beauty and fire and hate, she must have been.

"But for that, we should have found no reason for doing Salome. The other thing, the obvious rendition of her story, has been told many times; and it was because, to me it seemed, the real essence of the drama of her life had been overlooked that I found portraying Salome the most engrossing task I have yet undertaken."

Nazimova intends, it is understood, dramatizing the story for the New York stage next season. Plans for this project are, however, tentative.

Norma Talmadge Dolling Up for Her Next Picture, "The Eternal Flame," a First National Attraction

Three interesting scenes from the Paramount school

Paramount Idea Is Endorsed

Los Angeles Mayor and Other Prominent People Commend Stock Company and School Plan

Naturally enough, the announcement of the establishment of Paramount's Stock Company and school was received in Los Angeles, the center of the film industry, with the greatest interest. All of the Los Angeles newspapers gave the story big headlines on their front pages and many of them sought interviews with leading figures in civic and political life.

Mayor George E. Cryer said:

"Better pictures! That's a slogan that has been a slogan for some time. But no one can get anywhere with slogans until some one begins to do something practical. That's what Jesse L. Lasky is doing —something practical. That's the way to get better pictures. It's a big idea, and I congratulate Paramount upon putting it into action."

Miss Charlotte Davis, general secretary of the Young Women's Christian Association of Los Angeles, is quoted as follows:

"The building of character among girls and young women is the goal and purpose of the Young Women's Christian Association. Any influence contributing to this end through the medium of pictures has our hearty endorsement. For this reason I am glad to endorse Paramount's up-to-date school idea, as I believe it will ultimately result in better pictures."

Frank Wiggins, secretary of the Los Angeles Chamber of Commerce, said:

"If there is to be education in any branch of motion pictures for motion picture people, it should come from the inside of the industry rather than from the outside. I congratulate Paramount on the originality of this idea for a school within its studios. The idea will be copied elsewhere. I'm positive of that. May it be put into effect immediately!"

Rev. Neal Dodd, rector of St. Mary of the Angels Church and one of the industry's sincerest friends in Los Angeles, made the following statement:

"The establishment of the Paramount Stock Company and school is a sign that the days of harum-scarum are over in motion pictures. This movement means that the motion picture is going to have an ethical basis, that it will set and conform to high standards."

Here's a Censor Who Thinks Censorship Ineffective

"It is the opinion of my wife, a motion picture censor in Illinois, as well as of myself, that it is doubtful if censorship of the movies will ever be effective."

This is a declaration made by Allen D. Albert, a noted publicist, in the course of an address delivered from a Chautauqua platform at Cedar Point, Ohio, Lake Erie shore summering place, according to information received by Associated First National Pictures, Inc., from one of its correspondents.

Albert, former newspaper editor, is one of the leading moral uplift workers in Illinois and a member of various organizations striving for higher standards of morality.

Conway Tearle to Appear in Two Selznick Specials

Close on the heels of the announcement by Lewis J. Selznick, president of Select Pictures Corporation, that the producing units regularly contributing to the Select output had abandoned the restricted "star" plan and would in the future produce pictures using story, star and production value entirely at the discretion of the producer, comes another announcement that Conway Tearle has been engaged by Selznick Pictures Corporation to appear in two Selznick specials during the coming season. Myron Selznick, president of Selznick Pictures Corporation, completed arrangements with Mr. Tearle at the New York offices of the company a few days ago and signed him on the dotted line.

Until other members of the casts which will include Mr. Tearle are definitely engaged, President Myron Selznick is withholding information as to the specials in which Mr. Tearle will appear. It is definitely announced, however, that in keeping with the new production policy Mr. Tearle will not be the only star in each cast.

Johnnie Walker Picture for Early F. B. O. Release

My Dad, a Clifford Smith production, featuring the new R-C star, Johnnie Walker, has been scheduled for early release by the Film Booking Offices of America. This Northwest production will serve to introduce Walker in a new type of role.

Walker is supported by Ruth Clifford in the leading feminine role. The picture was directed by Cliff Smith.

First Scenes Are Under Way for "If Winter Comes"

Dispatches from England received at the New York headquarters of Fox this week state that the company of players appointed for the production of *If Winter Comes*, are now in Canterbury shooting scenes for the special that will be an adaptation from the A. S. M. Hutchinson novel.

Work was started under the supervision of William Fox and Julius Steger, director general of production of the Eastern studios of the organization. Mr. Fox has been in England for several weeks conferring with the author of the book. Mr. Steger joined Mr. Fox two weeks ago and will proceed with the latter to Rome, to confer with Director J. Gordon Edwards who recently completed *Nero* and is about to film *The Shepherd King*, another Fox special for 1922-23.

Harry Millarde, who was selected to direct *If Winter Comes*, also has been in England for a number of weeks. With Millarde is Percy Marmont, leading man, who will appear in the film.

"Delicious Little Devil" Four Weeks on Broadway

Film circles frankly state their amazement at the record set by *The Delicious Little Devil*, a Universal-Mae Murray revival, at the Central Theatre. For four weeks it has played at the Broadway house, and has done better business, proportionately, than most of the current film offerings along Broadway.

These facts are vouched for by Andrew J. Cobe, manager of the Central, who originally booked the picture for one week only. He found his business so good he held it over from week to week.

The Delicious Little Devil is unique in that its cast contains two popular screen stars, Mae Murray and Rodolph Valentino. It was made by Robert Z. Leonard, when he was a Universal director.

Jacobs to Produce for Himself

Arthur H. Jacobs, who, for the past year has been the general manager of Preferred Pictures, Inc., the producers of the Katherine MacDonald attractions for Associated First National, has resigned to enter the producing field for himself. Mr. Jacobs' resignation will take effect upon the completion of the production of *Rich Men's Wives*.

Mr. Jacobs will not be replaced, it being B. P. Schulberg's plan to divide the former's duties among the various members of his staff.

Notable Cast for First National's "East Is West"

As "Ming Toy" in *East Is West*, a First National picture, Constance Talmadge will be surrounded by a cast which reads like a motion picture blue book. Edward Burns is chief in her support as "Billy Benson." Fred Warren portrays "Lo Saang Kee," the genial Chinaman who upholds the principles of the Occident as well as those of the Orient. In startling contrast to the kindly "Lo Saang Kee" will be the sinister figure of "Hop Toy," as played by Frank Manning. The comedy element is introduced in the character of "Charlie Young," the Chop-Suey King, by Warner Oland, and the juvenile role of "Jimmie Potter" has fallen to Nigel Barrie. "Chang Lee" will be played by Nick Du Ruiz, and a real Chinaman, Jim Wang, will portray the proprietor of the Love Boat. For the minor roles, all the coolies of the San Francisco and the Los Angeles Chinatowns have found easy access to good jobs.

Five thousand feet of bamboo are being used for the sets at the United Studois, Hollywood. The Love Boat has been built by Stephen Goosson, who is also responsible for the Chinese street scenes and other settings.

Paramount Prepares Film Version of "Old Homestead"

Paramount believes that one of the strongest appeals of its production of *The Old Homestead* will be the homely, human characters.

"The quality of wholesome human interest never has failed to satisfy the public in any form of amusement. The stage plays such as *The Old Homestead*, *Shore Acres*, *Blue Jeans* and *Way Down East* have retained their popularity through many years," says a Paramount statement.

"*The Old Homestead* was one of the best of its kind. The rural types, the combination of city and country, and the element of father-love which has been less exploited than mother-love but should prove fully as potent in creating sympathy, are all factors in the old play's ability to hold an audience. The film version has been greatly elaborated and enacted by a cast of artists, directed by James Cruze.

"The settings are unusually fine. The village of Ganzey with forty or more set houses, the great storm which later wrecks the town, the Old Homestead farm with all its appurtenances, the scenes in Macao, China; the New York views, etc., all combine to create a fine background."

A. E. Puts Over Three First Runs in Detroit

Associated Exhibitors features are in demand in Detroit. During the week of June 18, Florence Vidor in *The Real Adventure*, played John H. Kunsky's Adams Theatre, first run, while the same star in *Woman, Wake Up* was the attraction at Bert Williams's LaSalle Gardens, second run.

During the week of June 25, *When the Devil Drives*, with Leah Baird, was the feature at Kunsky's Madison Theatre, first run, and on July 2 *Lady Godiva* opens a first run week's engagement at the Washington.

Pola Negri Coming Here in August

Jesse L. Lasky, Back from Europe, Announces Continental Star Will Make Special Production in This Country

Pola Negri, Continental screen star, is coming to this counrty next month to make a big special Paramount picture, it was announced this week by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation. Mr. Lasky arrived from Europe July 4 on the Majestic, after having spent several weeks visiting authors and film producing centers in England, France, Germany, Spain, Austria, Hungary and Italy.

"Miss Negri is undoubtedly the foremost screen artist of Europe," said Mr. Lasky. "Although her pictures up to this time have been of a historical nature, or have been modern stories made with the limited resources of European producers, her strong personality and magnetism have been apparent to all observers of motion picture acting. Because of this genius she has built up a world-wide following, and when American audiences see her in a powerful story, produced by a capable director, and gowned in the latest Paris creations, they will acclaim her as one of the biggest stars of the American screen.

"When I was in London I was approached by a famous dramatist, whose name I am not at liberty to disclose at this time. He told me he had written a story especially for Pola Negri and would like to have me produce it. I took the script and after reading it I was ready to agree with him that he had written a powerful drama, and, unlike many authors, had at once caught the idea of having an international flavor to his story. When he gave me the script he said he was an admirer of Miss Negri's work and, having met her personally, knew that it fitted her peculiar talents.

"A few weeks later I met Miss Negri myself. Up to then I had seen her only on the screen — wearing historical costumes, or cheap, dowdy dresses which suited the characters she happened to be playing. But when I met her in person I was immediately captivated by her charm, her personality and her smartness, and decided on the spot that, if it were possible. I wanted her to make the picture which my English author had written.

"Through arrangements with the Hamilton Theatrical Corporation, to which she is under contract, we plan to have Miss Negri come to New York next month and make this big, special picture at our Long Island studio. As soon as I arrived in New York I started arrangements for one of our best known directors to produce the picture, and the entire resources of the production department will be put at his command to give this story the settings and costuming which it deserves.

"Miss Negri is the first of a number of well-known European players whom we plan to bring over here in the near future to augment the personnel of the Paramount Stock Company. It is our intention to bring over two leading character players from France, Spain and England respectively and give them places in the stock company, that a more international flavor may be given our pictures."

Another move made by Mr. Lasky to increase the international appeal of American pictures was the establishment of scenario bureaus in London, Paris and Madrid.

Among the authors with whom Mr. Lasky talked was Franz Molnar, author of "Liliom" and "The Devil." whom he met in Budapest. Mr. Molnar is now writing a play for which he also will do a scenario, and both the play and picture will be produced in America in the next few months.

Mr. Lasky will leave for Hollywood in two weeks, where he will supervise the early operations of the newly established Paramount Stock Company School.

Before going he plans to put into effect an ambitious production schedule for the Paramount Studio on Long Island. He intimated that this studio, which was reopened recently after having been closed for several months, will soon be operating at capacity.

Louis B. Mayer Plans Summer and Fall Production

During the coming summer and fall months exhibitors can look forward to a series of attractions from the studios of Louis B. Mayer, one of First National's earliest producers. *One Clear Call*, his latest John M. Stahl production, is now playing to the key cities, while his last two Anita Stewart pictures, *The Woman He Married* and *Rose O' the Sea*, directed by Fred Niblo, are attracting attention everywhere, says the announcement.

"The John M. Stahl Productions have in the past kept pace with the best box office magnets, and according to plans now in effect, Mr. Stahl's future pictures will be staged on an even greater and more elaborate scale than ever before," says the statement.

"Mr. Stahl has just started on the filming of *The Dangerous Age* with Lewis Stone heading the all-star cast. As is characteristic of other Stahl films, heart interest is the reigning element in this picture, with plenty of action, good, clean comedy and a few melodramatic thrills to keep things traveling in high."

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***Evans Prints* have always been distinctive in their quality simply because *"Individual Attention"* is given each print that goes through our laboratory.**

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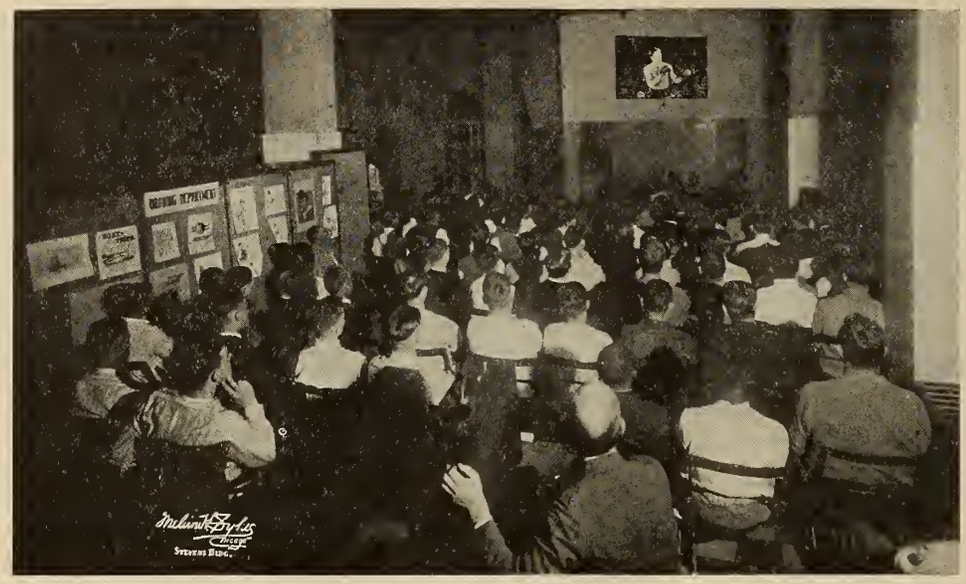


The ex-service boys at the U. S. Public Health Service Hospital at Forty-seventh and Drexel Boulevard, Chicago, viewing Frank Mayo's latest picture, "Afraid to Fight." Arranged through the courtesy of Herman Stern, sales manager for Universal

Universal Product for Coming Year

12 Jewels, 45 Universal Attractions, 280 Short Subjects and 6 Serials Promised for the Year

Announcement has just been made from the Universal general offices of the entire fall product of the company, comprising Jewels, Universal attractions, and the large line of short reel subjects which is augmented considerably by special releases this year.

This announcement shows that the Universal year begins on Aug. 21. It also shows that the company is preparing to release during the year 12 Jewel productions, 45 Universal attractions divided into groups of 9, 280 short subjects, and at least six serials. The company feels that its position for this fall is particularly fortunate in that a large part of its product is either entirely finished and in the hands of exchanges, or in process of work at Universal City, where more companies, according to the statistics of the Chamber of Commerce, are at work than in the studios of any other company operating in California.

In view of the inclusion of a portion of August in the new year, Universal has listed *Foolish Wives* as its August Jewel release. *Foolish Wives* has already played pre-release bookings at various arrangements with the largest houses in the various territories, and is just now coming into its own as a releasing opportunity for the majority of theatres.

The September Jewel release is *The Storm*, which has already played a remarkable week at the Capitol Theatre in New York and which opened for a run at the Central on July 2. At the Capitol *The Storm*, it is said, did the biggest business that any picture ever played to in June. Although this is the September release, prints of *The Storm* are in all of the exchanges for inspection by exhibitors and in some cases pre-release bookings outside of New York have also been arranged.

The October Jewel release is *Human Hearts*, also starring House Peters, with a cast which includes George Hackathorne, Mary Philbin, Edith Hallor, Gertrude Claire and Russell Simpson. The picture was directed by King Baggot. Prints of this picture are also in the exchanges for inspection, although its release date is the first of October.

The fourth Jewel picture is Priscilla Dean's *Under Two Flags*, released in November. This Jewel is completed at Universal City under the direction of Tod Browning, with a cast which includes James Kirkwood, Stuart Holmes, John Davidson and Ethel Grey Terry.

The fifth, or December, release, will bring *The Kentucky Derby* to the screen. This is the title given to Charles T. Dazey's famous stage melodrama, "The Suburban Handicap." The title was changed to *The Kentucky Derby* because King Baggot, who directed it, saw an opportunity to cash in on the famous race which was won by Morvich at Churchill Downs this year. The entire company was transported to Louisville and the famous Kentucky track for real Blue Grass State atmosphere. Reginald Denny, Lillian Rich, Kingsley Benedict, Emmett King, Lionel Belmore and Gertrude Olmstead comprise the cast.

The January Jewel will be Booth Tarkington's novel, *The Flirt*. In it will be featured Eileen Percy, Helen Jerome Eddy, Buddie Messenger, Lydia Knott, Edward Hearn, Harold Goodwin, Nel Craig, Tom Kennedy, George Nichols, Lloyd Whitlock, Bert Roach, Dorothea Wolbert, William Welsh and John Cossar. It is under the direction of Hobart Henley.

Bitter Sweet is the title of the Lon Chaney Jewel which will be released in February. *Bitter Sweet* is a story of the Chinese underworld of San Francisco, written by William Dudley Pelley. In his support Universal has cast its newest star, Virginia Valli, Jack Mower, William Welsh. Henry Barrows, Harry Dever and John Beck. It is under the direction of Lambert Hillyer.

Priscilla Dean's second Jewel of the year will be released in March under the title of *The Flame of Life*. This is an adaptation of Frances Hodgson Burnett's novel, "That Lass O' Lowries." This production was directed by Hobart Henley and the cast includes Robert Ellis, Wallace Beery, Beatrice Burnham and Katherine McGuire.

The Jewels for the next four months have not been definitely assigned as to their release dates, but they include Erich von Stroheim's picture of Viennese life, entitled *Merry-Go-Round*, a film version of George Barr McCutcheon's "Castle Craneycrow," which will be made in Europe by Edward Laemmle with Harry Myers as star, and under the releasing title of *The Prisoner;* Jack London's story, "The Abysmal Brute' 'and William Hurlbut's play, "Trimmed in Scarlet" for Priscilla Dean.

Instead of the method of release in force for the last year, Universal will offer this year its Universal attractions in blocks of nine. The first nine of these pictures will be called *The Winning Nine*, and subsequent blocks will have appropriate designations. In the nine pictures will be included two each of four stars and one attraction with all-star cast. It may happen, as in the Winning Nine, that there will be two of these all-star productions, instead of two star pictures. The Universal attractions will be released one each week, with a total of 45 for the year.

Paramount Adopts Newspaper Form for Press Book

With the issuance of the press sheet on Marion Davies in the Cosmopolitan production, *The Young Diana*, which is scheduled for release Aug. 7, Paramount has inaugurated a new style in its press books. From now on the book on each production will be of full newspaper size, printed in newspaper style on a heavy grade of news stock.

The usual size of the sheet will be four pages, and in the case of some of the super-specials this will be enlarged to eight. The first page is devoted to general editorial matter on the production, exploitation suggestions, notes from theatre programs, etc. The second contains reproductions of the newspaper ad and publicity mats, the third is given over to the advance stories and reviews for the newspapers, and the fourth carries reproductions and descriptive matter on the posters and other accessories.

By this arrangement the text pages are backed by the reproductions of the advertising material, which is ordered in advance by key number, making it possible to clip editorial matter when the time arrives for its use without cutting into usable material on the other side. The fact that the copy of both advertising and publicity is printed on news stock and in newspaper style is also of considerable assistance to the exhibitor.

Charles Kenmore Ulrich is the editor of the press sheet, Russell Holman designs and writes the copy for the advertising, Vincent Trotta is in charge of the art work, and A. M. Deane is assistant editor, all under the supervision of A. M. Botsford, advertising manager.

Mary Pickford May Place Two New Film Stars

Few stars have given as many actors and actresses opportunities to ascend to screen stardom as has Mary Pickford. The late Harold Lockwood became a star over night as a result of serving as Miss Pickford's leading man in the first filming of *Tess of the Storm Country* nine years ago, and now in the elaborated new production of this picture for United Artists release, Lloyd Hughes, enacting this same character, bids fair to emerge a full-fledged star in his own right.

Pathe's "Nanook" Is Winning Praise and Getting the Money

"Exceptional" is the rating given *Nanook of the North* by the National Board of Review. Pathe reports remarkable expressions of appreciation forwarded by exhibitors following the public reception of Explorer Flaherty's screen epic. The following telegram from S. Barrett McCormick, The Allen Theatre, Cleveland, Ohio, is quoted:

"We have just closed week's engagement of *Nanook of the North* and do not want to lose this opportunity of telling you of its splendid success. I have never presented a picture of any nature that pleased so large a percentage of the audience. It is without doubt the most fascinating and entertaining film in years, and lends itself admirably to productive exploitation. Sincere congratulations."

The following is from Manager Wheeler of the Rye Playhouse, Rye, N. Y.: "On Wednesday and Thursday last, June 21 and 22, I had the pleasure of presenting at the Rye Playhouse Robert J. Flaherty's remarkable picture. The showing followed closely upon a very early run at the Rye Playhouse of other recent releases classed as super-specials. Nevertheless *Nanook* established a new record of attendance day by day. We played it at the advanced price of 50 and 75 cents."

Lloyd Picture Sets New Record

"Grandma's Boy" Enters Eighth Week at Symphony, Los Angeles, Surpassing Mark Made by "Sailor-Made Man"

For the second time within five months, Harold Lloyd has smashed the world's record for the continuous run of a comedy feature. The best previous figure—one which he himself had hung up, was surpassed Sunday, July 2, when the Harold Lloyd-Associated Exhibitors attraction, *Grandma's Boy*, entered the eighth week of its premiere in Dr. Breckwedel's Symphony Theatre, Los Angeles.

The Lloyd comedy, *Never Weaken*, played the Symphony last year and remained 44 days, setting a new attendance record for that house. Beginning Dec. 31 and continuing until 11 o'clock of the night of Feb. 18, *A Sailor-Made Man* had a continuous run in the same theatre of 50 days, during which 367 performances were given. This run was terminated only because of a previous booking contract entered into by the Symphony management before the start of this engagement.

"Neither *Never Weaken* nor *A Sailor-Made Man* is a feature picture, measured in reels, yet each in turn was the only attraction exploited by the Symphony management during its run there and was the longest offering on the bill," said Arthur S. Kane, president of Associated Exhibitors, this week. "In other words, both had the unusual distinction of being accorded feature position, and their quality was of such a high order and Mr. Lloyd's popularity was so great, that, one after the other, they established new attendance records.

"And now Harold Lloyd has smashed another record—his own, again!

"That his greatest triumph to date should attend this particular picture is significant, and especially gratifying because *Grandma's Boy* marks his first invasion of the field of five part pictures."

First National's New York Exchange Awards Cash Prizes

In addition to a number of other selling aids which are changed from month to month, R. H. Clark, manager of First National's New York exchange, is offering cash prizes of $50 and $25 weekly to the two salesmen who lead the field in sales figures.

The standing of the salesmen is not tabulated on a dial or blackboard as is generally the case in these prize contests, but is carried in an exchange news bulletin issued by Mr. Clark under the title of *Dynamo*.

The cash prize awards has had the effect of keeping the sales staff in a constant fever of excitement and of stimulating the summer sales to a marked degree.

Beg. July 9th, At the Geo. M. Cohan Theatre, N. Y.

For One Solid Month Occurs the World Premiere of R-C's Super Special

"IN THE NAME OF THE LAW!"

It's the big picture the whole trade is talking about—Keep a week open in September and prepare for an exploitation campaign such as you have never seen or heard of in the entire history of motion pictures—Speak to your R-C Exchange NOW!

Distributed by Film Booking Offices of America

The court room scene from "In the Name of the Law," an F. B. O. production which will be presented at the George M. Cohan Theatre for an extended run

"No More Program Pictures"—Neilan

Productions Will Be Made and Sold on Individual Basis, Says Producer—Starts Work in Association with Goldwyn

Marshall Neilan arrived in Los Angeles last week following his tour abroad and made his initial announcement concerning the future production and distribution of his product in association with Goldwyn.

"Marshall Neilan productions—as heretofore—will be handled entirely on an individual basis," said Mr. Neilan. "My future product will be sold separately. Each picture will be distributed on its individual merit and each production will be made as a separate unit. I have always contended that every feature should be sold on its own worth and should stand or fall on its own merit, and I plan to adhere to this idea.

"In association with Goldwyn and as a result of this new affiliation recently announced, arrangements have been perfected whereby it is possible for me to get away from the program type of pictures and attempt the bigger things I have desired to do for some time past.

"My entire staff, including all the members of my organization who have been with me several years and who have contributed to the success of Neilan productions, will remain intact."

The title of Neilan's newest First National release known heretofore as *Her Man* and based on George Pattulo's story in the *Saturday Evening Post*, has been changed to *Minnie*. This will be the producer's final picture under the First National contract and will be released in the early fall.

Barbara La Marr, who has an important role in the forthcoming Metro special production, "Quincy Adams Sawyer"

Universal Offers Four Attractions for Mid-Summer

Universal has a list of attractions lined up for mid-summer release. These pictures include four made by stars which have great box office value.

In order of release they are: *Trimmed*, starring Hoot Gibson, released July 3; *The Trouper*, starring Gladys Walton, set for release July 17; *Afraid to Fight*, starring Frank Mayo, to be released July 24, and *The Loaded Door*, another Hoot Gibson special, set for release Aug. 14.

Trimmed is from a story by Hapsburg Liebe, and was directed by Harry Pollard. Patsy Ruth Miller is leading woman.

The Trouper, starring Gladys Walton, was written and adapted to the screen by A. P. Younger. Harry B. Harris directed it.

Afraid to Fight is from a story by Leet Renick Brown, adapted to the screen by Charles Sarver and directed by William Worthington. Lillian Rich is the leading woman.

The Loaded Door, starring Hoot Gibson was directed by Harry Pollard. It is adapted by George Hively from "The Cherub of Seven Bar," a story by Ralph Cummins. Gertrude Olmstead will be seen in the chief supporting role.

H. M. Berman, Guest of Honor at Farewell Dinner

A farewell dinner was given to Harry M. Berman, retiring general sales manager, by Universal at the Biltmore's Italian Gardens, New York City, Friday, June 30. More than fifty employees and executives of the home office and nearby Universal exchanges were on hand to wish Mr. Berman the best of luck with his new work at Robertson-Cole. E. H. Goldstein, general manager of Universal's home office, served as master of ceremonies and wittily introduced a number of speakers and read a spirited cablegram from Carl Laemmle, president of the Universal, who sent his regrets from Europe.

Van and Schenck, appearing as headliners at the Palace this month; Arthur Albro, operatic tenor, the Central Theatre Quartet, and Nodie Williams' jazz band were part of an excellent program secured by George Brown, Universal's advertising manager, who arranged the [illegible] were presented to the guest of honor. Among these were a gold watch suitably inscribed from Mr. Laemmle, a two and one-half karat diamond and platinum ring from the employees, an artistic hand-illuminated testimonial from the Universal exchange managers, and a parchment tribute signed by all the Universal employees.

Among the speakers were: P. D. Cochrane, secretary of Universal; Art A. Schmidt, Universal's new general sales manager; George Levine, new general manager of short products; James V. Bryson, foreign sales manager; Charles Rosenzweig, sales manager of the Big "U" exchange; N. L. Manheim, general service manager; Sigfrid Hartman, attorney for the company; J. V. Ward, manager of physical distribution; Paul Gulick, director of publicity and editor of the Universal Weekly; W. C. Hermann, office manager of the Big "U" exchange; Jules Levy, district manager of the Philadelphia Interstate; Al. Mayer, president of the Photo-Repro; George Uffner, liaison officer; Sam Sedran, purchasing manager; Andrew J. Cobe, manager of the Shubert Central Theatre; Edward F. Murphy, superintendent of Universal's Fort Lee laboratories; Theodore Solomon, projection expert; Richard V. Anderson, sales manager for International News Reels, and F. J. McConnell, Universal's serial manager.

Kenma Corporation Picture Will Be Titled This Week

The Kenma Corporation is looking for a final title for their first production known as *Dear Me*. It's an adaptation of the stage play of that name.

The production itself is well on the way to completion, and Madge Kennedy, the star; Henry Kolker, the director; Rufus Steele, scenario writer and production manger, and several directors of the Kenma are meeting in special conference late this week to decide the title.

Hobart Busy in Final Work on New George Arliss Picture

All photographic work on *The Silent Voice*, the new George Arliss picture being produced by Distinctive Productions, Inc., for fall release by United Artists Corporation, has been completed, and Henry M. Hobart is now busily at work assembling, cutting and titling this new Arliss starring vehicle in which Ann Forrest and Effie Shannon play the leading feminine roles.

A. E. Feature Goes Big in Chicago Loop District

The Associated Exhibitors feature *When the Devil Drives*, with Leah Baird, continues to make a hit in Chicago. It entered the third week of its run at Sig Faller's Bijou Dream Theatre, June 24, and two days later opened an engagement at Jones, Linnick & Schafer's Rose.

Day and date runs for the same feature are so rare in the Loop district, says the announcement, as to be almost unknown, and an agreement permitting it could not be obtained from two big exhibitors except in the case of an attraction which has proved its ability to more than pack a single house.

Added interest is given the picture wherever it is shown by the fact that the story was written by the actress who is featured in the presentation, and most of the reviewers comment favorably upon the work of Leah Baird, the author, as well as that of Leah Baird, the player. In the course of its review after the opening of the week's run in John H. Kunsky's Madison Theatre, the *News*, of Detroit, said:

"*When the Devil Drives* is a remarkably good contribution to the film world. Of course the theme is not new, but what else is there to write plays about unless it be men and women? And in the final analysis nothing is more interesting than men and women. The story all goes to show, coming down to brass tacks, that the good little girl could become just as bad as the alleged bad woman."

Tom Boland on Rotating Committee

Oklahoma City First National Franchise Holder in New York for Two Weeks' Period

Tom H. Boland of the Empress Theatre, Oklahoma City, and original First National franchise holder, has succeeded John J. McGuirk as a member of the First National Rotating Committee and will serve for two weeks in that capacity. The rotating committee is part of a plan of having original First National franchise holders visit the New York offices of First National and take part in its management.

Mr. Boland came to New York in time to find the First National executive committee in session, with plenty of business on hand.

"From what I have been able to observe here," he said, "it looks as if the motion picture business has some tremendous events in sight." He expressed himself as highly pleased at the manner in which First National business is being handled and said that what struck him particularly about the methods in First National New York offices was "the excellent system, management, and the constant consideration shown for exhibitors in every section of the world."

Mr. Boland has been an exhibitor since the days of the one and two reel features. Born in Toledo, Ohio, he was educated in the University of Notre Dame and was graduated just in time to take part in the Spanish-American war. At the close of that war he went to Texas where he served as a cattle ranger. After working at this for two years he was appointed a United States ranger in Arizona, where he served for two years more.

Twenty years ago he went to Oklahoma and engaged in the wholesale grocery business for six years. He then became a motion picture exhibitor. This was thirteen years ago. Mr. Boland opened the first one thousand seat house in the Southwest, built especially for motion pictures —the Empress Theatre at Oklahoma City.

"In those days," he said, "we had single reelers and two reelers only. Even in those crude times for our wonderful industry, an exhibitor with ordinary good judgment could see the marvelous future in store for motion pictures."

From the Empress, Mr. Boland became interested in several theatres in Oklahoma City and he is now a director of the Midwest Enterprise Corporation.

Laurette Taylor Begins Filming of "Peg O' My Heart"

Laurette Taylor has begun the star role of *Peg O' My Heart* at the Metro studios in Hollywood, under the direction of King Vidor.

The scenario of the piece was prepared by Mary O'Hara, author of the script of Rex Ingram's production of *The Prisoner of Zenda.*

Opening July 9th for ONE SOLID MONTH at the Geo. M. Cohan Theatre, B'way at 42nd St., New York City, The World's Premiere of

"IN THE NAME OF THE LAW!"

R-C Picture's greatest super special to date backed by an astounding exploitation campaign never equalled in picture history. Watch and wait for the Biggest Box Office Crash of the season and keep a week open in Sept. Speak to your nearest R-C Exchange NOW!

Distributed by Film Booking Offices of America

Live News of the West Coast

BY RENEE BEEMAN

FEW stars have given as many possessors of histrionic talent as many opportunities to reach screen stardom as has Mary Pickford. The late Harold Lockwood became a star over night as the result of serving as Miss Pickford's leading man in the first filming of *Tess of the Storm Country*, nine years ago, and now Lloyd Hughes bids fair to emerge from the enacting of this same character a full-fledged star in his own right. There is also a strong possibility of Gloria Hope, who is in the same cast, achieving a like stellar purpose. She is playing the important part of Teola Graves opposite Mary's characterization of the heroine, Tessible Skinner.

Among the dozen or more present-day luminaries of the screen who owe their present status to Mary Pickford more than any single element is Wesley (Freckles) Barry, who got his first chance to show what he could do in *Daddy Long Legs*. John Bowers earned his place in the front ranks as the result of the opportunity Miss Pickford gave him in *Hulda from Holland*. Marshall Neilan started the most important phase of his career as leading man for Miss Pickford in several of her earlier productions and she recognized his greatest ability to be in the directorial line. Therefore she promoted him to the director's chair, where he successfully presided over the megaphone in the making of three of her pictures and this gave him the prestige which has eventuated itself in his becoming one of the foremost producers.

Harold Lloyd and his company have been working day and night finishing his picture which will follow *Grandma's Boy*, and temporarily known as *Doctor's Orders*. This picture will be ready for preview this coming week. This will be Lloyd's first production under his new contract with Pathe, which calls for six pictures. Eric Mayne, John T. Prince and Normand Hammond with Mildred Davis, who rounds out her third year as leading lady for Lloyd, supports the star in this new comedy. Fred Newmeyer is directing. Time is no longer a factor in the making of the Lloyd comedies, this latest release has taken over four months to film.

The Sailor Made Man ran for seven weeks in Los Angeles, *Grandma's Boy* is having its world premiere at the same theatre, the Symphony of Los Angeles, and the attendance figures at the end of the fifth week were a trifle larger than the figures at the end of the sixth week of *Sailor Made Man*. The present production bids fair to cut the navy picture by at least three weeks.

After two years absence, Louise Frazenda has returned to the Mack Sennett comedies. She will appear in *Bow Wow*, shortly to be released by the comedy king. In the cast are little John Henry, Jr., and the wonder dog Teddy.

The camera work has started of *Broken Chains* at the Goldwyn Studios. After months of preparation, the story which was considered the best out of nearly 30,000 entries in the *Chicago Daily News* scenario contest, is being translated to the screen under the direction of Allen Holubar, producer of *The Heart of Humanity*, *Man, Woman and Marriage* and other pictures. Malcolm McGregor, a handsome newcomer, who is hailed as a find, has the leading male role. Coleen Moore, heroine of several recent Rupert Hughes successes, will enact the wistful child wife, chained to her cabin by the brutal husband, Ernest Tottence, who threatens to out-villian all the bad men of the screen. Claire Windsor will appear as the beautiful society girl, a part for which she is well qualified. James Marcus, veteran comedian, will be the ranch foreman, and Beryl Mercer, London and New York stage favorite, will be the cinematic wife. William Orland, Gerald Prong, Edward Peil and Leo Willis complete the cast.

Peter B. Kyne has been engaged by the Goldwyn company to write the titles for his own stroy, *Brothers Under the Skin*, recently filmed. The author expresses himself as delighted at the way the production has been handled. It was directed by E. Mason Hopper and has a cast consisting of Pat O'Malley, Helene Chadwick, Norman Beery, Claire Windsor and Mae Busch. Ralp Block is the editor of the production.

The Dangerous Age, the next John M. Stahl production, now being filmed at the Louis B. Mayer Studios, is an original story by Frances Irene Reels, and was adapted to the screen by J. G. Hawks and Bess Meredyth.

Tom Forman has finished editing *White Shoulders*, the Preferred Pictures Production in which Katherine MacDonald is starred. Katherine's next First National attraction will be *Money, Money, Money*. This story was written by Larry Lane, novelist and magazine writer. The story will appear serially in a well-known magazine simultaneously with the release of the picture.

Vitagraph is shut down for its summer vacation. Larry Semon has a company working but otherwise all activity is centered in the scenario department.

William Duncan is expected to start casting *When Danger Smiles* in a few weeks, and Earl Williams will start *You Never Knew* upon his return from Northern California.

Marion Fairfax, writer of many successful stage plays and famous as a scenarist, has been engaged to write especially for Billie Dove, the nineteen year old New York girl who is making her début as a Metro star in a story titled *The Girl in the Gilded Cage*.

Paramount productions under way for the current week are *Manslaughter*, with Thomas Meighan, Leatrice Joy, Lois Wilson and others, will be finished this week under the direction of Cecil B. deMille. This is a Jeanie Macpherson adaptation of the book by Alice Duer Miller.

The Man Who Saw To-morrow, by Perley Poore Sheehan and Frank Condon, will go into production with Thomas Meighan as the star, and work will begun the middle of July under the direction of Alfred Green.

Wallace Reid is busy with *The Ghost Breaker*, supported by Lila Lee. Alfred Green is directing this feature and has infused much comedy as well as weirdness into the screen. Walter Hiers, as a colored servant, battles ghosts attired in ancient armor.

On the High Seas, directed by Irvin Willat, will finish this week with Dorothy Dalton and Jack Holt. Mary Miles Minter in *The Cowboy and the Lady* is a story of the West mingling with society.

Home-Made Movies will be the title of the next Ben Turpin two-reel special, being produced at the Mack Sennett studios for First National release. The working title has been *The Frozen Trail* but has been changed. In the cast are Ben Turpin, Phyllis Haver, Dot Farley, George Cooper and Jim Finlayson.

Sol. Lesser, vice-president of the West Coast Theatres Inc. and producer of the Jackie Coogan Productions, voiced the opinion the other day, that while theatre business in Los Angeles and vicinity was fair, we were undoubtedly experiencing the tail-end of the Eastern slump and that the public were tired of the monotone productions so generally released in the past few months. He announced that only two or three theatres in the West Coast chain would close down for the summer and they were located in the very hot districts, inland.

In view of the fact that Doug Fairbank's newest picture, Douglas Fairbanks, in *Robin Hood* and Mary's elaborate version of *Tess of the Storm Country* and Charlie's first special feature for the United Artists, are going to be important photoplays of the coming fall and winter, President Abrams of the United Artists who has recently been in Los Angeles, says his company has thrown all its energies into high gear this early to insure these productions the widest possible latitude.

Among the members of Mr. Abram's party were A. C. Berman, general manager of the Allied Artists Corp., consisting of nine exchanges, and Guy Croswell Smith, in charge of the Sixteenth Continental European offices with headquarters in Paris. Others attending the conference were Max E. Prager, treasurer of the United Artists, C. S. Trowbridge and Paul N. Lazarus, both assistant general sales managers of the company and Maurice G. Cleary, personal representative for Mary and Doug who will remain in Los Angeles.

For the past six weeks, Jack Pickford has been in the East making scenes for the picture version of *Garrison's Finish*, a race-track novel. During part of Jack's absence from his headquarters at the Pickford-Fairbanks Studios, he filmed scenes at the Kentucky Derby at Louisville and also pictured the Metropolitan Handicap at Belmont, L. I. Both of these American horse-flesh classics will be conspicuously featured in the new Pickford film.

Director Arthur Rosson is of the belief that four weeks work will finish the picture, the first to be released by Jack through the Allied Corporation.

With *Wild Honey*, *The Flame of Life* and *Under Two Flags* behind her, Priscilla Dean is hoping to surmount each of these in her next production, *Live and Love*, which will be a Universal-Jewel production.

The Long Chance, a Western which Jack Conway has been assigned to direct for Universal with Ralph Graves, Marjorie Daw, Henry Walthall and others in the cast, has taken the field at the Universal Studios.

Short Subjects and Serials

Mermaids Make Record on Broadway

In the Ordinary Course Five Different Comedies of the One Brand Are Booked in Six Houses on That Thoroughfare

Without any advance campaign or even intention of making it such the week of July 2 is "Mermaid Comedy Week" on New York's Broadway. Educational Film Exchanges is booking five different pictures of the Mermaid Comedy series. One of the five Mermaids plays is in two theatres, making six houses showing pictures from this one brand simultaneously.

Four of the pictures included in this Broadway booking record are Jack White productions. They are *Rapid Fire*, *Spooks*, *Danger* and *Step This Way*. The fifth picture, *Rolling Stones*, features Lloyd Hamilton and is one of the last of the Mermaid Comedies which will feature this rapidly climbing comedian, who is

Jack White

now engaged in making the first of a series of six special comedies for Educational under his own name.

Rapid Fire is on the program at the Capitol Theatre, which is also showing another Educational Picture, *The One Man Reunion*, the latest release of the series of Wilderness Tales by Robert C. Bruce. The Strand Theatre is running *Spooks!* much of the action in which is laid in a "set" that duplicates the famous old Eden Musee, one of the landmarks of New York City in its time. *Danger* has been at the Criterion for a week and is held over another week. The Rivoli has *Step This Way*. *Rolling Stones* is running at both Loew's State and Loew's New York roof.

It was considered decidedly unusual when a feature comedy made by one of the most famous and popular comedy stars ran in four or five theatres on Broadway at the same time. This new record of five comedies of the same brand playing first run in six houses at the same time has never been approached, it is believed.

The man responsible for four of the five pictures in this record booking, Jack White, is one of the youngest producing directors in the industry. Starting in a minor position at the Sennett studio only a few years ago, his rise in the production field has been fast. He is endowed with a remarkably creative mind when it comes to constructing laughable comedy situations.

White and Lloyd Hamilton formed a partnership more than a year ago to take over the production of the Mermaid Comedies for Educational. They have shared the work on the second year's Mermaids, just completed, White having supervised seven pictures and Hamilton appearing in six others.

In the casts appearing in the four Jack White productions showing on Broadway this week are such funmakers as Lige Conley, Elinor Lynn, winner of the Thomas H. Ince beauty contest several years ago, Otto Fries, Cliff Bowes, Jack Lloyd and others. Conley heads the cast in each of the pictures, and Miss Lynn has the principal feminine role.

"This week's showing for Mermaid Comedies on Broadway," said E. W. Hammons, president of Educational, "seems to me to be another proof of the wisdom of our decision to elaborate on the work of these two unusually talented young men, Jack White and Lloyd Hamilton."

"Starland Revue" Tying Up with Stores and Newsstands

"Bringing the biggest stars in theatredom to the Main Streets of America" is the latest exploitation slogan applied by exhibitors to *Starland Revue*, the new one-reel feature of the theatrical world put out by Jack Cohn, and released through Film Booking Offices of America, formerly R-C.

Although but two months old, the bookings have extended as far as Los Angeles. Many exhibitors are using tie-ups with book stores and news stands in their town, where theatrical magazines and newspapers are on sale. Slides asking patrons what star they want to see pictured in the *Revue* are shown on the screen, and as a result the offices of exhibitors are swamped with letters telling about the stage favorites of the fans, and how they want the *Revue* to show them.

Sport Review Has Several New Films Ready for Release

Several new subjects have been finished for the series of Sport Review single reelers which Jack Eaton is producing for Weiss Brothers' Artclass Pictures Corporation. These novel short length subjects deal with every conceivable branch of sports and outdoor life. Among the releases recently completed are *Play the Game*, with college spring sports, a complete story of the two-day athletic carnival annually staged at Franklin Field, Philadelphia. *The Seven Ages of Fishing* is a sporting version of Shakespeare's lines from "As You Like It." *Get Your Man* is an authentic picture of the training of the Royal Canadian Mounted Police, made in co-operation with the police at Ottawa, Quebec, and Regina, Saskatchewan. The completion of this picture will mark the finish of the first twenty-six issues of the Sport Review, all of which will be distributed by Goldwyn.

Will Make Serials in Natural Length

Universal Adopts That Policy for the Coming Year, "The Radio King," Its Second Issue, Comprising Ten Episodes

Although Universal is announcing definitely only two serials for fall, it will undoubtedly release at least six. The reason for this is a conviction on the part of the company, a conviction which has been reached after years of trial of the old policy and a short but perfectly satisfactory trial of the new, that serials like any other moving picture product should be filmed in their natural length, rather than in an arbitrary selling footage. With the pathway blazed for historical and educational serials and a definite and honorable place established for the serial, which in the old-fashioned form was the target of all kinds of criticism and abuse of the industry, the Universal had added a new link in the chain by which it is opening new serial markets and adding new friends. With serials filmed in their natural length, instead of adding padding to bring them up to a certain number of episodes, Universal expects this fall to add very materially to the gratifying response which has already been made to Universal serials by educational bodies, prominent educators and exhibitors throughout the country.

The first serial for fall is *In the Days of Buffalo Bill*, already completed and in the hands of exchanges. This serial features Art Acord in the fictitious character of a scout who accompanies Buffalo Bill on many of his famous exploits in the most picturesque and exciting time of American history, a period covered between 1860 and 1870.

The second serial is *The Radio King*, capitalizing the craze for radio which has captured the country during the last three months. Roy Stewart plays the leading role, and in his support are Al Smith, Sidney Bracey, Louise Lorraine, Clark Comstock and Ernest Butterworth, Jr. It is being directed by Robert F. Hill, whose natural enthusiasm for radio has been aided and abetted in every way by the big electrical department at Universal City, where a big broadcasting station has been constructed for his use. The serial is planned for ten episodes.

Each of the other serials, as scheduled, will be run in the length demanded by the story value.

Among the novelties promised among the 280 short subjects for the year are six more of the popular *Leather Pushers* stories, six special Universal Century Comedies featuring Baby Peggy, a series of Jack London's Fish Patrol stories, a Lumberjack series, and a series of International News novelties called *The Mirror*.

"Todd of the Times" Is Good Picture

It's a Pathe Re-edited Playlet, and in It Frank Keenan Gives Excellent Character Study of Editor

A regular picture is *Todd of the Times*, a three-part re-edited Pathe Playlet. It is a regular picture not only because it is a regular story but also because of the manner in which Frank Keenan plays the city editor. Mr. Keenan's work in the role of Todd is a treat; he makes of it a genuine character study.

Todd has grown old in the service of his paper. He is highly competent, knows his business backward, but he is handicapped by a gentleness of manner, a timidity, an absence of pushfulness—so seriously handicapped, in fact, that a suggestion to the owner that Todd be made managing editor brings a quick "You're crazy!"

The subject is a comedy-drama, and the comedy element is present in goodly measure. Chiefly, however, it is the drama that predominates. As a newspaper story it will rank well up with the best that have come to the screen. Plainly it was devised and executed by those who have knowledge of the inside of a newspaper office and incidentally also by those who know how to build an interesting tale.

One of the entertaining angles of the picture is the treatment of the domestic side—of the home life of Todd, wherein the former widow and the present Mrs. Todd rules with an iron hand, reserving any favors for her massive and good-for-nothing son and who, by the way, she has imperiously placed on the payroll of the Times. Of course Todd eventually becomes managing editor of the paper and on the same day in a fit of inspired rage declares himself managing editor of his own household, an assertion accepted without question by the melting and tearful queen of the boarding house.

Assisting Mr. Keenan are Herschel Mayall, Joseph Dowling, Aggie Herring, Irene Rich, Jay Morley, Arthur Milette, George Williams and Buddie Post—a good combination. G. B.

R-C Studios Busy on Short Subjects for Fall Release

Short subject production at the R-C studios is now well under way, and the Film Booking Offices will be assured of a plentiful supply of comedies well ahead of its release schedule during the coming season. Carter De Haven has already completed the first two of his two-reel domestic comedies and is nearing the completion of his third. With him is Flora De Haven, completing the comedy team which has proved itself so popular on stage and screen. Mal St. Clair is directing.

Gloria Joy has been started on the production of the first of her series which Sherwood MacDonald will direct and which will occupy an important place on the F. B. O. short subject program in the fall. Her young beau is Glen Gordon, and Gordon Sackville and Dixie Lamont complete the cast. This comedy has been given the title of *Sweet Thirteen*, and shows the fun that fills the life of fourteen-year-old romancers.

The Frank Gerson Pictures Corporation is just as active with the production of Plum Center Comedies, which star the veteran character comedian, Dan Mason. Four of these rustic comedies have been finished and old "Pop Tuttle," Mason's character name in the series, is cutting capers in the fifth.

The release schedule of these short subjects will be announced by the Film Booking Offices in the near future. F. B. O. believes that it will be able to offer the exhibitor a varied high-class short subject program. With these comedies will be the two single-reel subjects, *Hy Mayer Travelaughs* and *Starland Revue*, which are now being released.

Pathe Reports That "The Timber Queen" Is Heavily Booked

The most important mid-summer release from the Pathe Exchange will be the new Pathe serial, *The Timber Queen*, starring Ruth Roland. It has been scheduled for release July 16. The serial, besides being the tenth chapter play in which Ruth Roland has starred for Pathe, is said to surpass all the Pathe star's previous efforts in her particular field of the photoplay, and is further substantiated by twenty-one circuits and many first run houses which have booked the serial after viewing the first few episodes.

The serial sets a fast pace for the player, dealing with the northwestern timberlands, and giving ideal locations for thrills in the rugged country. As a "hot weather" attraction the chapter play should be sure-fire, as besides showing the cool timberlands the action shifts to Alaska, where strenuous moments take place in the snowy areas. Considerable color is provided by settings in picturesque Argentina, and scenes aboard ship also furnish thrilling moments. With all the fast action in the serial it was produced in a manner designed to be censor-proof. The story is from the pen of Val Cleveland, author of "White Eagle," who also has written successful novels. Fred Jackman is responsible for the direction.

The chapter play was produced under the supervision of Hal Roach. Bruce Gordon, a newcomer to the chapter play, is seen opposite Ruth Roland. Val Paul is seen as the leading "heavy," and is assisted in his villainous operations by Leo Willis and Frank Lackteen, both well known in the serial photoplay. Others playing important roles are Bull Montana, Al Ferguson, Otto Fries and Chris Linton.

Two More Christie Comedies Are Practically Completed

When Al Christie, supervising director of Educational - Christie Comedies, returned to Los Angeles a few days ago from his vacation trip to Europe he found camera work practically completed on the first two of the big Christie Comedies on the schedule for 1922-1923, which calls for twenty pictures for Educational instead of twenty-four, which has been the Christie program for the last two years.

The first of these two subjects is *Pardon My Glove*, a college and prizefight story featuring Bobby Vernon. It was written by W. Scott Darling and filmed under the direction of William Beaudine and Vernon.

In *The Son of a Sheik* the Christie players are poking a little fun at the desert dramas which have been coming forth in such large numbers, just as they had sport with the melodramas of the frozen North in *Cold Feet*. Scott Sidney directed and Neal Burns and Viora Daniel have the leading roles.

REVIEWS OF CURRENT SHORT SUBJECTS

"TORCHY'S NUT SUNDAY"—Two-part comedy, released by Educational.—As an investigator within the walls of a sanitarium in an effort to discover why it is not a financial winner and incidentally to exert his influence to make it a better institution Torchy hardly can be described as a success. He more than creates havoc with the discipline of the place; he converts the patients into athletes. The regimen he installs is simple. He merely distributes fresh milk of a cow. But—the cow has been drinking from a bucket that had been put aside by a home brewer. Of course, this is not all of the story. There's a bit of rivalry in love and there are other contributing incidents which go to make up the complete tale. And it's a pretty good one, taken by and large.

PATHE REVIEW NO. 164.—There is a remarkably fine introduction to this number, truly captioned "Photographic Gems." It is a series of cloud studies of the Cape Peninsula, of Southern Africa. "Down to the County Fair" is a Hy Mayer Travelaugh. "The Ladies of the Iron Toes" shows in slow motion how the toe dancers work—and a very interesting chapter it is. "Where Do They Come From" tells the sources of everyday things, such, for instance, as the source of buttons on a man's coat sleeve. The Pathecolor section is devoted to unusual views of the ruins of Athens.

"A SCANDAL IN BOHEMIA"—No. 3 of the Sherlock Holmes Series, released by Educational.—Eille Norwood as Sherlock Holmes again gives us an unusual interpretation of the great detective. The tale is one of the better known of the series, where a king about to marry seeks to recover from an old flame a photograph of two persons—himself and the lady in question. How Holmes goes about getting it away from the actress and how he fails is most interestingly shown—and in an interesting picture.

"THE DUMBBELL"—"Snub" Pollard comedy, released by Pathe.—"Snub" opens up in a rather convincing old man make-up. Before he has gone very far it is revealed he is an actor in a motion picture company and has been offered a job as director. In spite of his promise not to become temperamental, the presence of too many dumbbells gets on his nerves and he proceeds to wreck the set and clean out the place. Good reliable "Snub" stuff.

"THE SLEUTH"—Rolin Comedy, released by Pathe.—A genuine and a bogus Prince from India upset the discipline and the decorum of a hotel. It is a lively farce, with the fun contributed by Paul Parrott, Sunshine Sammy, Mark Jones, Ethel Broadhurst and Gaylord Lloyd.

"SPRING FEVER"—Single reel reissue by Pathe.—Harold Lloyd, "Snub" Pollard and Bebe Daniels come back to us as a trio in a series of humorous situations.

"TEN MINUTES TO LIVE"—Final episode of Pathe serial, "Go-Get-'Em Hutch."—The action is rapid-fire all the way, one of the best chapters of a strong serial.

"THE FABLE OF BREWING TROUBLE"—Pathe release.—Cartoonist Terry with his cat and the mouse will make 'em all laugh. An amusing number.

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Arrow's Curwood Story Is Strong

In "God's Country and the Law" Will Tooker, in Role of Bad Citizen, Gives Characterization That Stands Out

William H. Tooker in the role of Jacques Dore very nearly runs away with *God's Country and the Law*. And this is said in spite of the fact that Mr. Tooker carries the role of a very bad egg—a rum runner and a libertine. For the former and lesser crime—and it is still said to be a crime inside the three-mile limit—there may be many who will be inclined to overlook his infraction of the law as it is understood in the country of which Mr. Curwood was writing. It was the tendency of Jacques Dore to abuse the hospitality of the widely scattered homes of those who live in the Big Woods that turned against him the hand of every ordinarily honest person in the countryside.

The production, which is being distributed by Arrow, was shown at the New York Strand the week of July 2. It will rank as a better than entertaining subject—easily it may be described as one of strength. It possesses genuine drama, given to it by reason not of one but of several well-connected situations that grip; and it has real entertainment value through its pictorial qualities, in the eye for composition displayed in its selection of backgrounds, in its play of lights and shades, its blending of tumbling stream and placid lake, of forest and field. And so far as we recall there is not a flake of snow in the entire subject!

The interest very quickly centers upon five persons and there remains to the end —upon Dore, upon Marie and her husband Andre, played by Gladys Leslie and Fred C. Jones; upon 'Poleon and his daughter Oachi, played by Cesare Gravina and Hope Sutherland.

Miss Leslie enacts her role with a fire and a dash that will appeal to old and young. It's a good quintet.

God's Country and the Law will reflect credit upon its director, Sydney Olcott, and upon its producer, Pine Tree Pictures.

G. B.

Regal Films Takes Warner Productions for All of Canada

The entire output of the Warner Brothers for the coming season has been purchased by Arthur Cohen and N. J. Nathanson, of the Regal Film, Ltd., Canada, according to Harry M. Warner. This is considered one of the biggest deals ever successfully negotiated by an independent concern, in view of the fact that the productions have not as yet been completed.

Cohen and Nathanson have bought *Your Best Friend*, the Harry Rapf production starring Vera Gordon, and the seven other features announced by Warner Brothers for fall release. These include *A Dangerous Adventure*, with Grace Darmond; *Rags to Riches*, featuring Wesley Barry; *Brass*, Charles G. Norris' novel of marriage and divorce; *Little Heroes of the Street*, with Wesley Barry; *The Beautiful and Damned*, F. Scott Fitzgerald's novel; *Little Church Around the Corner*, adapted from the stage play of the same name, and *Main Street*, the novel by Sinclair Lewis.

The Regal Film organization has a chain of exchanges in Toronto, Montreal, St. John, N. B., Winnipeg, Calgary and Vancouver.

"Your Best Friend" Breaks One Gordon Record in Boston

Your Best Friend, the Harry Rapf production starring Vera Gordon and distributed by the Warner Brothers, has broken the precedent of the Gordon circuit, Boston. Never before in the history of the circuit has a feature been booked as a second run in a first run house. The Olympia will show the picture, following its run at the Tremont-Temple.

Fully 90 per cent of the country has been sold, according to Harry M. Warner. While many of the exchanges handling the picture have not as yet released the picture, due to the uncertainty of business conditions in their respective territories, the bookings to date are said to reveal that Miss Gordon has enjoyed considerable popularity wherever the feature has been shown.

Exhibitors booking the picture during the summer season are said to be taking advantage of Miss Gordon's willingness to appear in person at the representative theatres showing the picture.

Harry Smith Brings New Productions from Abroad

Harry R. Smith of Smith's Film Sales, Ltd., London, arrived in New York July 1 and is making his headquarters with his American representative, Edward L. Klein Company, Knickerbocker Building, New York.

Mr. Smith has brought several productions with him, and while in New York will negotiate for the British and Continental rights to a number of American features and two-reel comedies.

"Conditions in England are steadily improving," says Mr. Smith. "We feel the crisis has passed and that the film business is again coming into its own. We look forward to a busy autumn and a new era of prosperity in the industry."

Second European Party of Atlantic Enterprises Sails

The second contingent of the producing staff of Atlantic Enterprises, Inc., sailed July 1 for Europe, where immediate production will be inaugurated on a series of features planned for the American trade.

Heading the party is Walter R. Hall, lately appointed scenario editor of the company, and his wife, a picture and stage star; Jose Fabra, casting director, who will later head a separate producing unit in his native country, Spain, and assistant director, property men and electricians.

Frank Gordon Kirby, director in charge of production, has been on the ground for some time, oiling the ways for a quick launching of the producing unit. The first Atlantic Enterprises, Inc., production is due to arrive in New York Sept. 1, 1922.

Will Nigh Nearly Ready to Shoot on "Notoriety"

Weber and North, for whom Will Nigh will produce for the independent market, announce that it is the intention of the director to extend himself on his coming pictures. He promises those exchangemen who have extended their congratulations on his new contract will, so far as he is able, be convinced that he will continue to "say it with pictures."

The cast for the first picture, *Notoriety*, practically is ready, and the script is ready to shoot. It is stated the story is a bit different from Mr. Nigh's usual type of production, but that he believes it will catch the interest of all elements.

Schwartz and Don Bartlett Join Atlantic Enterprises

Atlantic Enterprises, Inc., announces this week that Richard A. Schwartz has joined the company in the capacity of general manager.

Don Bartlett has been signed up as production editor. Mr. Bartlett is a former newspaper man. He joined Paramount in 1915 as publicity manager of the New York exchange, was subsequently advertising manager of Triangle, assistant scenario editor of the Triangle Yonkers studio, assistant publicity manager of Vitagraph, for three years production editor of Vitagraph, and assistant production editor of Famous Players-Lasky, severing connections with the latter company upon the closing of the Long Island City studio. For the last year Mr. Bartlett has made a special study of European production.

"Curse of Drink" Nearly Ready

Weber and North state that their six-part feature *The Curse of Drink* will be ready for showing to the trade within a few days. Answering an inquiry as to the significance of the title it is declared the picture is just "wet" enough to justify the name, which it is believed is a powerful box office phrase and one that will stimulate talk and ticket sale. In the cast are Harry Morey, Edmund Breese, George Fawcett, Marguerite Clayton and Miriam Batista.

Sidney Jay Returns to England

Sidney Jay, the London manager who came to the United States to engage Mae Marsh to star abroad for the Graham Wilcox productions, is back in England. Miss Marsh already has sailed. Just before Mr. Jay's departure he said he looked forward to an adoption by British producers of the policy of engaging one or more American stars for each of their subjects.

"School Days" Put Over Big in Omaha

Sun Theatre Plays to Record Business Following Many Tie-ups with Local Merchants and Also with Local Bank

Outside of one big circuit booking in New York, the Warner Brothers production, Gus Edwards' *School Days*, starring Wesley Barry, is said to have been booked in over 50 per cent of the theatres in the territory.

A big exploitation campaign was recently put over in Omaha by Harold Horne, of the Supreme Pictures, that city, during and prior to the showing of *School Days* at the Sun Theatre. Nate Frudenfeld, director of the World Realty chain of theatres, also assisted.

The oustanding feature was the securing of many window displays with the Loose-Wiles Biscuit Company. The concern put out a Wesley Barry *School Days* cookie and furnished a staff of men to help put the picture over. For a street ballyhoo six big trucks were paraded through the main streets of the city—all carrying big signs announcing the attraction.

Tie-ups were also made with local merchants by building special school rooms in windows with desks and school bells and blackboards. Horne and Frudenfeld also landed a tie-up with a local bank whereby the institution offered a free ticket to every child who started a bank account of a dollar or more. It is reported the bank opened up 1200 new accounts.

In addition to these stunts a department store offered a ticket to the show to every youngster who came into its boys' department accompanied by a grown-up. The store advertised the fact in the local dailies, and also decked their windows with the many accessories available with the feature. On the street all the newsboys wore the *School Days* dunce caps, and for the opening performance free lollypops were given to the children. The special show was put on early in the morning, and it is said the theatre was packed to capacity.

A store window filled with the lollypops were made the basis of a guessing contest, and to every youngster who could guess within fifty of the number of pops in the window was given a free ticket to the theatre. The newspapers carried considerable advertising and publicity material, and altogether the Sun Theatre is said to have played to the biggest business in its history.

Harry Cohn Says in Another Month Things Will Start

The outlook for the coming season is big, and especially so for independents, judging from activities and plans under way at the West Coast production centres, says Harry Cohn, and there is every cause for producers, distributors and exhibitors to look forward to the new season with deepest confidence.

Mr. Cohn, who makes his headquarters in the West, came East two weeks ago to bring the print of C.B.C.'s *More To Be Pitied Than Scorned."*

Not only has Mr. Cohn made a close study of Coast conditions during the past few months, but on his way East he stopped off at several of the principal cities with a view to sounding out exhibitors and exchange men on the outlook and their wants.

On the Coast, says Mr. Cohn, while several of the studios are not working at present, there is in this no cause for alarm, but rather for congratulation, most of the producers having seen the wisdom of adopting the short-year production plan and outlining their production schedules, both in number of pictures made and in time consumed in making them, to avoid the carrying on of expensive organizations during the summer, warned by the conditions that followed their lack of foresight last year.

For this very reason, and because reawakened activities will come with added zest, for which big plans are under way, the coming season will be a bigger one than ever, and it is his opinion that within four to six weeks all doubt as to the prosperity of the coming season will be definitely done away with.

"After Six Days" Set for Broadway Run During August

Following the conclusion of the successful engagement of *After Six Days* at Wood's Theatre, Atlantic City, this week, Weiss Brothers' Artclass Pictures Corporation will make arrangements for the presentation of this Biblical spectacle at Asbury Park and Newark, preparatory to bringing the feature into New York some time in August for an extended run at one of the theatres on Broadway.

Extensive preparations are being made for the exploitation of this picture as a big road show attraction. A souvenir program, forty-four pages in size, and printed in rotogravure, is now being compiled, together with what promises to be a most elaborate campaign book. This will be of 100 pages. It will contain many illustrations in three colors and exploitation matter covering the advance advertising of the production as a regular legitimate theatrical offering. The covers will be so arranged that it will be possible to frame them in the lobby of the theatre as a special decoration.

Seattle Exchange Notes

Seattle Arrow Exchange reports bookings so heavy on *The Girl from Porcupine* that it has become necessary to order extra prints. The Seattle Blue Mouse plays this subject the week of July 8.

* * *

L. K. Brin, live wire manager of Kwality Productions, handling Warner Brothers' features, is back from New York, where he has been arranging next season's program.

* * *

W. J. Lee of the Supreme Film Exchange of San Francisco was in Seattle last week, making his headquarters at the Seattle Film Exchange, which handles the Supreme product in the Northwest.

* * *

Jack Lannon, president of Greater Features, Inc., who has just returned to Seattle from Montana, is off again for eastern Washington. He will visit the large towns in the district.

Announce Dumas Parody

Davidson-Kranz, Inc., of the Loew Building, New York, announces the coming issue of *Two-and-a-Half Musketeers*, an L. H. Schlesinger production, a parody in three reels based on the Dumas story. The picture has been cut from five reels and now is in the hands of an expert titler. The distributors promise a novelty for the lovers of broad farce.

Apfel's Company at Work

Cable advices from Holland to Producers Security Corporation state that the American unit starring Evelyn Greeley and Carlyle Blackwell in several features is hard at work on the first production. The company is in charge of Oscar Apfel.

Four Warner Brothers in New York discuss with Harry Rapf coming productions. Left to right, Mr. Rapf, S. L., Harry M., Jack and Abe Warner

"Arabian Nights" Brought to Screen

"A Thousand and One Nights" Is a Pretentious Subject, Magnificently Staged and Played by Cast of Excellence

Captain Edward Harten Beckert and J. E. Robbins are showing to the trade *A Thousand and One Nights*, a pretentious Russian subject directed by M. Tourjansky and staged in Nice and within a fifty-mile radius of the ruins of Carthage. It is a tale of the Arabian Nights, or rather a weaving together of three of the tales, and so skillfully are they knitted that only a person familiar with the unexpurgated edition of the work will recognize more than one cohesive story. Its length is 6300 feet. The editing and titling have been done by Mr. Robbins. For the titles he has clung in the main to the text of the book.

The picture is splendidly made. The settings constitute one of the outstanding features. In many instances the backgrounds are of living masonry, masonry that has lived and will continue to live in all human probability for centuries. Massive, stately structures they are, and they match the atmosphere of the tale.

It is said that before M. Tourjansky would proceed with the photographing of the story he spent many months in a close study of American technique, examining picture after picture produced in this country. That his study was worth while will be conceded by those who see his product. The direction and the acting speak for themselves.

Another one of the remarkable factors in the production is the personality of the feminine leading player, Nathalie Kovanko. She is a woman of rare beauty. Russian Pole she may be; she might be American, so far as the classic features indicate. And she lives on the screen the tragic role she portrays. That is of Gul-Y-Hanar, daughter of a ruler, who is captured, thrown into slavery, and rescued by Prince Soleiman. The latter characterization is taken by M. Rimsky, a player of capacity.

The costuming matches the other essentials, in richness and in variety.

The story is of the love, almost at first sight, of Gul-Y-Hanar and Prince Soleiman. The latter, in order to prevent the execution of the girl, asks his father to be permitted to prescribe the punishment, and she is confided to his care. In the many following vicissitudes the Prince fights to remain near Gul-Y-Hanar, eventually restoring her to her father. G. B.

Rialto Production Is Well Made, but Lacks Real Interest

The Broadway for the week of June 25 showed *Nine Seconds from Heaven*, being distributed by Rialto Productions. The picture is competently played and well staged, but the story will not attract—unless it be for those who find charm in contemplating large sums of money in the hands of a negative personality, one who reaches the wise conclusion the best thing he can do is to die.

The tale is of Ballard, a wealthy young man, surrounded by dozens of servants, who decides he will kill himself and leave his money to a young man who through losses at the gaming table he learns is about to commit suicide. Before Ballard is able to carry out his intention he is interrupted by an incident which leads to a long train of events, the chief of which is the successful effort of Ballard to rescue a young woman he believes to be in the clutches of a bad crowd. Of course, it turns out the friends of the young man have planned all the apparent devilment in order to provide him with an interest in life.

The producer of the picture is not named, but it is said the work was done in Denmark. As stated, the subject is well staged and also well played. The leading character, however, is represented to be such a social parasite, farcically so in fact, that sympathy for him is alienated at the beginning. It is an uphill fight for him from that point to regain the concern of his house.

The surprise twist at the end will help the picture from the exploitation side. This latter angle, too, will be aided by the striking title. Warren A. Newcombe is deserving of credit for the artistic subtitles. G. B.

"Barb' Wire," with Jack Hoxie, Makes a Good "Western"

There is one situation in *Barb' Wire*, a Sunset Production presented by Anthony J. Xydias, which in itself almost is sufficient to put over the picture. It is a smashing incident, literally and figuratively. Jack Hoxie in the role of Jack Harding is in court under preliminary examination on a charge of murder. The defendant realizes his enemies have so skillfully laid their plans that it will be difficult for him to prove his innocence from inside a prison.

For purposes of identification Harding's favorite horse is standing in the courtroom, fully equipped, and facing a window. His mother, on the witness stand, suddenly flashes a pistol on the entire court. Jack throws a chair at the window, tearing out frame as well as glass. He jumps on the horse, and with a bound the animal is through the aperture. It's all over in a flash, but it certainly is a thriller.

The story is written by William Lester and Marin Sais, and the former plays the heavy role. Jean Porter has the part of Joan Lorne. with whom Harding is in love. Olah Norman scores as the mother of Harding. The five-reel western is directed by Frank Grandon, who has done his work well. The interest is well sustained, and the action is fast. Hoxie has plenty to do in the way of fisticuffs. and those who like that kind of thing will get their fill. G. B.

Bernstein and Syracuse Films Are Sold Abroad

Producers Security Corporation announces a big foreign contract having been consummated this week whereby Cinematographers Harry of Paris secured the rights for *The Great Alone* and *The Isle of Doubt* for France, Belgium and Switzerland. The former is Isadore Bernstein's feature starring Monroe Salisbury. The other subject is a Syracuse Motion Pictures Company picture starring Wyndham Standing, supported by George Fawcett and Dorothy Mackaill. Last week Producers placed *The Isle of Doubt* with Playgoers Pictures Corporation for distribution in the United States and Canada.

Baum Due Home from Abroad

Louis Baum, general manager of Equity Pictures, will arrive in New York on the Olympic on Tuesday, July 11, after a two months' European trip. Mr. Baum's trip combined business with pleasure. The Equity general manager will immediately devote all his efforts to "What's Wrong With the Women?" Daniel Carson Goodman's production, which will be Equity's big fall release on the independent market. This picture has just been cut and edited by Mr. Goodman and was screened for Equity officials this week. It was acclaimed as the biggest production Equity has handled.

Western Pictures Moves Into New Eastern Offices

Owing to the demands of increasing business, Western Pictures Exploitation Company has taken offices in Suite 1211 in the Loew State Building, where its Eastern business will be conducted. The home offices will continue in Los Angeles.

Irving M. Lesser, general manager of the company, will, as formerly, represent the Jackie Coogan Productions and the West Coast Theatres, Inc. The Eastern office staff is unchanged, with Max Roth, office manager, and Harry Rathner as field representative.

Mr. Lesser states that *Flesh and Blood*, featuring Lon Chaney, will shortly be ready for showing to the trade.

Anthony J. Xydias Reports Eight Sales on Hoxie Series

Anthony J. Xydias, of Sunset Productions, reports that he has made the following territorial sales on a series of eight Jack Hoxie westerns:

Independent Film Service Company, Dallas; First National Exchanges of Atlanta and Charlotte; Peerless, Inc., Boston; Aywon Film Corporation, New York; Standard Film Company of Kansas City; Reelcraft Exchanges of Chicago and Indianapolis; First National Exchange of St. Louis; Fontenelle Feature Film Company, Omaha.

Visitors at Arrow Offices

Among the visitors at the offices of Arrow in New York during the past week have been J. J. Goodstein, president of Arrow Photoplays of Denver, Salt Lake and Seattle, and A. N. Webster of Syracuse. Mr. Webster is incorporating a new distributing organization to be known as Progress Film Company. As a starter he has bought four Arrow-Curwoods for upper New York.

Di Lorenzo in New Offices

Di Lorenzo, Inc., Joseph Di Lorenzo, president, announces the removal of its offices to 1520 Broadway, Room 2 (Bryant 1491). The change was effective July 1.

Atlantic Enterprises, Inc.
Fisk Building
57th Street and Broadway
Producing Features

COMING!
"DESERTED AT THE ALTAR"

Mailing Lists—How to Use Them

A Few Passes and Diplomacy Will Get Lists You Never Dreamed of

II. Where to Obtain Lists

THERE are as many ways of getting mailing lists as there are of putting on a picture. Most of them are inexpensive. Like all other things there is, of course, an expensive way to get what you want, but why go to great expense when the same material is available to you at nominal cost?

The best mailing list is that of the voters in your community. Nowadays women vote so these lists are more complete than ever and besides they give correct addresses, the age of the voter and the business. Usually these lists are obtained from the registrar of voters or the county clerks in small communities.

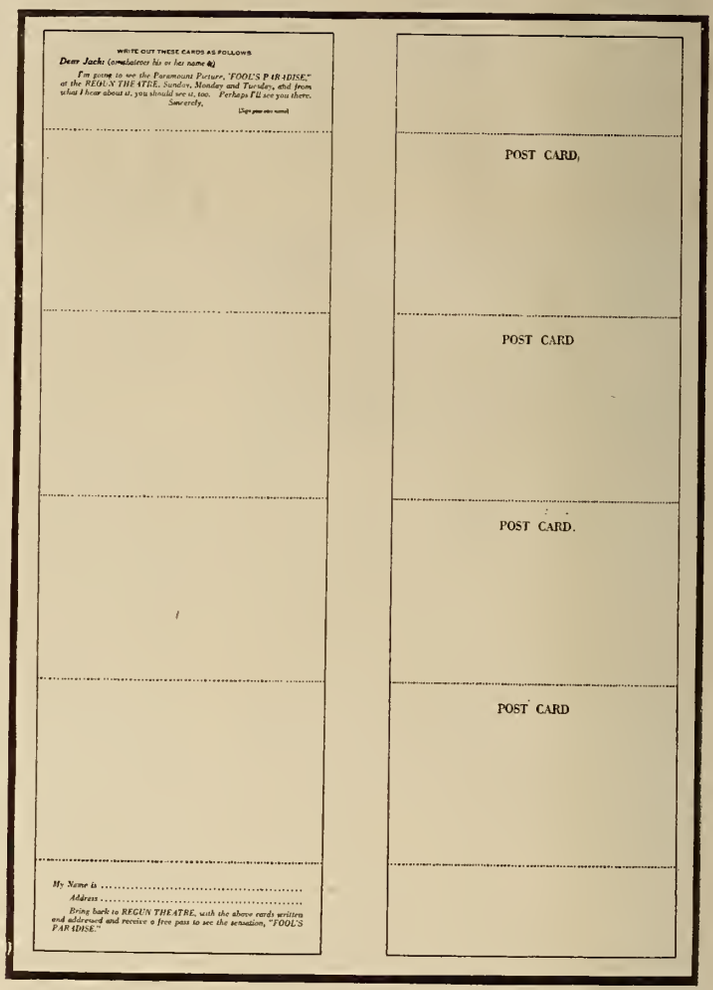
Then there is the telephone book, the city directory, the birth, marriage and other vital statistic records published in the daily or weekly papers. Year books, gotten out by churches, clubs, schools and civic societies are useful, in fact, any publication which contains names and addresses can be used.

The most complete mailing list we have ever seen was gotten up by the use of a few passes and diplomacy. A manager announced on his screen that patrons who sent in a list of ten names and addresses of friends or acquaintances interested in the movies would be given one or more passes. The result of this was the co-operation of every delivery man and boy in the town, every janitor and telephone operator in the city. The delivery men gave the names and addresses of every person they served; the janitors and telephone operators furnished lists of tenants in apartment buildings. In this way those persons not listed in directories or on voters' registers were reached and, it might be added, this class of persons is numerous.

Children may be offered passes to furnish complete lists of the families near them together with information as to whether they attend the movies, and, if so, what kind of pictures they like. Such lists are extremely valuable and if purchased from firms who make a regular business of supplying would cost a good bit.

To keep lists up to date is not a difficult matter, and, as pointed out in another article of this series, every so often mailing matter should be sent out to all lists under a 2-cent stamp so that post office returns may be taken from the list.

There is no end to schemes for getting lists. To cover them all would take up pages of space. The simplest ideas, tried and tested, are given in this article and any human being with a little imagination and active mind and willing co-workers, can enlarge upon the ideas here suggested.



A simple post-card costing $6 advertised "Fool's Paradise" for the Regun Theatre, New York, developed a mailing list, created a lot of talk and brought abundant good-will to the theatre.

A week before the opening it was announced with slides that anyone wishing to see "Fool's Paradise" free should ask the manager. The patron was given a sheet of four post-cards, on each of which he was to write a given message with a name and address on the reverse side. After the cards were filled out, the patron returned them to the theatre and received a free admission for his trouble.

In this way the exhibitor put over a post-card stunt and the public did the work for him. Out of the 2000 cards distributed 1500 came back, which gave him a mailing list of 6000 names.

Fred Greene, Paramount exploiteer, devised the stunt and sold it to John C. Ingram, manager of the Regun.

Are You Following the Series?

Experience has shown that when properly managed the mailing list has unfailingly proved itself one of the most important and profitable adjuncts in the range of advertising enterprise. Known as the "direct method," the mailing system enables the exhibitor to get his message before the prospective patron under the most favorable circumstances, since, unlike the other advertising forms, it is not in competition with other advertising matter as is the case with newspaper displays or posters.

The series of articles, which commenced in the issue of July 8th, now running in EXHIBITORS TRADE REVIEW, will present facts and methods of practical use to the showman who wishes to avail himself of the advertising opportunities offered by the efficient mailing list. In order that the subject may be entirely covered in your considerations, it is essential that all the articles in this series be carefully studied. Thus the subject may be completely gone over and a full understanding of the ways and means for building up and conducting a mailing list accomplished.

Announcing

The Greatest Picture in cast and rich investiture ever made since the photoplay began!

How would you like to see all these Big Stars in One Picture?

★ Wallace Reid	★ Gloria Swanson
★ Elliott Dexter	★ Bebe Daniels
★ Monte Blue	★ Wanda Hawley
★ Theodore Roberts	★ Agnes Ayres
★ Theodore Kosloff	★ Polly Moran
★ Raymond Hatton	★ Julia Faye

You Can—In

Cecil B. DeMille's
PRODUCTION

"The Affairs of Anatol"

A Paramount Picture

(Find the Stars in full cast group on other side)

LEON J. BAMBERGER
Exploitation Representative
FAMOUS PLAYERS-LASKY CORP.
[illegible] 1st Ave. No., Minneapolis, Minn.

SEE IT AT THE O'KLARE ENTIRE WEEK OF SEPT. 25th

Let the clock remind you of

THE WITCHING HOUR!

Lionel Barrymore
in
"BOOMERANG BILL"

Supported by Marguerite Marsh, Margret Seddon and Frank Shannon

"Boomerang Bill" is a story that appeals to all kinds of people, men, women and children alike.
It is a Powerful American Drama with America's Greatest Character Actor.
"It's a Paramount Picture and that tells the Story"

Anna Q Nilsson
and
Norman Kerry

Starring in a Tale of three Buddies who came home after the War when the world had given them up for lost.

"3 LIVE GHOSTS"

Produced by --
GEORGE FITZMAURICE who was responsible for the "Idols of Clay" "The Right To Love," "On With The Dance" "Experience" ect. They Were Productions---You liked Them NOW SEE THIS ONE:

"It's A Paramount Picture and that tells the STORY"

Mailing Ads.

A photographic reproduction of the ensemble of Paramount stars appearing in "The Affairs of Anatol," coupled with an announcement of the play dates of the picture, as shown in the upper left corner, proved a business-getting mail ad, when used by the O'Klare Theatre

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A weekly program for distribution through the mail used by the Waldorf Theatre, Lynn, Mass., represents an ingenious and inexpensive device. This program, announcing the dates of "Boomerang Bill" and "Three Live Ghosts," folds through the center, the front cover carrying the name of the theatre and the back devoted to coming attractions. The program is made up on mimeograph paper and is executed on the mimeograph machine. The type, hand lettering and sketches are directly on the wax sheet with a stylograph

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The illustration, right-hand corner of the page, is of a folder or herald such as are made up by firms whose specialty is ready printed matter of this kind for motion picture advertising. These heralds are 4⅝ inches wide and 7 inches deep, and folded once fit the ordinary small envelope. The inside tells the story of the film, and the back page has the imprint of your theatre. The cost of heralds of this type is about $2.75 per thousand.

Showman Beat Epidemic Ban

Feldman, of Stratford, Conn., Was Alive to Public Sentiment and Capitalized

By
FRED E. WALTERS
Paramount Exploiteer—New Haven

It was a wise man who said "Experience is a great teacher." It was also a wise man who said that the lack of initiative did more harm than all the experience put together did good.

That both these remarks are true in their own way is proven by the cycle of events that caused Harry Feldman, manager of the Stratford Theatre, Stratford, Conn., to forget all about his many years of experience as an exhibitor and depend upon his initiative, when he was advised on very short notice that the ban on the closing of theatres due to an epidemic, was about to be lifted. In fact, Harry beat the public health authorities at their own game twice in succession.

Stratford is a community of about 15,000 people, and, of course, when the epidemic broke out a public meeting was held at the town hall to determine the means and ways to protect against the spread of the illness. Feldman, like every good citizen of the community, attended this meeting and when he learned the sentiment of those present, assured the health authorities if they so desired, he would close his playhouse. This he did, twelve hours before requested to do so.

By doing this, he not only won the favor of the authorities but of the community at large as was shown by the result. At the earliest possible moment, at which it could safely be done, he was invited to open his theatre to the public. This happened some three or four days prior to the time expected by him. Mr. Feldman, of course, desiring to take advantage of the opportunity to open, immediately got in touch with the film exchanges and secured *The Green Temptation*, which he had billed for showing during the period he was closed.

Now arose the question of how to get in touch with the public of his community and his patrons. This is where the initiative came in. Mr. Feldman got in touch with the telephone company and was advised there were 1,300 and some resident telephones in his town.

He arranged with the manager of the local telephone office for the services of four girls. Each girl called up the various subscribers, in a very personal way got either the lady of the house or some member of the family on the phone, told them that the ban had been lifted on the Stratford Theatre, that it was going to open that evening and that they were expected to attend as a sort of celebration; that the health crisis had passed. This last was so replete with suggestion that it sold the idea with a bang.

Mr. Feldman's stunt proved its value by the capacity business during both of the days. It was hard to realize that there had been an epidemic in the community, so great was the patronage.

Wolf Cubs Draw

Coincidence and an ability to take advantage of an opportunity brought success to Manager E. Metzger of the Strand Theatre, Creston, Iowa, during his showing of First National's *The Silent Call.* The newspapers carried a story about a farmer who had captured five young wolf cubs. Manager Metzger secured their loan for his house during the run of *The Silent Call*, and then held a special matinee offering passes to boys bringing dogs with some wolf strain in them. More than two hundred youngsters responded, and even water spaniels were led forward with the assertion that they had a wolf strain. The judges were liberal in their decision, as the free advertising given the picture almost doubled normal receipts.

The wolf cubs were used in the lobby of the theatre for display purposes.

Advance Stunt

Although Manager Claude Cady of the Gladmer Theatre, Lansing, Mich., cannot play *Nice People* before its release, September 4, he has begun an advance campaign in the *State Journal.*

The newspaper's staff photographer will haunt the streets between now and September 4, "shooting" pedestrians at random. Cuts will be made from these photographs, and one or more will be reproduced each day for a full two months before the showing under the proper caption of "Nice People."

If a reader recognizes himself, all he has to do is to clip the picture and present it at the box-office at the theatre and receive a free ticket. John D. Howard, Paramount exploiteer from Detroit, is handling the stunt.

Electric Sign Display Heralds "The Storm"

Universal Engaged Some of Largest Broadway Electric Signs to Flash New Play

No Universal picture ever had a better advance play-up on Broadway than that carried on for the showing of *The Storm* at the Capitol. Photographs above show the sign at 46th Street and Broadway, on the left; at the right is the electric display on the building at 45th Street. Centre; a reproduction of splash 24-sheet, given widespread display on stands throughout the city. In all there were three electric signs devoted to *The Storm.* The largest was the one on 46th Street and this combined with the electrical display on the Mecca Building, Universal's home office, the 45th Street and the sign on the Capitol Theatre itself forcibly reminded all Broadway that *The Storm* had come to town. Supplementing the signs was a painted sign on the north side of the Mecca Building, extending the full depth of the building between Broadway and Seventh Avenue and six stories high.

Variety In Capitol's "Nanook" Displays

All Tieup Angles Used to Effect in New York Showing of Eskimo Film

The exploitation campaign for the run of Pathe's *Nanook of The North* at the Capitol Theatre, New York, did not overlook any opportunities for window displays, chief among which were the "Eskimo Pie" displays at several of the Liggett Drug Stores. A liberal use of black and white scene stills from the film and snow effects, requiring nothing more elaborate than some white cotton batting, made up the drug store displays, as shown in the photographs at the left and the centre. The photograph at the right shows the way Putnam's Book Store in West 45th Street, took advantage of the photoplay to feature their books of the Northland in a window dressed with scene-stills and curios collected by Explorer Flaherty, who produced *Nanook of the North.*

Theatre-Bank Tieup Stirs Cleveland

Loew's Stillman Distributes Checks in Joint Campaign That Proves Success for Show and Savings Bank

Loew's Stillman Theatre, Cleveland, gave away a little thing like $50,000 to advertise *The Good Provider* when it played there. *But* it did not take this out of its bank account. The distribution of funds on a wholesale scale was accomplished through a tie-up of advertising interests of a Cleveland bank company and the theatre.

The Reliance Saving and Loan Company figured that if it could land 15,000 to 25,000 new $10 saving accounts it would realize profitable returns from a $50,000 advertising investment. Through the negotiations of Spencer G. Sladdin, Paramount exploiteer, the theatre was tied up for a co-operative campaign on *The Good Provider* because of the aptness of the title.

During the week's run every patron was given a check for $1, on the reverse side of which was printed:

This certificate is good for $1.00 extra credit on a new savings account amounting to $10 within thirty days and maintained for one year.

When Sladdin broached the subject to the President of the loan company, the latter recommended $25,000 in credit, but his board of directors became so enthusiastic that they raised the amount to $50,000.

No theatrical advertising ever created a greater stir in Cleveland. The early afternoon and the supper shows usually playing to far below capacity played to nearly full houses. The late afternoon show and the two night performances invariably played to "standees."

Of the fifty thousand checks distributed, it is estimated thirty thousand $10 accounts will result, figuring on the basis of the returns so far. It is impossible to make an exact statement, because the holders of the certificates have until July 1st to open the accounts.

Exploits Without Cost

How to exploit without an appropriation was answered for Manager Hill of the Strand Theatre, Albany, N. Y., during the run of *Smilin' Through.* The manager was keen for advertising his show, but had no money to spend. The First National exploitation man co-operated in paving the way.

The Chamber of Commerce gave a banquet, at which the guests and speakers included Governor Miller, the Mayor of Albany and Congressman Daniel A. Reed. The slogan, "Let's Go Smilin' Through with the Chamber of Commerce for a Greater and Better Albany."

The Knickerbocker Press offered ten pair of tickets to *Smilin' Through* for the best slogans for the campaign to include the phrases: "Albany," "Chamber of Commerce" and "Smilin' Through"; and the campaign was supplemented by eight excellent window displays and a double truck in the *Times Union.*

"Madame X" Campaign

Extensive exploitation was introduced in South America with the release of the Goldwyn drama, *Madame X* in Buenos Aires by the New York Film Exchange. Through a campaign of newspaper and billboard advertising, the name *Madame X* and the star of the production, Pauline Frederick, were brought to the attention of the public in Argentine in a forceful manner.

South American film men watched the results of the campaign with particular interest as they have been somewhat skeptical about large expenditures for advertising. In and about Buenos Aires alone, 45,000 posters were placed.

On account of the liberal advertising expenditure the newspapers of Buenos Aires opened their news columns to stories about the picture and photographs of Pauline Frederick.

The success of the campaign was so emphatic that more aggressive exploitation is looked for in the future in South America.

Designs Prize Poster

The $25 prize offered by the Coliseum Theatre management for the best poster on *Fools First,* was awarded to Frank Titus, a student at the Seattle School of Commercial Art. His subject was the folly of the pursuit of fame, and was so cleverly illustrated that it was chosen from among many excellent entries. The prize winning postal will be used for advertising purposes.

Parading Your Show

Campaigns that were staged for some recent Paramount productions: 1. The Majestic, Augusta, Ga., only accessories were used in this "Beyond the Rocks" display. 2. The Imperial, Jacksonville, Fla., sports a special and especially effective new front for "Beyond the Rocks." 3. A section of the baseball parade gotten up by the Capitol, Hartford, Conn., for "The Bachelor Daddy." The best looking team received a loving cup presented by Thomas Meighan. 4. "Bonnie Brier Bush" window display for the Walkerville Theatre, Walkerville, Ont. 5. Window of the Western Union office at Brockton, Mass., displaying "Beyond the Rocks" for the Strand Theatre. 6. Parade in St. Louis in which a tire company, oil company and motor company tied up with the Missouri Theatre for "Across the Continent." 7. Some of the score of motors tied up with the Plaza showing of "Fool's Paradise"

Business Is Going to School—II

Second Article by Hyman Tells of the Weeds That Hinder the Fertile Garden

By EDWARD L. HYMAN
Managing Director Brooklyn Mark Strand Theatre

This is the second of the series by Edward L. Hyman. He tells some managerial truths very apropos of this season of the year. His ideas of summer advertising differ from the usual, as you will see in reading.

The serious losses caused motion picture theatre owners by abnormal summer seasons, comparable in some degree to the sudden and extreme heat wave of the past two weeks, finds managers and owners stunned. Every summer presents similar situations, and yet little has been accomplished of any consequence designed to eliminate or reduce these losses. Every June, July and August furnishes the same predicament—and how negligible has been the corrective action.

Summer losses, figures will show, are among the chief items of waste in the motion picture business. Other commercial organizations have studied such problems and have learned through experience to take effective curative steps. Groups of managers in every state in the Union would no doubt discover pure gold in a thorough research of the summer situation with findings compiled and published for the benefit of the individual exhibitor.

Department stores have studied the seasonal troubles to the point where these vexations are an open book. Even the legitimate theatres have displayed greater progress than the men who control the destinies of the motion picture theatre.

In fact, my own experience in both metropolitan and small cities leads me to the conclusion that managers, producers and distributing organizations need to meet on a common ground to discuss a permanent relief program for hot weather periods.

Many a capable manager has dropped by the wayside because of dissatisfaction caused by a bad summer slump in receipts, and hundreds of owners can vouch for the great annual loss caused by frequent changing of managers. This is another loss which I shall go into later. I am not pleading the cause of the manager who faces the usual summer obstacle and does not breast it.

In many sections the motion picture business is suffering from general debility. Further complications, such as a very poor summer season (and the early hot weather is an ill omen), ought to teach us the lessons of preparation. I cannot offer any standard plan to meet the situation, but I am sure that a group of managers, producers and distributors appointed to study it and report could find means to at least ameliorate summer worries. I have found some myself, because I have tabulated past summer experiences and have figured and thought in December when business was big how I would meet the situation when July and August arrived with their sweltering temperature.

Many managers and owners throw up their hands and assume an attitude that people will not visit a theatre, no matter what the attraction, when the mercury hovers at 85 or 90. This class is nearer right than those who refuse to grasp the situation in its true light, and aggravate the condition by over-advertising in an effort to fool the public into believing that seashore breezes prevail in their theatres.

It is my sincere opinion that more harm is done through playing up the fact that the weather IS warm than would be done if the manager forgot the weather entirely in his advertising.

It has been my experience that every effort made to create an atmosphere of coolness within the theatre and outside pays greater dividends than by putting an idea of heat into a possible patron's mind through advertising. It has been my plan always to take every step to make our theatre comfortable in warm weather, but I never have featured it in my advertising. The psychological effect, it seems to me, is all wrong.

What definite steps can be taken to meet the hot weather period? I humbly offer my suggestions, which are based on personal opinion backed by some experience and considerable study. Here they are:

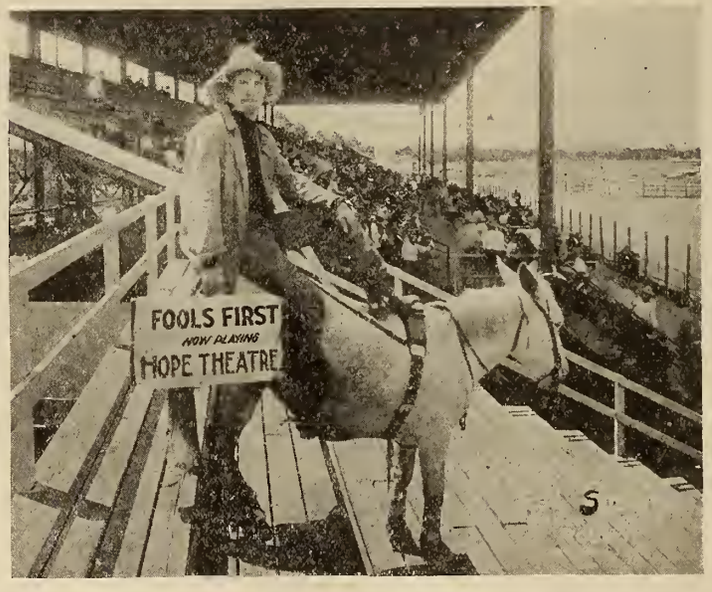
1. Ill-conceived hot weather advertising and exploitation is waste, especially if over-advertising is resorted to in an effort to force business. I believe that all forms of advertising should be kept at a minimum in June, July and August, consequent with good judgment. I do not mean that advertising costs should be drastically slashed. However, I believe that it is just as bad judgment to spend money for "splash" advertising when the odds of temperature are 100 to 1, as it would be to stop advertising entirely. My suggestion is reduction, however, rather than extension. Of course, individual situations must be taken into consideration.

2. Costly, heavily exploited features in extreme hot weather, especially in summer holiday periods, are demonstrations of poor managerial judgment. Medium-priced, worth-while pictures and programs will be just as effective in a 90-degree temperature as the highest priced picture and incidental program purchasable.

3. The conduct and policy of a theatre in winter and fall, and its general institutional popularity, have a real bearing upon the amount of a house's summer business. A theatre that has kept faith with its patronage eight months in the year and has promoted its institutional standing in the community need not worry about being forsaken in hot weather. Let me explain. The Brooklyn Mark Strand is a household word in Brooklyn. When motion picture entertainment of the high type is thought of the Strand is very liable to come to mind. This is due to the fact that the Brooklyn public has been absolutely trained to visit the Strand week after week. Many regular patrons often come into the theatre without knowing what the feature will be. They expect a good show every visit. In other words, the Strand has been given a community standing and this standing pays in hot weather, for patrons know that programs will not be cut down and orchestras reduced to meet warm weather requirements. Those who do go to the theatre in hot weather would naturally select the Strand because they expect and exact their money's worth under all conditions. And a good hot weather bill can be given without splurging and high overhead.

4. The physical aspect of a theatre has a distinct effect on whether or not patrons will return a second or third time in a hot weather wave. A house can be so decorated and administrated in warm weather as to create a maximum of comfort. The Strand eliminates all warm, ruddy lighting in summer. Pale yellows, cool light blues, pinks and canary tints dominate the interior color scheme. The seats are covered with pale colorings in chintzes. Summer plants and flowers are distributed at vantage points both in lobby and interior. In novelties, water and outdoor scenes and effects are given whenever possible and soloists sing light numbers of outdoor motif. All music is light and cheery. All exits are open, whenever possible, and attendants are garbed in cool clothes and are instructed to be extremely polite in warm weather. The men in the orchestra wear Palm Beach suits. In fact, everything is done in the theatre that would be done in the home of a wealthy man to create comfort against warm weather obstacles.

Big cutouts featured the arresting window display contrived by Manager R. R. Russell as an important item in his campaign for the showing of Metro's 'Fascination" at Loew's Palace Theatre, Memphis, Tenn. Much was added to the colorful effect of the window by the use of oil paintings of the most striking scenes of the play.



The Hope Theatre, Dallas, had a cowboy of more than local fame go out and round up the rodeo of the Southeast Durbar for the showing of "Fools First," the First National attraction.

A boat, designed to suggest in more ways than one the spirit of Buster Keaton's comedy, and mounted above the lobby of the Alamo, Griffin, Ga., was the outstanding feature of Manager A. H. Cobb's lobby for First National's "The Boat." The craft bore the name of the comedian's yacht in the picture and Keaton's face peered over the gunwale.

Swears It's Good Show

Sam Perlin, general manager of the New Strand Theatre, San Francisco, went the "personal affidavit" exploitation one better when he played *Tol'able David.* He went before a notary public and swore to the statement that this First National attraction was one of the best pictures he had ever seen and that it would give satisfaction.

Then he went the usual run of such stunts one better. He not only had the affidavit reproduced in the newspapers but had printed copies made. Five thousand of these were distributed on the streets and through the mailing list. In a place where a theatre or manager has a steady trade and a strong personal following such a line of exploitation is especially fruitful.

Ties-up with Legion

Pocahontas, Iowa.—When Cecil B. DeMille's *Affairs of Anatol* played at the Rialto Theatre, the management turned an American Legion dance into an "Anatol Ball" with most profitable results for both.

The ball room was decorated with Anatol paintings and banners and prizes were given to the ladies most resembling the stars in the picture.

The affair was announced in all the surrounding towns, which helped to play up the picture in great fashion. This clever bit of exploitation was one of the reasons for the record-breaking attendance for the Rialto Theatre.

'Phone Company Helps

As far as available records go, Manager Ed. Dewing of the Opera House, Centreville, Md., is the first exhibitor to make the telephone company a regular adjunct to his publicity campaigns. Starting with *Penrod* he had the operators at the local exchange call up all the subscribers and tell them of the opening of this First National attraction at the Opera House.

Now the operators do this regularly three times a week, acting as advance program and announcers for every change of bill. The only cost to Mr. Dewing is four season passes, one to each of the operators.

Hubby's Day

For once in his life dad or hubby got the best of it. Manager Chas. A. Fuller of the Virginia Theatre, Wheeling, Va., arranged that every husband attending any matinee performance of *Is Matrimony a Failure?* accompanied by his wife, would be admitted free, although the better half had to shell out.

"This was something like giving away ice in the winter" said Fuller, "because a small percentage of the husbands could knock off work long enough to see the picture. However, it made a big hit with everybody and caused a lot of talk."

Mr. Fuller also offered $35 in gold as prizes to the best essay on the question *Is Matrimony a Failure?* The contest was executed by the newspaper.

Attractive newspaper ads making known Mr. Fuller's offer were prepared by Leslie Whelan, Paramount Exploiteer from the Washington Exchange.

Stages Parade

The Rialto Theatre, Denver, Col., sold Wally Reid in *Across the Continent* by means of one of the most spectacular parades Denver has ever seen. Manager A. G. Birch, of the Rialto Theatre, called together the ten Ford dealers in Denver. This tie-up was possible because the Dent car, which is used in the picture, is a flivver. Each dealer pledged himself to provide at least 20 cars, drivers, girls to occupy the car, oil, gas, etc., for a parade. The Rialto Theatre furnished the band, and the Ford people and the theatre went 5-50 on the painting and the banner expenses.

One of the cars in the parade appeared to have been the 57th car that Ford turned out. It carried a big sign reading:

I am Number 57 that Henry made—still running every day.

Directly after this came a new car carrying a banner:

I am Number 6,000,142. I expect to run as long as Number 57.

Heading the parade was a Fordson tractor pulling a trailer carrying the band. Both the tractor and trailer carried banners advertising *Across the Continent.*

There was also a banner to the effect that Wallace Reid for the first time drives a flivver. Other trucks carried six-sheets.

Ford dealers also allowed the Rialto to post their windows full of paper on the picture. The theatre's share of the stunt, including the band and paper cost, was only $62. The stunt packed the house.

Gifts for Ladies

Two nights each week are designated as "coupon nights," and one night as "gift night." Every lady patron attending an Ascher theatre on coupon night receives a spoon coupon. "If she presents her coupon, together with one adult admission, on the "gift night" indicated on the face of the coupon, she receives her souvenir spoon. This plan enables Ascher Brothers to select suitable nights on which to concentrate the pulling power of the spoon plan.

Monday and Tuesday nights have been chosen as coupon nights, and Friday night has been gift night since the plan went into effect.

The spoons are attractive and useful, and the plan has already justified its cost by the amount of additional business it has created. All coupons are stamped with the date on which they are to be presented, and are not good on any other night.

Stunt Doubles-Up

When the Hagenback-Wallace Circus parade made its annual appearance on the streets of Plattsburg, N. Y., Manager Henry, who was running *Smilin' Through* at the Clinton Theatre, had his ballyhoo for the picture appear at the beginning and at the end of the parade.

The circus line-up was more than a mile long. The surrey driving the bridal couple for *Smilin' Through* went in advance of the parade until it had passed the main business center, then doubled back and wound up the procession again. Manager Henry was credited with having two ballyhoos in the line-up.

Scenic Displayed in Capitol Lobby

In recognition of the superior public appeal of the scenic *My Country*, second of the Robert C. Bruce *Wilderness Tales* series, Managing Director S. L. Rothafel of the Capitol, New York, played up the offering in the theatre lobby with the especially attractive display frame reproduced above. The many scenic beauties of the film are indicated in the eight stills displayed around a portrait of Robert C. Bruce. Centered and above the portrait was a personal endorsement bearing Mr. Rothafel's signature. This means of directing attention to the film was reflected in the enthusiastic newspaper reviews and a public response that insured it of a second week at the Capitol. The Educational release is the first single reeler to attain this distinction of an extended engagement at the Capitol.

Contest a Week

Far from being tired of giving one-third of its reading space to a tieup with the Strand Theatre, Cumberland, Md., the Cumberland *Daily News* ran its third beauty contest in three weeks, this time for *Find the Woman.*

The picture of Alma Reubens was cut into 15 different pieces and one of them printed in a co-operative ad of some merchant's.

Contestants had to assemble each scrap and paste them together, making the full photograph. All the co-operative ads were arranged in a double truck under the caption "Find the Woman." Prizes

Demands Displays

Manager H. A. Williams, Murray Theatre, Lawton, Okla., has co-operated so wholeheartedly with the retailers in his community to their advantage that when *Penrod* showed he put tieups in 25 window dispays. The climax came when one merchant kicked because he has not, he claimed, been given as good a line of accessories, stills and cards as his competitor. Williams restored peaceful relations by promising him an enlargement of the hand painted picture of Norma Talmadge, exclusively for his window, when *Smilin' Through* was shown at the Murray.

Seating Problems—Solving Them—I

Growth of This Important Phase of Theatre Operation Is Astounding

HISTORY OF THE THEATRE

We have to go back to Nature for the beginnings of all things and this is as true of the origin of modern theatres as of everything else.

We find that the first theatres were nothing more than an encircling hillside, offering a convenient vantage place from which to see—which is exactly what theatre means, *a place to see*—the religious rites of the chorus in the orchestra pit or platform beneath. The stage was nothing more than a raised platform or pulpit for the individual actors to declaim from, and the original "green room" was but a crude tent, or "scene," as the Greeks called it, to the side of this platform.

The Theatre of Dionysus

The theatre seating engineer of those days was more of a quarryman and stone-cutter than construction engineer and architect as to-day. In the famous theatre of Dionysus, underneath the Acropolis in Athens, some rows of seats were carved out of the solid rock

The First Theatre

of the hillside itself. In fact, he had to be a sculptor as well, for we have some beautiful examples of theatre seats that are marvels of sculptural design.

The Coliseum

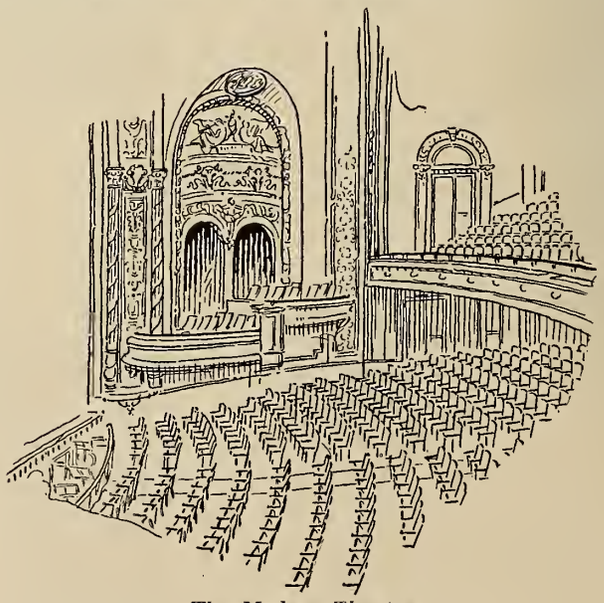
The Romans, through their perfecting of the principle of the arch, were able to achieve the amphitheatre effects of the Greek hillside in the very midst of their cities and on level ground, as witness the beautiful amphitheatre unearthed at Pompeii and the magnificent Coliseum in Rome itself. These have been the marvel of architects and engineers of all times.

Modern Theatres

What the principle of the arch accomplished to meet the Roman needs, the wonderful achievements of steel construction have accomplished for us in the theatres

The Coliseum

of to-day. The old lady in *Punch,* who in her motor tour around Rome had suddenly come upon the Coliseum and thought it must be the ruins of "some cinema or other," was, after all, not so far off. For our modern theatre, with its balconies and galleries and its seating capacity running into the thousands is quite a direct development from the structures of that day, using modern material and meeting modern needs. While it is a far cry from the hillside theatre of the early Greeks, it is a direct descendant of it.



The Modern Theatre

First of the Series

This is the first article of a series on theatre seating, a problem indeed to the theatre man. This series has been prepared with the cooperation of the Engineering Department of the American Seating Co., Chicago, which has given years of study to the theatre seating problem.

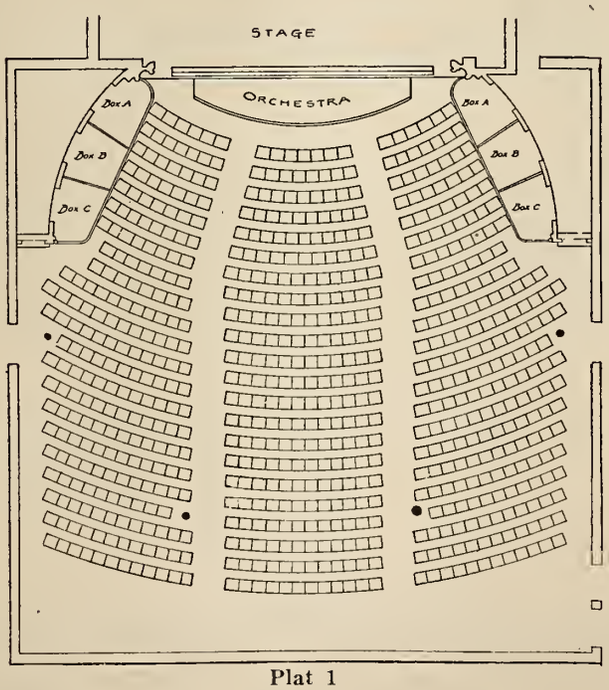
When the Academy was Finally Reseated

"In 1920 the old Academy of Music, Kalamazoo, Mich., was leased by Mr. W. S. Butterfield, completely renovated within, and rechristened the Regent.

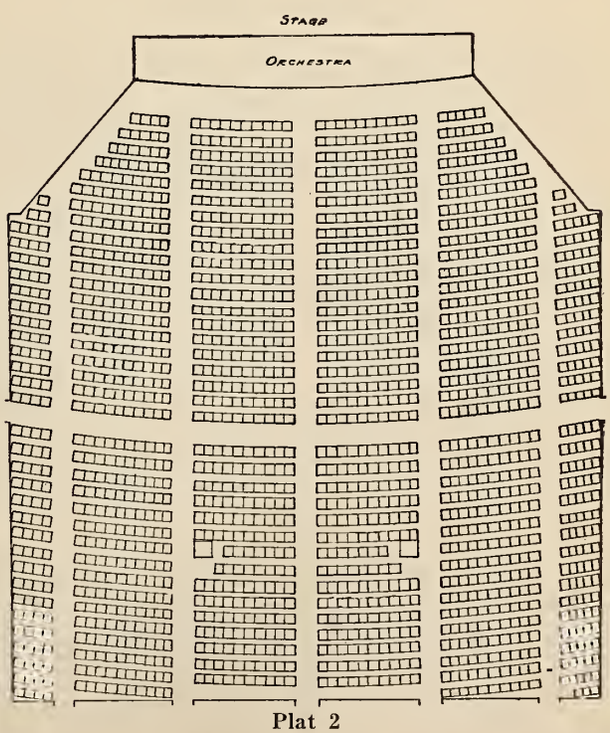
"The most important change made was in the reseating of the theatre, replacing the old worn seats with an up-to-date modern equipment of deep curve, upholstered back and seat theatre chairs.

"It is an open secret that the present popularity and financial success of this playhouse is largely due to the comfortable seating with which it is equipped."

—*Memorandum from John Eberson, architect, Chicago, Ill.*



Plat 1



Plat 2

Two Seating Plans

In plats 1 and 2 are shown diagrams of modern theatre seating plans prepared by the engineering department of the American Seating Company. These plans fit the average sized houses and provide for the full utilization of space, visibility and, as in plat 1, the presence of columns in the theatre. Both plans are in extensive use throughout the country

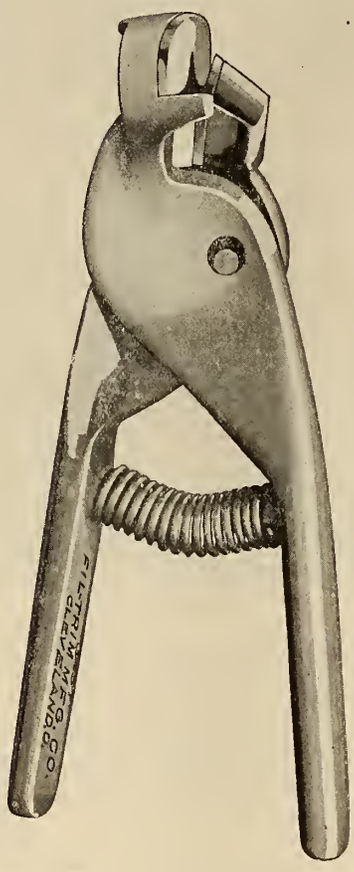
New Accessories on the Market

A Film Trim for Broken Sprocket Holes, a Projectionist's Tool Outfit and an Orchestra Light

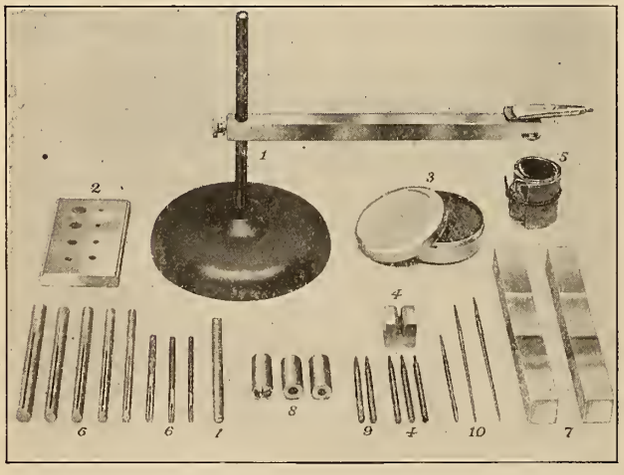
THE film trimming snips shown herewith have come into use in more than 70 per cent of the film exchanges throughout the land and by many operators. Operators are fast accepting them and cameramen and laboratory workers find them useful. They sell for $3 each, are of heavy material, nickel plated and are fiitted with a removable steel blade, which can be sharpened at will. A strong spring makes it unnecessary to pull the snips into place and makes the action automatic as on a ticket punch.

The cut which this device makes on the margin of the film is "V" shaped, with rounded corners, making it possible to do away with patching, temporarily at least.

The device is made by the Fil-Trim Mfg. Co., Fountain Bldg., Cleveland, Ohio, who make other specialties used in this field, including a special film cement.



A Repair Outfit



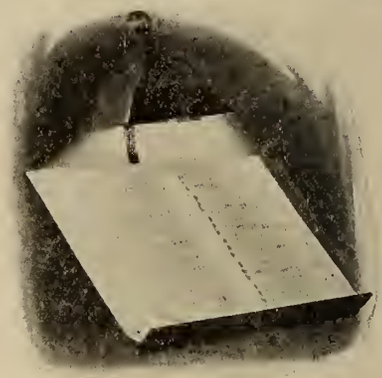
A neat repair outfit of projectionists has been gotten out by Joseph Lavezzi of Chicago, an old-time projector machinist. As shown in the cut herewith, it contains a sprocket truing outfit a gear removing block, emery, taper pin removing outfit, emery cloth strips, split laps, cam removing parallels, knockout brasses, broken screw removing punches and broaches.

These tools are made by Lavezzi in his own little shop in Chicago and are handled by many supply dealers.

New Orchestra Shade

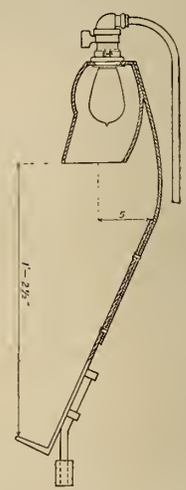
For a new orchestra light shade, a saving of 66 2/3 per cent in light and an increase in the efficiency of lamps and musician is claimed. It has just appeared on the market. These orchestra shades are the result of a number of years' experimentation in the largest theatres to produce an economical, efficient light projection on music from every angle. They are vertical—not horizontal.

Scientifically designed, they light the music only, thus eliminating all escaping light rays. They are simple, made of two pieces and quickly attached to any music stand. The curved surfaces project every light ray downward, and with this type of shade a 7½-watt lamp does what a 40-watt is required to do under the old method. It is finished in maroon on the outside with the inside white for the purpose of proper cross projection of light. It is claimed this light will give years of service.



The new way. This shade is vertical and all escaping light rays are arrested

The old way with a horizontal shade still used by too many. It leaks too much light



A drawing of the new shade

TO READERS AND MANUFACTURERS

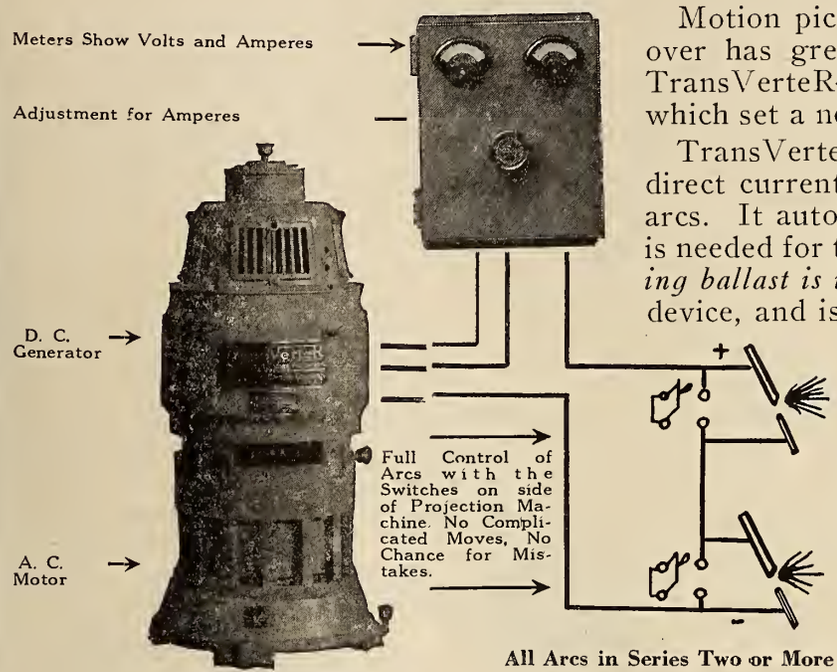
Readers interested in the new accessories described on this page are invited to write the Equipment Department for names, addresses and further information on the articles described. We are glad to furnish them.

Manufacturers who have new articles for use in the motion picture industry—any branch of it—are also invited to send photos, cuts or drawings of their new products, also catalogues and full descriptions. When printed literature is sent we should get two copies of each for our reference files and for listings in the ANNUAL THEATRE EQUIPMENT DIRECTORY published by EXHIBITORS TRADE REVIEW.

Equipment Department,
EXHIBITORS TRADE REVIEW.

TransVerteR

Reduces Your Power Bill and Makes Better Pictures



Motor Generating Unit

Ball Bearing Quiet Efficient
Built to Last and Give Satisfactory Service

All Arcs in Series Two or More

Any Two Simultaneously
Same Amperes in Each Arc

Motion picture projection in theatres the country over has greatly improved since the perfection of TransVerteR—the original series arc M-G outfit, which set a new standard for the entire industry.

TransVerteR changes alternating current into direct current which is more suitable for projection arcs. It automatically supplies only such voltage as is needed for the arc, *and no wasteful, current consuming ballast is used.* It uses less current than any other device, and is therefore more economical to operate.

It is easily adjusted for light and dark portions of film. TransVerteR gives the projectionist perfect arcs, clear-white, steady light that is easily directed and controlled. It makes possible the projection of clear, sharp-lined pictures which patrons appreciate and come again to enjoy.

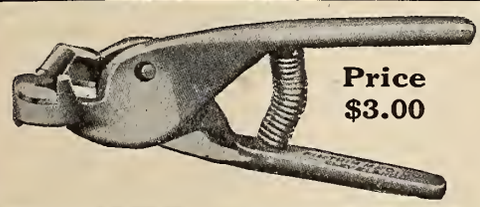
Write today for TransVerteR Facts. Room for only a few here—but you should know them all.

The Hertner Electric Co.
1908 W. 112th St., Cleveland, Ohio

CAMEO THEATRE
TIMES SQUARE, N.Y.
A PERFECT LITTLE GEM
IS EQUIPPED WITH

RAVEN HAFTONE SCREEN

RAVEN SCREEN CORPORATION
ONE-SIXTY-FIVE BROADWAY, NEW YORK



Price $3.00

FIL-TRIM SNIPS, for Broken Perforations

Are Used in 70% of Exchanges Thruout the World and by All Operators Who Strive for the Ultimate in Projection

Get This Device at Your Dealers.

FIL-TRIM COMPANY, Fountain Bldg., Cleveland, O.

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

TWENTY-SIX YEARS EXPERIENCE AT YOUR SERVICE

THE ARCUS TICKET CO

352 N. ASHLAND AVENUE
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ROLL (RESERVED COUPON) FOLDED TICKETS

BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

PROJECTION

ELECTRICITY

Questions and Answers

By Wesley Trout

Series One

This is the first of a series of articles by Wesley Trout, well-known projection engineer, whose writings will appear regularly on this page. The series begins with some of the fundamentals of projection.

Wiring the Projection Room

The wireman or projectionist who is called upon to plan and also install a system of wiring will find it necessary to first have a knowledge of the various kinds of wire best suited for the theatre and projection room, and he should be able to make simple calculations in order to determine the proper sizes of wires for the various circuits used.

Most every projectionist knows that wires are generally made cross section. The process of manufacture consists in drawing the material through steel dies, when its properties permit this treatment. Now in case of some substances, as for instance, tin and lead, difficulties arise in the drawing process, and these are therefore "squirted." Metals that are most extensively used for wires are copper and iron. German silver, tin and lead are also employed.

Copper Wire Used Mostly

As most all projectionists know that copper wire is used nearly in all cases of wiring because it combines high electrical conductivity. In conductivity it is only surpassed by silver, but the high cost of the latter course prohibits its use for wiring purposes.

Hard drawn copper wire is ductile, and has a high tensile strength; these properties allow it to be bent anyway and drawn through tubes without any injury.

The pure annealed copper has a specific gravity of 8.89 at 60 degrees Fahr. One cubic inch weighs .32 pound; its melting point is about 2,100 degrees Fahr.

Hard drawn copper has tensile strength of about three times its own weight per a mile length. A number 10 B. & S. gage copper wire, weighing 166 lbs. per mile, will have a breaking strength equal to approximately 3 x 166—498 lbs.

Copper Wire Resistance

Matthiessen's standard for resistance of copper wire is as follows: A hard drawn copper wire one meter long, weighing one gramme, has a resistance of .1469 B. A. unit at 32 degrees Fahr. Relative to conducting power: Silver, 100; hard or un-nealed copper, 99.95; soft or annealed copper, 102.21.

Every degree Fahr., the resistance of copper wire increases .2222 per cent. A piece of copper wire having a resistance of 10 ohms at 32 degrees, would have a resistance of 11.11 ohms at 82 degrees.

About Conductors

Copper is being used more than any other metal for the transmitting of electrical energy, and for the wiring of booths and theatres. Copper conductors should be of the highest commercial conductivity, not less than 97 per cent.

When using conductors up to sizes as large as No. 8 B. & S. gauge single conductors may be used, but when using larger sizes the necessary conductivity should be obtained by using conductors made up of strands of smaller wires. The sizes of these strands will depend upon the size of the conductors and the conditions under which you will use them.

Covered Conductors

For most conditions of service, the projectionist should use wires that are protected with an insulating covering. Wires that are used in interior circuits should have a covering which shall act both as an electrical insulator and as a mechanical protection.

Below are a few of the various forms of covering now in use commercially for electric wires:

1. Rubber;
2. Weather proof;
3. Slow burning;
4. Armored.

(*To be continued*)

A Veteran Dead

Henri Derneuil, former manager and secretary of the Buffalo Motion Picture Operators' Union, is dead at the age of 85. A delegation from the Buffalo local attended the funeral in Blasdell, N. Y., last Monday.

5 Sizes: 1/20—1/8—1/6 1/6 heavy—¼ H.P.

A.C. AND D.C. MOTORS
for rewinding machines, projectors, flashers and small machinery of various description. Strictly high grade. Cool running and efficient.

REYNOLDS ELECTRIC COMPANY
Mfrs. of Color Hoods, Flashers, Etc.
2651 W. Congress St. Chicago, Ill.

ROYAL FLUSH
FILM CEMENT
for any Kind of M.P. Films.
ROYAL FLUSH PRODUCTS CO.
1964 Fulton Place Cleveland, Ohio

TICKETS
ONE HAND BOOK STRIP
TWO COLOR RESERVED SEAT.
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.
ESTABLISHED 25 YEARS · KNOWN THE WORLD OVER.

THEATRE SPECIALISTS DESIGNERS OF OVER 200 THEATRES
C. HOWARD CRANE, Architect
ELMER GEORGE KIEHLER, Associate
CYRIL E. SCHLEY
DETROIT CLEVELAND CHICAGO WINDSOR, ONTARIO

Ten Thousand Dollars Reward
will be paid to any person who can prove that B. F. Porter did not sell and install Simplex Machines in the Capitol Theatre at 51st Street and Broadway, New York City.
B. F. PORTER, 729 7th Ave., New York

CONSTRUCTION NEWS

New Theatres—Changes in Ownership—
Theatres for Sale — Theatres Wanted

Live Opportunities

New Theatres

CHICAGO, ILL.—Archt. Howard Shaw, 39 S. State Street, has filed plans for $75,000 community bldg.

Archts. Wm. P. Whitney & Williams, 128 S. Michigan Avenue, have completed plans for, and will be ready to receive bids about July 15th on the new $800,000 dance hall. Owner, Frank H. Janiszeski, 1373 W. Chicago Avenue.

Archt. B. Leo Steif, 64 W. Randolph Street, is engaged in the drawing of plans for the new dance hall. Owner, Kendall Lund Amusement Co., E. Kendall, 159 N. State Street.

Archt. C. Howard Crane, 127 N. Dearborn Street, has filed plans for $400,000 theatre, S. E. corner Roosevelt Road and Kliminsky Avenue.

Archts. Henry L. Newhouse & F. M. Bernham, 4630 Prairie Ave., are receiving bids on separate contracts for the new $250,000 Princess Theatre, on Lincoln Highway, La Porte, Ind., by Owner, The Princess Phoenix Theatre Co., Jacob L. Lavine, South Bend, Ind.

Archt. John Eberson, 212 E. Superior Street, has awarded general contracts for the new $800,000 theatre building, to be erected in Houston, Texas, by Niels Eperson, Houston.

CHAMPAIGN, ILL.—Archt. C. R. Clark, 501 Lincoln Bldg., is receiving bids on separate contracts for the new Community Center to occupy space in Champaign, Ill.

ROCKFORD, ILL.—Archt. Wm. F. Vandermeer, 215 Mead Bldg., has drawn plans for the new $45,000 auditorium.

NEW YORK, N. Y.—Archt. Eugene De Rose, 110 West 40th Street, has filed plans and is expecting to receive bids about July 15th on general contracts for the new $150,000 theatre, northeast corner Walton & Burnsides Aves. Owner, Jupiter Realty Co., Morris Winck, 71 West 23d Street. Lessee, Cushman Sons, Inc., 461 W. 125th St.

Archts. Rapp & Rapp, 190 N. State Street, Chicago, Ill., has filed plans for the new theatre owned by Famous Players-Lasky Corps., 1493 Bway., N. Y. C.

BROOKLYN, N. Y.—Archt. David A. Lucas, 98 Third Avenue, has filed plans for $250,000 theatre building, Dean Street and Fourth Avenue. Owner, Times Plaza Theatre, 79 Fourth Avenue, N. Y. C.

BUFFALO, N. Y.—Archt. H. Osgood Holland, 232 Delaware Avenue, has completed plans for $75,000 community house.

ROCHESTER, N. Y.—Archt. J. Foster Warne, Granite Bldg., will finish plans for the new Central Y. M. C. A. $150,000 bldg. for Gibbs Street.

SYRACUSE, N. Y.—Archt. E. A. Howard, Bastable Bldg., has completed alteration plans for theatre on Division Street. Mr. M. Quinn, owner.

ONEIDA, N. Y.—Archt. M. R. Skinner, care Oneida Community, Ltd., Kenwood, N. Y., has completed plans for the new auditorium for Board of Education.

PULASKI, N. Y.—Archt. H. Phoenix, Union Bldg., Syracuse, N. Y., has completed plans for theatre to be erected at Pulaski.

NEW BEDFORD, MASS.—Architect as yet not selected for the drawing of plans for the new $100,000 club house bldg. to be erected at County and Washington Streets.

BRATTLEBORO, VT.—Archt. Frank Lymna Austin, 240 College Street, Burlington, Vt., has let contract to H. Wales Lines Company, 134 State Street, Meriden, Conn., for the new $100,000 community bldg. for Brattleboro.

GLEN ROCK, N. J.—Archt. Harold E. Padden, Herald Bldg., 35th Street and B'way, has awarded general contract to Chas. P. MacGill for the new Recreation Bldg., for Glen Rock.

RED BANK, N. J.—Theatre, Monmouth Street near Broad for which Archt. Francis Geo. Hasselman, 53 West 39th Street, drew plans, has been let to the Farrall Company, 53 West 39th Street, City of N. Y.

PHILADELPHIA, PA.—Archt. John T. Windrim, Commonwealth Bldg., has completed plans for recreation bldg. for Corinthian Ave. and Girard Ave. Owner, Girard College.

Archt. Frank E. Hahn, 1112 Chestnut Street, has let the separate contracts for theatre for 2217 N. 29th Street, Green & Altman, owners.

PITTSBURGH, PA.—Archts. Benno-Jannessen, Century Bldg., Pittsburgh, has completed plans for $700,000 Y. M. C. A. bldg. for Wood Street and Third Avenue.

BRADDOCK, PA.—Archt. Harry S. Bair, Vandergrift Bldg., Pittsburgh, Pa., has awarded contracts for $250,000 theatre for Braddock Avenue, Braddock, which is being erected by Crystal A. Amusement Company.

CONSHOHOCKEN, PA.—Archt. Henry L. Reinhold, 1513 Walnut Street, Philadelphia, has awarded contracts for club house bldg. to be erected on Second and Fayette Street, Conshohocken, Pa.

BRIDGEPORT, PA.—Archt. Clyde S. Adams, 2038 Spruce Street, Philadelphia, Pa., has filed plans for the new Town Hall. Owner, Boro of Bridgeport.

SHICKSHINNY, Pa.—Archt. Jas. A. McGlynn, Simon Long Bldg., Wilkes-Barre, Pa., has completed the drawing of plans for theatre for Main Street, Shickshinny. Owner, Chas. Hooper, Shickshinny.

WILSON, PA.—Archt. Geo. E. Savage, Witherspoon Bldg., Philadelphia, Pa., has awarded the several contracts in connection with the new Community Bldg.

CORRY, PA.—Plans have been completed architect's name withheld, for theatre, for North Center Street. Owner, Corry Amusement Company.

WASHINGTON, D. C.—Archt. John J. Zink, 400 Homer Bldg., has completed plans for theatre, 14th & Kenyon Streets, N. W. Owner, The Meridan Amusement Company.

NORFOLK, VA.—Archt. Norfolk Society of Archts. Secy's office, Monroe Bldg., have been engaged in the preliminary drawing of plans for the new $850,000 Auditorium Bldg., for Ninth and Mowbray Streets, Norfolk, Va.

RICHMOND, VA.—Archt. C. H. Howell, Atlanta, Ga., has formed plans for theatre, Seventh and Broad Streets, Richmond. Owner, Broadway Amusement Company, John F. Pryor, Danville, Va.

WASHINGTON COURT HOUSE, OHIO.—Archt. Thos. D. McLaughlin, Savings Bldg., Lima, Ohio, has completed the drawing of plans for the new $100,000 club house bldg., for Market Street.

NOBLESVILLE, IND.—Archt. McGuire & Shook, 320 Indiana Pythian Bldg., Indianapolis, Ind., has completed plans and specifications for the new gymnasium bldg. and school addition for Noblesville. Owner, Board of Education, John R. Sperry, pres.

DETROIT, MICH.—Archts. Stahl & Kinsey, 628 McKerchey Bldg., have completed plans for the new Community House for Tireman & Begole Avenues.

TYPHOON COOLING SYSTEM
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Building Notes

C. E. Longacre has retired as manager of the Deal Theatre at Wynnewood, Okla., and is succeeded by T. E. Hale of Wichita Falls, Texas.

C. E. Armstrong and V. C. Randolph have leased the Majestic Theatre at Allen, Okla., from Clint Butler.

Thompson Theatre has opened at Healdton, Okla.

John Finney and Sam Lewis have opened new Cozy Theatre at Henryetta, Okla.

Jensen & Von Herberg have taken over the Neptune. Seattle's suburban theatre, from E. L. Blaine.

Bill Hyde has bought out F. N. Disney, who owned the Isis Theatre in Miles City, Mont.

E. G. Sourbier, safety director of Indianapolis has just closed negotiations for the control of the Rivoli and Toledo Theatres, Toledo, Ohio. The deal involves $750,000, the amount paid Peter Sun of Toledo, vice-president of the Sun & James Co., and Gus Sun of Springfield, president of the Sun circuit for the stock they owned in the Toledo and Rivoli theatres.

Two changes in ownership of theatres in Kansas City were the Brooklyn Theatre, purchased by J. M. Holmes from G. E. Martin, while John Ritter of the Pastime Theatre, Tipton, Kans., and Joseph Buck purchased the Crystal Theatre at Osborne, Kans. The Novelty at Osborne is closed.

W. R. Perrin, Gouverneur, N. Y., is the new owner of the Gralyn, having bid in the house for $25,000 at an auction sale. The house was opened in January, 1920.

The Ilium Amusement Company of Troy, N. Y., has leased the Griswold Theatre in that city from the F. F. Proctor interests. Benjamin Apple, will be in direct control. The house will be closed during the month of July, when certain alterations will be made.

Announcement has been made by the M. E. Comerford Amusement Co., of Scranton, Pa., operating a chain of over sixty theatres in northeastern Pennsylvania and southern New York, that all indications point to the opening of the new $250,000 Comerford Theatre at Carbondale in early November. L. H. Lemmpert & Sons of Rochester, N. Y. drew the plans.

An addition is being built to the Rex Theatre at Nanticoke, Pa., which will double its seating capacity. It will be ready in the early fall.

Brieg Brothers, of Scranton, Pa., are building a new theatre at Avoca, Pa., eleven miles south of Scranton, for the Comerford chain.

Harry Hersker, of West Hazleton, Pa., owner of the Family Theatre at Hazelton and the Hersker at West Hazelton, will turn the Hersker into a garage April 1, 1923 and build a larger theatre.

In contravention to the rumours that have gained widespread publicity throughout Eastern Pennsylvania, Jules E. Mastbaum, president of the Stanley Company of Philadelphia has denied that his company is to take over the Aldine Theatre, recently erected by the Felt Brothers.

The Peoples' Theatres Co. of New York City, which bought sites at Allentown and Bethlehem, Pa. for new houses, has awarded the contract for the construction to Schaeffer & Ackerman of Allentown.

G. H. Tobias, owner of the Princess Theatre in Corning, N. Y. has purchased the Regent in the same city from Winifred Deuel.

Shea's Hippodrome, Buffalo, is now installing one of the largest Wurlitzer orchestral organs ever built. M. Shea plans to engage a famous organist to play the instrument.

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Concerning Organ Parts

By Robert Berenttsen

Vice-President Society of Theatre Organists

The present harmonium parts being a particular sore spot to most motion-picture organists, the Society of Theatre Organists has placed the subject at the head of its list for immediate and radical treatment. The society desires to convince all motion-picture organists that as a practical institution it intends to take up all subjects pertaining to their work (excepting wage scales), threshing them out to a satisfactory solution by means of persistent publicity and discussion. It is only by constant agitation and a thorough canvass of the ideas in all sections of the country that an authoritative statement can be made of not only which is the best organ part but which part may be offered at the least expense to the organist, at the same time guaranteeing the music publisher a sufficient sale and an adequate return upon his publication.

After reading this article all organists are most earnestly requested to present this subject to every organist and orchestral leader within his immediate vicinity, requesting them to mail their ideas of the proper solution, together with his own, to the Society of Theatre Organists, 10 East 44th Street, New York.

THE LETTER TO PUBLISHERS

The following letter was mailed to about twenty of the leading music publishers:

"Gentlemen:—The Society of Theatre Organists has voted unanimously to bring to the attention of the music publishers the inadequacy of the present harmonium part sent out with orchestral music. The great number of theatres with large pipe organs creates a greater demand for organ parts than for harmonium parts. The S. T. O. suggests that the easiest solution of the difficulty will be the inclusion of two piano conductor's copies instead of a piano conductor and harmonium part, leaving to the discretion of the motion-picture organist the selection of what is most needed to fill out the combination in his particular theatre.

"This arrangement will incur no added expense to the publisher, but will permit the organist to make use of the copy, either for solo work or in conjunction with any one of the numberless combinations of instruments found in our present-day orchestras.

"The S. T. O. desires in a personal interview to emphasize the imperative necessity of some new arrangement and will send a representative for the purpose of discussion of the above at any time convenient."

Most publishers answered immediately, expressing great interest and a desire to have our representative call. Only one publisher claimed the present harmonium part was intended for motion picture use; one publisher claimed that the members of the Society of Theatre Organists were not in a position to judge because they held positions only in the leading houses and knew nothing about the style of work demanded in the vastly greater number of small houses. We will readily admit that this problem does not affect the organists in our larger theatres, except in a pecuniary sense, as piano conductor parts are always used; but every leading organist has attained his present position after years of experience, constantly changing from one small house to another, and is therefore thoroughly acquainted with the work, and may with his enlarged vision be better able to suggest a solution.

VIEWPOINTS OF THE ORGANIST AND PUBLISHER AND THE POSSIBLE SOLUTION

We will present briefly the organist's viewpoint, then the publisher's, and last the possible solution.

As it is admitted by most publishers and arrangers that the present harmonium part is not intended for motion picture use and as practically no motion-picture organist finds it satisfactory, it is not necessary to say much in proof of the need of a radical change, however briefly.

In most theatres the organist plays the overture together with the orchestra—a complete part will permit him to play wood-wind or brass solos where the orchestral instruments are missing; he may reinforce the string section or carry the harmonies; few small orchestras have a harp, most theatre organs have one, and in forte passages the weight, breadth and power of the organ may, as foundation for the ensemble, give the effect of a large orchestra to a small combination. When the organist plays the picture with the orchestra, the same is true—nearly all harmonuim parts, however, are written with long passages tacit or with a single voice given, leaving the organist no choice or materials from which to select the proper effect in his own particular combination. When a combined fortissimo of orchestra and organ as an accompaniment to a battle or mob scene or any scene of intense emotion is needed, the organist is often confronted with four measures tacit or a solo clarinet passage. In very few harmonium parts can a sustained crescendo or diminuendo be maintained, and the unprepared entrance of brass or wood-wind in the concert organs now in use in our theatres is decidedly more annoying than the same in the orchestra because the organ openings are placed at some distance from the orchestra pit, preventing unity of sound.

There have been harmonium parts printed for music designed only for picture use, such as hurris, agitatos, etc.; these may be definitely thrown into the waste-paper basket, because they cannot be used for the above reasons, and as an immediate necessity the publishers should make some arrangement to replace the missing organ part in music which will be heard only in the picture houses.

The statement is most emphatically made by the publishers and arrangers that with a full organ solo part the natural tendency will be to become overbearing, to spoil the orchestral coloring and to drown the orchestra, yet no part can be made fool-proof, and judgment should be left to the orchestra leader in conjunction with the organist of what is needed to augment the orchestra. The same criticism may be made of the present piano conductor's part, yet no experienced orchestral pianist will endeavor to play all that appears in the music before him. If the organist's present knowledge is not sufficient, we must remember that the motion picture business is very young and that the organist is progressing very rapidly. Judging from the present universal disastisfaction, the necessity for a special consideration of the motion-picture organist's needs is immediate and imperative.

The publisher's claim that an organ part is not necessary must be met. The basis for this assertion is that excepting in the overtures the organist plays together with the orchestra only in isolated cases and usually performs while the orchestra musicians leave the pit. To answer this argument it is necessary for every organist who plays with the orchestra during the picture to make this fact known; however, generally speaking, a large number of the smaller houses do combine the orchestra and organ, and the number is constantly increasing as the possibilities of this combination are becoming better known. Surely the present-day organist who has made this combination his specialty will best be able to prophesy the results during the next five years, judging from the trend of development during the last five years. One prominent publisher has already eliminated the harmonium part from his publications, substituting a piano conductor's part when a harmonium part is called for. We may ask—If the organist does not play with the orchestra, why publish a harmonium part at all in publications designed only for picture purposes? The number of harmoniums used in picture houses is negligible.

(To be continued)

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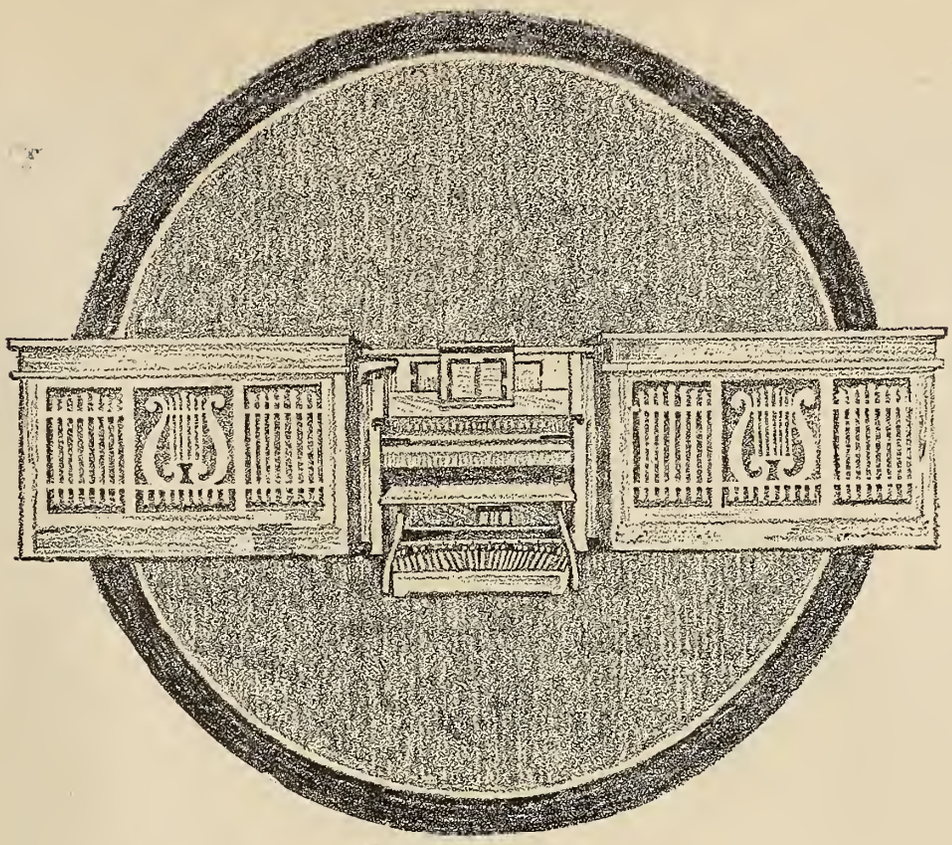

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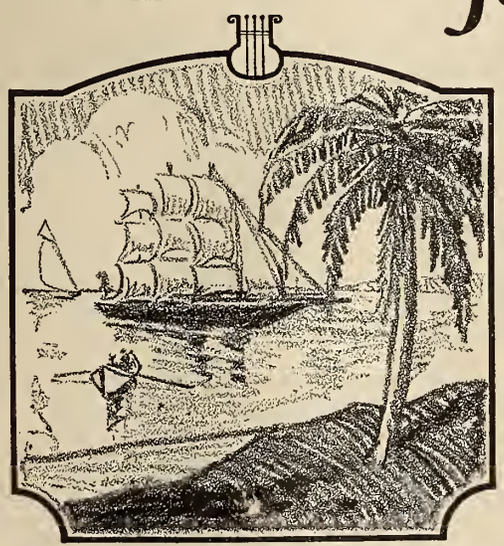

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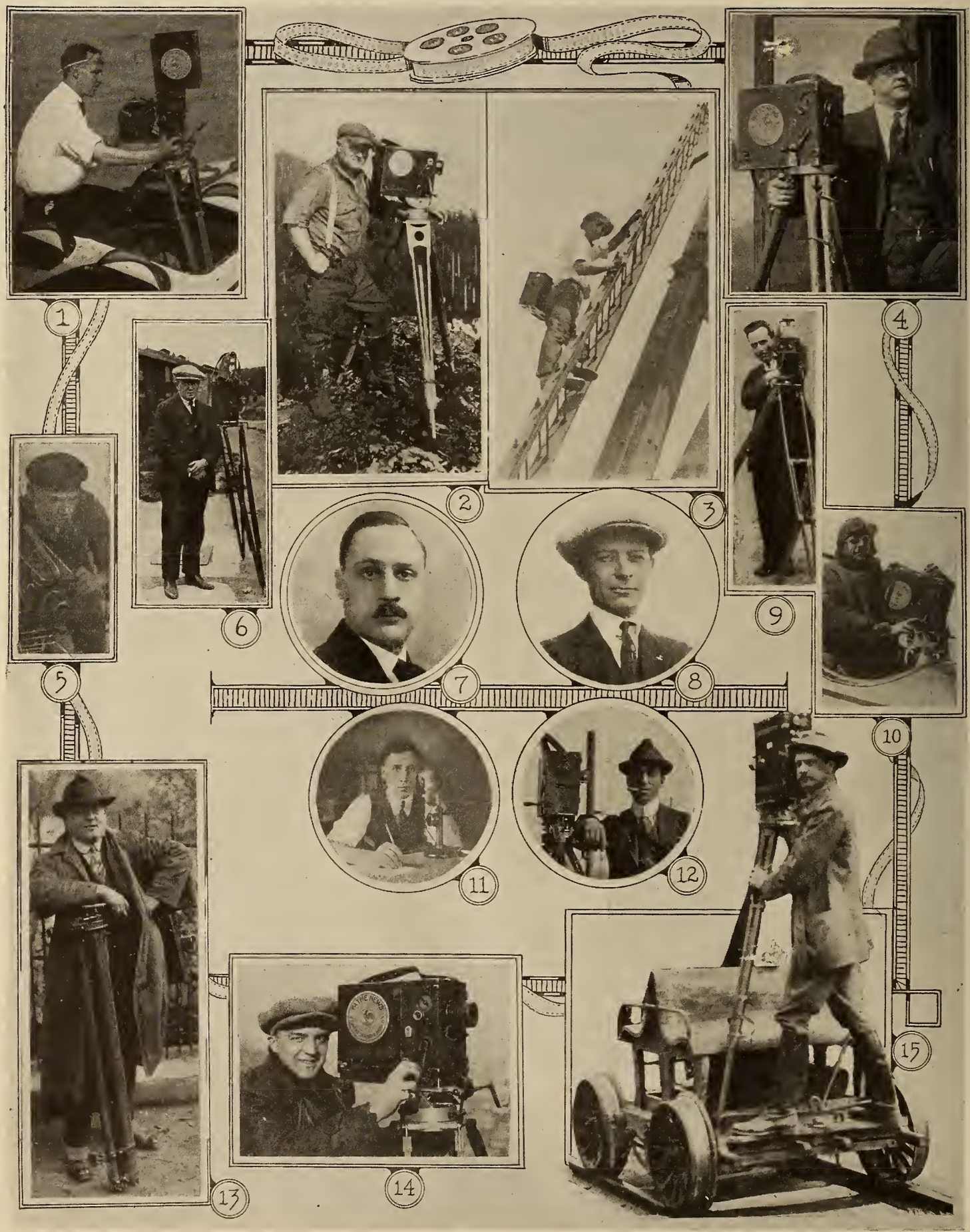
Pathe News' Go-getters



1, C. T. Chapman; 2, W. E. Hudson; 3, John A. Bartone, climbing wireless tower; 4, J. E. Coolidge; 5, C. C. Pritchard; 6, Leslie Wyand; 7, E. E. Cohen, Editor-in-Chief; 8, J. R. Johnson; 9, S. R. Sozio; 10, K. W. Fasold; 11, Albert Richard; 12, Henry de Sieva; 13, George Ercole; 14, Harry D. Harde; 15, H. D. Blauvelt. For details of careers of these men read story in Cameraman's Dept.

Cameraman's Department

Editor Cohen's Staff

Famous Aggregation Covers the World for Pathe News

By CURTIS DUNHAM

So startling are many of the achievements of film news reporters, as reflected in the screened results, that information about these adventurous unknown heroes of the motion picture industry is in constant demand by exhibitors and their patrons everywhere. Who are they? How do they do it? Is it big money that tempts a Pathe News camera-man to go after a close-up of the crater of Vesuvius during an eruption? Or is he a natural born daredevil who finds the prospect of sudden death sufficient recompense for the amazing pictures with which, a few days later, he thrills several million spectators?

Every little while the news reels delight and astonish the public with picture-reports of scenes and events of wide world interest which obviously were filmed under conditions filled with risks and actual peril for the cameraman. The spectator, sitting in his comfortable seat in a well-appointed theatre, senses this fact and is intrigued by it. He sees himself, in his security and comfort, strangely contrasted with the Unknown Hero, mysterious and intrepid, who has provided him with all this pleasure and information, with all these thrills. This is a psychological situation with which every picture exhibitor is familiar. His patrons come to him for a solution of the intriguing mystery—which includes explanations of the incredible swiftness of the News Reel Editors in meeting the news wherever it happens and getting it on the screen.

Thanks to the enterprising "fan" magazine editor, "movie fans" have long since known that the screened perils encountered by stars of realistic features and serial pictures are, in fact, much minimized by careful planning and preparation and rehearsal of the so-called "stunt" scenes, which are further shorn of special hazards by ingenious technical devices. But they know that no protective measures are possible in the case of the Unknown Hero of the camera, whose preparation consists in being on the spot when the real thing happens. Recognition of this wide gap between the activities of the much exploited star and those of the unknown film news reporter is an important factor in the high development of the News Reel and its firm hold on public favor.

But why does the news cameraman continue to be an "unknown" hero? The answer is that both he and his editor are so busy with the job of being everywhere all the time and keeping the screen glowing with what is phenomenal in the big world and its affairs that they have no time in which to talk about themselves, or to enable anyone else to do it. This has been the situation ever since the starting of the first news reel eleven years ago, which has set the pace in that branch of the motion picture industry ever since—Pathe News. Nearly two years ago when Pathe first announced the approaching tenth anniversary of the founding of Pathe News—which was celebrated a year ago this last May—this writer entered upon the task of inducing Editor Emanuel Cohen and his staff of unknown heroes to "loosen up" with some real, live and publicly demanded news about themselves and their methods. Mr. Cohen promised. He kept on promising. He did, in fact, send out a "general alarm" to his cameramen in different parts of the world. But all the time the seductive odor of another news "beat" to be gleaned in some distant corner of the earth caused him to forget all about it.

Emanuel Cohen, who is barely thirty years old and has been chief editor of Pathe News for seven years, is celebrated throughout the industry for the enthusiasm and capacity for quick and shrewd judgment typical of the born news man. He keeps in close personal touch with Pathe News representatives and cameramen in all parts of the world, and exercises the true managing editor faculty of contributing to them his own qualities of vigilance and ability to meet emergencies in this important service to the public. A few months ago the chief editorship of Pathe Review was added to his responsibilities. One result already apparent to exhibitors and their patrons is the attractive new "dress"—as newspaper men call it—of the screen's best known magazine. The new issues of Pathe Review also are distinguished by many attractive novelties, such as further development of the fascinating "slow motion" device so useful in the analysis of all forms of physical action; also the drawing upon camera technique for the perfecting of the new art of screen caricature.

At last, after nearly two years of nagging, Editor Cohen has succeeded in prying loose from the hitherto unknown heroes of his staff the facts about themselves herewith presented. They were the reverse of keen on having their "pictures printed," and had to be prodded considerably in some instances before finally responding with their personal "maps." Such is the modesty of these dauntless geniuses, who delight in rushing upon the screen everybody else who does anything out of the ordinary.

Carl Wheeler Fasold, of the Pathe News camera staff since 1913, probably has "shot" as much "big stuff" for the news reel screen as any man living. He had already made a brilliant record with the "still" camera. In 1911, after cruising a rough sea nights and days, he was the first of his guild to meet the S. S. Carpathia and photograph the survivors of the Titanic disaster. Once started on the subject of his chosen life-work, Fasold warms up after this fashion:

"I soon found myself chasing around the country in company with the most distinguished visitors to our country, reporting their activities for Pathe News. Several times since the signing of the armistice I have crossed the ocean for exclusive news "shots." I have traveled de luxe and under all sorts of hardships. One never knows where he will be sent or when he will return. To-day may find him in a secluded spot in the Blue Ridge Mountains or down among the Everglades, while tomorrow he may be on his way to the frozen North, as I was while chasing the lost balloonists in the wilds of Canada.

(To be continued)

Motion Picture Specials

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EXHIBITORS TRADE REVIEW
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The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

ALBANY

MARK-STRAND

"TROUBLE," Jackie Coogan (First National). This picture running the entire week did what might be termed a good business, although nothing extraordinary. Picture pleased. In addition Charles Chaplin was shown in a revival of "Shoulder Arms."

CLINTON SQUARE

"WHY ANNOUNCE YOUR MARRIAGE?" Elaine Hammerstein (Select), and "CHANNING OF THE NORTHWEST," Eugene O'Brien (Select), owner of this house, started this week with double features and played to capacity audiences throughout the tweek at 25 cents top for evening shows. In addition, the house gave a Fox news reel, a Pathe review and a comedy. Will continue with double features as a means of combating hot weather conditions.

LELAND

"A CERTAIN RICH MAN" and "CAMERON OF THE ROYAL MOUNTED." This house will also run double features throughout the summer as a means of attracting crowds despite conditions arising from weather and strikes.

ATLANTA, GA.

HOWARD

"THE BACHELOR DADDY," Thomas Meighan (Paramount). Drew excellent business and was acclaimed by all who saw it the best piece of work star has done.

Presentation.—Overture, Victor Herbert's "Babes in Toyland" fitted in perfectly to the theme of the "Bachelor Daddy." Enrico Leide directed a spectacular scenic presentation of "Fireflies." The curtain rose on a twilight stage with a chorus of fifty voices, who sang "Glowworm." During the refrain all house and stage lights were turned off, and the spotlight was thrown on a huge iridescent orb swinging above the orchestra, sending out rainbow lights over the house, winning tremendous applause.

Short Subjects.—Howard News and Views, Selznick and Pathe news weeklies.

METROPOLITAN

"THE PRIMITIVE LOVER," Constance Talmadge (First National). Even from the cold-blooded point of view of the box office, the week was decidedly good.

Short Subjects. — Torchy comedy, "Torchy and Orange Blossoms," won enviable mention in local reviews. Two issues of Kinograms and news weeklies.

CRITERION

"THE LYING TRUTH," Marion Fairfax production (American Releasing), Monday, Tuesday and Wednesday. Well received, business satisfactory.

"THE GREAT ALONE," Monroe Salisbury (American Releasing). Very pleasing. Business good.

Short Subjects. — Educational-Campbell comedy, "Monkey Shines," all week.

RIALTO

"CRIMSON CHALLENGE," Dorothy Dalton (Paramount). This is not a Western house, but those who saw the picture liked it. Business was about average for the week.

Short Subjects.—International News and Sport Pictorial.

GRAND

"THE STRENGTH OF THE PINES," William Russell (Fox), Monday, Tuesday and Wednesday.—Good.

"THE OTHER WOMAN," Jane Novak (Hodkinson), Thursday, Friday and Saturday.—Very pleasing.

Added Attraction.—Personal appearance of Miriam Battista, who delighted hundreds of grown people as well as children, and encores nearly stopped the show.

Short Subjects.—Chester Outing, Star Comedy and Fox News.

TUDOR

"THE CLOUDBURST" (Southern States), Monday nad Tuesday. Due possibly to the heat or that it's a war picture, business was not so good.

"KISSED," Marie Prevost (Universal), Wednesday and Thursday. Played to good business and this actress scored another point in Atlanta.

"BURN 'EM UP BARNES," Johnny Hines (Southern States), Friday and Saturday. Played a return to very good business, bringing the week up to average.

Short Subjects.—International News and Billy Fletcher-Vera Stedman comedy.

STRAND

"VIRGIN PARADISE," Pearl White (Fox). Business was good but nothing extra.

Short Subjects.—Neil Burns in "Movie Mad."

ALLENTOWN, PA.

COLONIAL

"THE GREEN TEMPTATION," Betty Compton (Paramount). Picture went well, considering summer depression and hot weather. Apache, Columbine, Amazon warrior stunts all good to boost, judging by results here.

RIALTO

"ALIAS LADYFINGERS," Bert Lytell (Metro). First-rate crook drama, with star well known and liked in Allentown. Sequence was good run, with attendance better than for some time. Exploitation consisted chiefly of readers and space stuff devoted to criminals made by accident and such teaser details.

STRAND

"THE GRIM COMEDIAN," Jack Holt (Goldwyn). Average business, but through no fault of feature, which was classed as being among the best screened in this city in some time.

SECOND HALF

"BEYOND THE RAINBOW," Harry T. Morey. Fair attendance and not much more. All-star cast, with special mention of Ziegfeld beauties in line-up, chief points on which exploitation dwelt.

BETHLEHEM, PA.

LORENZ

"THE ORDEAL," Agnes Ayres (Paramount). Fair attendance, but picture declared simply great. One of new Paramount issues and was a hit with those who saw it.

SECOND HALF

"THE MAN WHO MARRIED HIS OWN WIFE," Frank Mayo (Universal). That word "intrigued," which Taft herded out of the vernacular and lent a new color to, is best used to explain the success of this picture. The title "intrigued" fans and brought in good-sized houses.

PALACE

"THE NIGHT ROSE," Lon Chaney and Leatrice Joy. Fair business; nothing to boast about.

SECOND HALF

"CURTAIN," Katherine McDonald (First National). Star well enough known to make good business possible, even though picture is not very new. Attendance up to average at most shows, despite summer slump.

LEHIGH ORPHEUM

"THE LONE STAR RANGER," William Farnum (Fox). Drew well among those who fell for suggestion of title, and they were regaled with a dandy yarn of western life. Good booking for houses which play high-class western dramas.

"THE RAGGED HEIRESS," Shirley Mason (Fox). Average interest and attendance was about on same level. Interest was at low ebb.

BOSTON

MODERN

"THE GLORY OF CLEMENTINA," Pauline Frederick (R-C). A very good audience picture. Pauline Frederick is a favorite in Boston. Hard to judge draw-

ing value, but audiences were generally good, despite fine weather latter half of the week.

"HEAD OVER HEELS," Mabel Normand (Goldwyn). Another good picture, with another local favorite starring. Very entertaining.

Exploitation.—Cutouts of both Pauline Frederick and Mabel Normand fastened on black ornamental lattices on all sides of square lobby pillars, symmetrical on both sides of box office. An unusually decorative effect. Regular newspaper advertising with specials in all Sunday editions. Window cards, billboards in all subway and elevated stations, and framed stills in advance in lobby.

Short Subjects.—Mack Sennett comedy, "Gymnasium Jim." International News Reel and Topics of the Day.

BEACON

"THE GLORY OF CLEMENTINA," Pauline Frederick (R-C).

"HEAD OVER HEELS," Mabel Normand (Goldwyn). Short subjects also same as the Modern. This house has entirely different patronage from the Modern. It is more of an exclusive house, with regular patronage. No lobby exploitation here, with the exception of framed stills during run and for entire advance week. Newspaper advertising, subway and elevated, and window cards same. Pictures drew here equally well; good audiences all week.

PARK

"SUNSHINE HARBOR," All Star Cast (Playgoers). An average interest picture. Seemed to go well with the audiences.

"SMILING JIM," Dustin Farnum (Fox). A fair action picture, but no more than average. Audiences fair, despite the fact that the house does no newspaper advertising during the summer months.

Exploitation.—Lobby frames of stills during run and week in advance. Automatic still projector in lobby advance week. Billboards in all subway and elevated stations. Window cards.

Short Subjects.—Educational comedy, International News Reel, Movie Chats, and cartoon.

BUFFALO

SHEA'S HIPPODROME

"THE MAN FROM HOME," James Kirkwood (Paramount). Despite warm weather and many outdoor attractions, business held up exceptionally well on this one.

Exploitation.—Attractive hand-drawn ads in Sunday drama pages, electric display on front of house. Fine lobby display. Window cards. Billboards.

Short Subjects.—"The Piper," a Sunshine comedy, Hippodrome Review, Topics of the Day and Pathe hard-colored scenic.

"THE SILENT CALL," All-Star Cast (First National). (Second Half). Put on the last half of the week, this picture pulled good business in spite of unfavorable weather.

Exploitation.—Big police dog, carrying sign reading, " 'Strongheart' the wonder dog, in 'The Silent Call'—Shea's Hippodrome," was led through the downtown streets by man attired in bright uniform. Stunt attracted a lot of attention, because this town does not go in for much street ballyhoo work on pictures.

Short Subjects.—"Special Delivery," an Al St. John comedy, Hippodrome Review, Topics of Day, Scenic.

MARK-STRAND

"ARABIAN LOVE," John Gilbert (Fox) —Evidently folks like this desert stuff, because business held up unusually well for this time of yetar.

Exploitation.—A fine lobby display in which scenes from the play shown in the three sheets cut out and mounted on beaver board dominated. Newspaper advertising. Window cards.

Short Subjects.—Bobby Vernon in "A Hickory Hick," Christie comedy, Kinograms and Screen Snapshots.

LAFAYETTE SQUARE

"TOO MUCH BUSINESS," Tully Marshall and Ethel Grey Terry (Vitagraph). This house enjoyed capacity business all week, partly because of the picture and partly because of the appearance of Eva Tanguay as the vaudeville headliner.

Exploitation.—Big increase in newspaper advertising, large electric display on front of house. Window cards and lobby display.

Short Subjects.—"Snub" Pollard comedy, Fox News and Courier Camera, showing local events.

LOEW'S STATE

"LOVE'S BOOMERANG," Ann Forest and David Powell (Paramount). Business was fair for the week. Warm weather cut into receipts. Picture hardly strong enough to attract at this time of year.

Exploitation.—Newspaper advertising principal feature. Window cards, big electric display on both Main and Mohawk Street entrances.

Short Subjects.—The Hallroom Boys in "The Dentist," Pathe News, Mutt and Jeff cartoon and scenic.

SHEA'S NORTH PARK

"THE MAN FROM HOME," James Kirkwood (Paramount). This attraction went over in fine shape. Receipts are much better than last summer. Auto trade helps greatly.

Exploitation.—This house shares in all the Shea Hippodrome advertising.

Short Subjects.—"The Piper," Sunshine comedy, North Park Review and scenic.

CHARLOTTE, N. C.

BROADWAY

"WHY GIRLS LEAVE HOME" (State Rights). Three days to fair business.

"SONNY," Richard Barthelmess (First National). Three days to very good business.

IMPERIAL

"HER OWN MONEY," Ethel Clayton (Paramount). Three days to fair business.

CHICAGO

RANDOLPH

"FOR THE DEFENSE," Ethel Clayton (Paramount). A dramatic presentation that holds the interest. Business held up nicely all week.

ROOSEVELT

"ROSE OF THE SEA," Anita Stewart (First National). A romantic offering that is sure to please. Business was fair.

CHICAGO

"WHILE SATAN SLEEPS," Jack Holt (Paramount). A picture that will appeal to every patron. Despite the capacity of the theatre, it was filled at nearly every performance.

ROSE

"WHEN THE DEVIL DRIVES," Leah Baird (Beck). Too somber for entertainment purposes. Attendance not up to expectations.

CLEVELAND

STATE

"POOR BOY," Lloyd Hamilton (Educational), and "OVER THE BORDER," Betty Compson (Paramount). Good business.

Exploitation.—Advance publicity on the Educational comedy and on the two star picture. The comedy was the big hit of the program and did a lot to bolster up a show that without this feature would have been just fair.

Short Subjects.—News Weekly and Topics of the Day.

ALLEN

"NANOOK OF THE NORTH" (Pathe-Revillon Freres) and "SISTERS," Seena Owen (American Releasing). Good business.

Exploitation.—A splendid advance publicity campaign on the Nanook attraction which created considerable word-of-mouth advertising. The publicity made known just what the patron could expect that the picture contained no plot, no stars, but was a page from the life of the Esquimo.

Short Subjects.—Prizma and News Weekly.

STILLMAN

"MISSING HUSBANDS," Stacia Napierkowska (Metro). Business good.

ALHAMBRA AND MALL

"UP AND GOING," Tom Mix (Fox). Fair business. No advance publicity and very little advertising on this production.

PARK

"THEY LIKE 'EM ROUGH," Viola Dana (Metro). Not very much of an advertising campaign on this picture—the average Dana vehicle. Business fair.

COLUMBIA, S. C.

LESTER'S RIVOLI

"NOBODY," Jewel Carmen (First National). Only fair business on this. Rather weak.

IMPERIAL

"THE GOOD PROVIDER" (Paramount). Big business. A sure box office bet.

KANSAS CITY

NEWMAN

"FASCINATION," Mae Murray (Metro). Did a good week's business. Mae Murray usually goes over well here.

Current Events.—Newman News and Views.

Exploitation.—Unusually large Sunday newspaper space, featuring the customary feminine figure with a mask and horns on her head. Also lobby display and billboard space, featuring the name of the star.

LIBERTY

"A REAL ADVENTURE," Florence Vidor (Associated Exhibitors). Hot weather failed to stop this one, which played to good crowds for a week's run.

Short Subjects.—"Going Straight" comedy and Pathe News, Current Events.

Exploitation.—The line, "What is a square deal—before marriage it was ideal —after marriage it was an ordeal" was featured in newspaper copy, along with cuts and prominent mention of Mary Pickford in the comedy. Also billboard and lobby display space.

ROYAL

"SONNY," Richard Barthelmess (First National). The star is exceptionally popular here. The picture played to good houses all week.

Short Subjects.—"'Twas Ever Thus," comedy, and Royal Screen Magazine, Current Events.

Exploitation.—Entire billboard, lobby display and newspaper space devoted to featuring the name and pictures of the star.

TWELFTH STREET

"CHASING THE MOON," Tom Mix (Fox). The title, along with the fact that the star has a good following here, served to attract a good week's attendance.

Short Subjects.—"Jaws of Steel," comedy and Screen Magazine, Current Events.

Exploitation.—Cartoon of Tom Mix astride a torpedo with a saddle on it, heading straight for the moon, was featured in newspaper space, while billboard and lobby display space played up the name of the star.

LOS ANGELES

GRAUMAN'S RIALTO

"BACHELOR DADDY," Thomas Meighan (Paramount). In the second week and pulling very good business considering the heat.

Short Subjects.—Grauman's Rialto Orchestra, Pathe Weekly, Burland at the Wurlitzer, solo, "Little Thoughts."

LOEW STATE

"THE CRIMSON CHALLENGE," Dorothy Dalton (Paramount). Pulled about the best business in town for the week. The vaudeville bill was exceptionally good and the feature picture, which was well advertised over the vaudeville bill, was a very good audience picture.

Short Subjects.—Loew's Weekly, Hy Mayer Travelaugh, "Life in Vollendam," Loew State Concert Orchestra.

TALLY'S BROADWAY

"NO DEFENSE," William Duncan (Vitagraph). The picture went over very well, with average advertising and no exploitation.

Short Subjects.—Kinograms, Larry Semon comedy, "Between the Acts."

CLUNE'S BROADWAY

"QUEEN OF THE TURF," Brownie Vernon (R-C). The box office showed very good business with the lobby filled with Lloyd's comedy.

Short Subjects. — Kinograms, solo, "Angel Child," by a well-known singer of Los Angeles, very beautiful scenic, "Arctic Hike."

PANTAGES

"THE GREAT ALONE," Monroe Salisbury (American Releasing). The picture went over very good. The star appeared in person and this was a good drawing-card in the advertising of the picture.

Short Subjects.—The sketch or feature prologue, "The Great Alone," and "Sunshine Sammy" comedy with the vaudeville program.

SUPERBA

"THE SILENT NORTH," Frank Mayo (Universal). Very good business for this time of the season. The usual weekly advertising was used and the lobby was the most attractive one in town.

Short Subjects.—Harry Sweet in "Speed 'Em Up," Tom Santschi in "Seein' Red," vocal solo, "The Sneak," International News.

KINEMA

"THE BARNSTORMER," Charles Ray (First National). Not so good. Ray has rather lost out in the last few stories and the picture public are not so eager to see him. The picture was put out under usual weekly advertising and no exploitation.

Short Subjects.—Topics of the Day, cartoon, "Felix Makes Good," Mermaid comedy, with Jack White, White Spooks, Kinema Pictorial News.

MISSION

"A FOOL THERE WAS," Estelle Taylor and Louis Stone (Fox). Doing very good business; the evenings are better than the matinees on account of the heat.

SYMPHONY

"GRANDMA'S BOY," Harold Lloyd (Pathe). In the sixth week and still going strong; the sudden heat has not hurt the attendance to any great degree.

Short Subjects.—Fox News, Pathe Screen Studies, "Yosemite Valley," Good Things of Life.

CALIFORNIA

"GOLDEN DREAMS," All-star cast (Goldwyn). Showed fair business; the usual weekly advertising was used and no exploitation. Received only fair criticisms from the dramatic reviewers.

Short Subjects.—Elinor's Concert for fifteen minutes at each performance, matinee and evening, Goldwyn-Examiner Screen Tests, Captain Lewis' Chinatown Trip.

MILLER

"THE CROSSROADS OF NEW YORK," All-star cast (Sennett, First National). Only fair business in the second week. It was shown as "Heartbalm" in Los Angeles and it is hard to fool the public.

HILLSTREET

"THE CRADLE BUSTER," Glenn Hunter (American Releasing Corp). Very good audience picture, went over great, and received excellent reviews.

Short Subjects.—Kinograms, Kineto Reviews, comedy, "The Skipper's Policy," with the vaudeville program.

GRAUMAN'S MILLION DOLLAR

"SOUTH OF SUVA," Mary Miles Minter (Paramount) Feature went over good. The usual amount of weekly advertising was used.

Short Subjects.—Grauman's Greater Symphony Orchestra, Urban Movie Chats, Pathe Weekly, Murtagh at the Wurlitzer playing "By the Sapphire Sea" and the Graumans Melody Trio; Graumans World Visions, a novelty number, Brown's Saxaphone Six, and Graumans Bathing Girl Revue.

MILWAUKEE

ALHAMBRA

"OUR LEADING CITIZEN," Thomas Meighan (Paramount). Thomas Meighan will draw a crowd, no matter what the story is, and in this case George Ade's story brought followers of both star and writer. Fine business.

Exploitation.—Extensive newspaper publicity and lobby display. The presence of the Associated Advertising Clubs of the World, in convention here, increased greatly the business.

Short Subjects.—Two-act comedy, educational films and Pathe news reels.

BUTTERFLY

"WATCH YOUR STEP," Cullen Landis (Goldwyn). Star is increasing his popularity in this district, and the title of the film attracted good business.

Short Subjects.—Charlie Chaplin's "Shoulder Arms," Fox news reels and educational films.

GARDEN

"ACROSS THE CONTINENT," Wallace Reid (Paramount).—Fine. Star will always get a good crowd, no matter how hot the weather. Newspaper critics gave special mention to the automobile racing in the film.

Short Subjects.—A Torchy comedy, Fox news reels and educational reel.

MERRILL

"GREATER THAN LOVE," Louise Glaum, the sixth round of the Leather Pushers.—Fair. Business was due more to the presence of the Leather Pushers on the bill than the feature film.

Short Subjects.—Universal international news reels, Tony Sarg's Almanac.

SAXE'S RIALTO

"THERE ARE NO VILLAINS," Viola Dana (Metro). Picture and star praised by local moving picture critics. Business good.

Short Subjects.—"Straight from the Farm," with Al St. John; Selznick news reels and fashion hints.

SAXE'S STRAND

"WIFE AGAINST WIFE," Pauline Starke and "My Lady Friends," Mr. and Mrs. Carter De Haven. Good combination. Pauline Starke praised by local newspaper critics.

Exploitation.—Lobby display, newspaper advertising, street car and bill board advertising.

Short Subjects.—First National Kinograms and Sketchograms, and Literary Digest Topics of the Day.

NORFOLK, VA.

GRANBY

"BOUGHT AND PAID FOR," Agnes Ayres and Jack Holt (Paramount). A week to big business.

WELLS

"THE SONG OF LIFE" (First National). A week to fair business only.

STRAND

"WILD HONEY," Priscilla Dean (Universal). Only fair business on this one. Rather weak.

OKLAHOMA CITY, OKLA.

CRITERION

"REPORTED MISSING," Owen Moore (Selznick). This one seemed to appeal to the patrons, and the box office figures were excellent.

Exploitation. — Newspaper advertising, window cards, lobby display.

Short Subjects.—Kinograms, International News.

EMPRESS

"FROM OUT A CLEAR SKY," Henry B. Walthall (John M. Stahl Production). Special advertising, featuring popular star, drew big houses.

"BE MY WIFE," Max Linder (Goldwyn). Picture pleased a big business.

Short Subjects.—Pathe News, Sunshine Comedy.

CAPITOL

"BEAUTY'S WORTH," Marion Davies (Paramount). Drew well all week and enjoyed pleased big business.

Exploitation.—Usual newspaper advertising, window cards and lobby display.

Short Subjects.—Round six, "Leather Pushers," Capitol News.

RIALTO

"THE HOUSE WITHOUT CHILDREN," Special Cast (State Rights). Picture pleased a big business for first half of the week.

Short Subjects.—Fox News, Sunshine Comedy.

NEW FOLLY

"MOLLY O'," Mabel Normand (First National). Picture and business both very good.

Exploitation.—Unusually attractive lobby display, window cards and newspaper advertising.

Short Subjects.—Harold Lloyd in "Beat It."

BROADWAY

"DEAD OR ALIVE," Jack Hoxie (Arrow). Delighted good business.

"TWO WISE WIVES," Special Cast (Paramount). Good picture and business.

"CAMERON OF THE ROYAL MOUNTED," Gaston Glass Hodkinson). A great picture, which was very pleasing and drew big business.

PHILADELPHIA

ALDINE

"HIS WIFE'S HUSBAND," Betty Blythe (American Releasing Corp.). Picture did the biggest business the house has done for several months. Title and star were widely exploited, and production was loudly praised on all sides.

Short Subjects.—"Ten Seconds," Lee Moran (Universal), Pathe Review, Universal News, and Travelaughs.

"DON'T DOUBT YOUR WIFE," Leah Baird (Pathe). Production enjoyed fair patronage throughout the week, but the star is not especially well known. Picture was declared worthy of better patronage.

Short Subjects.—Harold Lloyd in "Never Weaken" (Pathe), Starland Review, Universal News and Pathe Review.

STANLEY

"THE WOMAN WHO WALKED ALONE," Dorothy Dalton (Paramount). Title was capitalized from every possible angle, and, for the season of the year, picture did a smashing business. Was declared one of the best pictures seen in months.

Short Subjects.—Post Nature Picture, "In the Great North" (Educational), Fox and Pathe News Reels, and Mack Sennett Comedy, "Oh, Daddy" (First National).

"SONNY," Richard Barthelmess (First National). Dick is always a tremendous drawing card here, and this picture proved no exception to the rule. The city was covered with 24 sheets, with the star's name paramount. The desired results were obtained.

Short Subjects.—Johnny Hines in "Torchy's Steps" (Educational), Great American Author Series, "Longfellow" (Hodkinson), and Fox and Pathe News Reels.

ARCADIA

"FOR THE DEFENSE," Ethel Clayton (Paramount). Popularity of the stage play was capitalized, with the star as additional attraction, and standing room was the order practically every night, even in the face of very warm weather.

Short Subjects.—Hallroom Boys' Comedy, "Better Late Than Never" (Masterpiece-State Rights), Pathe News, Movie Chats and one-reel special.

"PROPHET'S PARADISE," Eugene O'Brien (Selznick). Star is popular and managed to draw fairly good crowds all week, even in the face of strong counter-attractions in the neighborhood.

Short Subjects.—Bobby Vernon in "Hickory Hick" (Educational) and Urban Movie Chats.

KARLTON

"THE MAN FROM HOME," James Kirkwood and Anna Nillson (Paramount). On the strength of the stage version drew fair houses, but critics were not kind. Made its strongest appeal through its beautiful exteriors.

Short Subjects.—Christie Comedy, "Bucking Broadway" (Educational), Pathe News and Scenic.

PALACE

"THE WORLDLY MADONNA," Clara Kimball Young (State Rights). It was some time since the star had been seen on Market Street, and many admirers boosted up the box office receipts a little above the average summer figures. Production was very satisfactory from entertainment standpoint.

Short Subjects.—Christie Comedy, "Cold Feet" (Educational), American Author Series, "Mark Twain" (Hodkinson), Pathe News, and Topics of the Day.

VICTORIA

"THE NIGHT ROSE," Lon Chaney (Universal). Star has gained not a small following in the city since some of his recent pictures, and crowds flocked in goodly numbers to see this one. Was very well liked.

Short Subjects.—"Straight from the Farm," Al St. John (Fox), Post Nature Picture, "One Man Reunion," Pathe News and "Pathos Weakly and Asap's Fables."

"UP AND GOING," Tom Mix (Fox). Lovers of the Mix type of pictures seem to be plentiful along Market Street, in spite of hot weather, and very good business was reported. Story seemed to make a very impressionistic appeal.

Short Subjects.—Mack Sennett Comedy, "Oh, Daddy" (First National), Scenic, "Lassoing Live Lions."

CAPITAL

"THE VERMILION PENCIL," Sessue Hayakawa (R-C). First Japanese picture to get a first run in Philly for more than a year, but it lived up to its distinction and pulled good patronage all week, especially the last three days. Very well liked.

Short Subjects.—Monty Banks Comedy, "Derby Day," Kinograms, Topics of the Day.

"WATCH HIM STEP," Richard Talmadge (State Rights). First Dick Talmadge picture to ever get a first run here. Was largely revamped by territorial owners, and went over with box office honors to spare. Made a big hit as a snappy, entertaining picture.

Short Subjects.—Hallroom Boys' Comedy, "Better Late Than Never," Prizma, "Cape of Good Hope," and Topics of the Day.

RICHMOND, VA.

COLONIAL

"THE FATAL MARRIAGE," Wallace Reed and Lillian Gish (R-C). This is a reissue and did not hold up well for the three-day run.

"THE MAN UNCONQUERABLE," Jack Holt (Paramount). Very good business on a three-day run.

BIJOU

"BEAUTY'S WORTH," Marion Davies (Paramount). Three days to good business.

"CARDIGAN" (American Releasing Corp). Three days to only fair business. Old-style pictures do not appeal largely.

BROADWAY

"SMILIN' THROUGH," Norma Talmadge (First National). An entire week to capacity business.

SCRANTON, PA.

(Week of June 18)

STRAND

"NORTH OF THE RIO GRANDE," Bebe Daniels (Paramount). Dandy business for run and people liked feature.

MILES

"TILLIE," Mary Miles Minter (Realart-Paramount). Vaudeville built up some business but chief drawing card was feature. Attendance good and film appreciated.

NEW STATE

"ORPHANS OF THE STORM," Lillian and Dorothy Gish (United Artists). Run for first time at popular prices and was excellent attraction. Name of Griffith as director, chief asset in publicity and acted as a good magnet to attract attention. Extensive advertising campaign a feature of exploitation.

WINTER GARDEN

First Half.

"WHITE HANDS," Hobart Bosworth (Gunning). Good business.

Exploitation.—Newspaper advertising, clever lobby of white, large black circles with outstretched white hands, very effective.

Short Subjects.—"Strictly Modern," Snub Pollard Comedy. International News.

PALACE HIP

"TRAILIN'," Tom Mix (Fox). Pleasing to average audiences.

(Week of June 25)

NEW STATE

"DETERMINATION," Gene Burnell. Miss Burnell appeared personally in this theatre and met most of the patrons. Picture itself is of the super type, with some unique elements of plot and presentation which fill it with rich opportunities to exhibitors in normally situated localities to make genuine clean-up.

STRAND

"THE MAN FROM HOME," James Kirkwood and Anna Q. Nilsson (Paramount). Good booking, one that is capable of being expanded into a record-breaker where conditions are as they should be. Even with mine strike, picture drew well and was liked.

POLI

"BY RIGHT OF PURCHASE," Norma Talmadge and Eugene O'Brien (Select). This was a reissue which proved a winner. Was well received and proved a good part of the bill, further boosted by vaudeville.

SEATTLE, WASH.

STRAND

"FIND THE WOMAN," Alma Rubens (Paramount). Patronage well sustained.

Exploitation.—Newspaper advertising, billboards, window cards and lobby trim.

Short Subjects.—"Torchy's Ghost," Burton Holmes Scenic, Kinograms.

LIBERTY

"COPS," Buster Keaton (First National). A riot!

"WATCH YOUR STEP," Cullin Landis (Goldwyn). Excellent. Only all-comedy bill in town; very refreshing; good patronage.

Exploitation.—Usual newspaper advertising, window cards and lobby.

Short Subjects.—Liberty News and Pathe Scenic.

COLISEUM

FIRST HALF

"THE WOMAN HE MARRIED," Anita Stewart (First National). Good business.

Exploitation.—Lobby cards, window cards and newspaper space.

Short Subjects.—"Monkey Shines," Campbell comedy, Pathe News, Kinograms, Topics of the Day.

LAST HALF

"THE EYES OF THE MUMMY," Pola Negri.

Short Subjects.—Christie Comedy, Pathe News, Kinograms.

COLUMBIA

"OUT OF THE SILENT NORTH," Frank Mayo (Universal). Excellent choice for hot weather.

Exploitation.—Very attractive lobby in snow-covered, log-cabin effect; doortender in appropriate costume.

Short Subjects.—Century Comedy, International News.

BLUE MOUSE

"THE BARNSTORMER," Charles Ray (First National). Excellent business. Star popular here.

Exploitation.—Regular newspaper advertising, lobby display.

Short Subjects.—"The Young Painter," Triart production; very fine. News reel.

PALACE HIP

"SEEING IS BELIEVING," Viola Dana (Metro). Well received.

WINTER GARDEN

"THE BAIT," Hope Hampton (Paramount). Good business.

Exploitation.—Regular newspaper space and lobby trim.

Short Subjects.—"Friday the Thirteenth," Pathe Comedy, International News.

WILKES-BARRE, PA.

(Week of June 18)

CAPITOL

"THE FOOLISH MATRONS," Hobart Bosworth (Maurice Tourneur). Business stayed up, even with mine strike in ninth week.

ORPHEUM

"ORPHANS OF THE STORM," Lillian and Dorothy Gish (United Artists). Attendance was up to mark. Same favorable comments heard.

SAVOY

"PEACOCK ALLEY," Mae Murray (Metro). Best attendance in a long time and shows were crowded to doors at almost every screening.

POLI

"FRENCH HEELS," Irene Castle (Hodkinson). Fair interest with average audiences.

(Week of June 27)

SAVOY

"HER SOCIAL VALUE," Katherine McDonald (First National). New picture with American beauty as star did as well as could be expected in town where mines are main industry and idleness the rule since April 1. Average business.

ORPHEUM

"DETERMINATION," Gene Burnell. Ran for whole week with average attendance, which is quite a tribute to its worth, when the fact is taken into consideration that over 50 per cent of the people of this section have not seen a payday since the mines suspended April 1.

CAPITOL

"THE WAY OF A MAID," Elaine Hammerstein (Selznick). Vaudeville and the star without a failure are both claiming the honors for attendance that was just about up to normal or a little less. Business poor because of mine conditions.

POLI

"FREE AIR," Tom Douglas. Attendance as good as can be expected under mine strike conditions. Picture a hit among those who were able to take in production.

WILMINGTON, N. C.

ROYAL

"THE PRODIGAL JUDGE," Maclyn Arbuckle and Jean Page (Vitagraph). Very poor business but a mighty fine picture.

"WHERE IS MY WANDERING BOY TO-NIGHT?" (States Rights). Good business on this for a three-day run. Street ballyhoo of old woman looking for wandering boy brought business. Also prologue recitation and vocal solo of song at opening of picture put it over big.

Use This Index of Reviews in Connection with Release Guide

Here is a list of pictures which have been reviewed in Exhibitors Trade Review during the past three months. The pictures are listed alphabetically with the date of issue and the page number of the review. File your copies of Exhibitors Trade Review and get a line on the pictures you have booked by looking them up in the review pages.

Title	Star	Distributor	Issue	Page
"Across the Continent"	(Wallace Reid and Mary McLaren)	Paramount	May 6	1683
"All's Fair in Love"	(May Collins and Richard Dix)	Goldwyn	May 20	1849
"Angel of Crooked Street, The"	(Alice Calhoun)	Vitagraph	June 3	55
"Bachelor Daddy, The"	(Thomas Meighan)	Paramount	May 6	1679
"Barnstormer, The"	(Charles Ray)	First National	May 13	1775
"Beautiful Liar"	(Katherine MacDonald)	First National	Apr. 22	1517
"Beauty Shop, The"	(All-Star Cast)	Paramount	May 20	1847
"Beyond the Rocks"	(Gloria Swanson and Rodolph Valentino)	Paramount	May 20	1853
"Black Bag, The"	(Herbert Rawlinson and Virginia Valli)	Universal	June 10	127
"Bluebeard, Jr."	(All-Star)	American Releasing	July 8	493
"Bobbed Hair"	(Wanda Hawley and William Boyd)	Paramount	Apr. 29	1593
"Broken Silence, The"	(Zeena Keefe)	Arrow Film Corp.	May 6	1641
"Channing of the Northwest"	(Eugene O'Brien)	Selznick	May 20	1855
"Cradle Buster, The"	(Glenn Hunter and Marguerite Courtot)	American Releasing Corp.	June 3	63
"Crimson Challenge, The"	(Dorothy Dalton)	Paramount	Apr. 22	1517
"Crossroads of New York, The"	(All-Star Cast)	First National	June 3	59
"Deuce of Spades, The"	(Charles Ray)	First National	May 20	1847
"Devil's Pawn, The"	(Pola Negri)	Paramount	June 24	245
"Divorce Coupons"	(Corinne Griffith)	Vitagraph	July 8	495
"Domestic Relations"	(Katherine MacDonald)	First National	June 17	183
"Don't Doubt Your Wife"	(Leah Baird)	Associated Exhibitors	May 6	1673
"Don't Write Letters"	(Gareth Hughes)	Metro	May 27	1933
"Evidence"	(Elaine Hammerstein)	Selznick	June 24	247
"Face Between, The"	(Bert Lytell and Sylvia Breamer)	Metro	June 10	119
"Fascination"	(Mae Murray)	Metro Pictures Corp.	Apr. 29	1601
"Fighting Streak, The"	(Tom Mix and Patsy Ruth Miller)	Fox	May 6	1671
"Find the Woman"	(Alma Rubens and Harrison Ford)	Cosmopolitan Production	May 27	1935
"First Woman, The"	(Mildred Harris and Percy Marmont)	R-C	May 27	1933
"Five Dollar Baby, The"	(Viola Dana)	Metro	June 17	187
"For Big Stakes"	(Tom Mix)	Fox	July 1	301
"For the Defense"	(Ethel Clayton and Vernon Steel)	Famous Players-Lasky	May 13	1773
"Game Chicken, The"	(Bebe Daniels)	Paramount-Realart	Apr. 22	1519
"Gay and Devilish"	(Doris May and Cullen Landis)	R-C Pictures	June 10	125
"Girl in His Room"	(Alice Calhoun)	Vitagraph	July 8	491
"Girl in the Taxi, The"	(Mr. and Mrs. Carter De Haven)	First National	June 10	121
"Glorious Adventure, The"	(Lady Diana Manners)	Blackton Prod.	May 6	1681
"Glory of Clementina"	(Pauline Frederick)	R-C Pictures	June 10	121
"Golden Dreams"	(All-Star)	Goldwyn	June 17	191
"Good Provider, The"	(Vera Gordon and Dore Davidson)	Paramount	Apr. 22	1519
"Gray Dawn, The"	(Carl Gantvoort and Claire Adams)	Hodkinson	May 6	1681
"Great Alone, The"	(Monroe Salisbury)	American Releasing Corp.		243
"Guilty Conscience, A"	(Antonio Moreno and Betty Francisco)	Vitagraph	May 6	1675
"Hate"	(Alice Lake)	Metro	May 20	1845
"Head Over Heels"	(Mabel Normand)	Goldwyn	June 17	189
"Heart Specialist, The"	(Mary Miles Minter)	Realart	May 13	1775
"Her Mad Bargain"	(Anita Stewart)	First National	May 6	1683
"Her Night of Nights"	(All-Star)	Universal	July 8	489
"Hills of Missing Men"	(Helen Holmes and J. C. McGowan)		May 20	1845
"His Back Against the Wall"	(Raymond Hatton and Virginia Valli)	Goldwyn	May 27	1939
"His Wife's Husband"	(Betty Blythe and Huntley Gordon)	American Releasing Corporation	May 20	1853
"In Self-Defense"	(All-Star Cast)	Swedish Biograph	May 6	1641
"Infidel, The"	(Katherine MacDonald and Robert Ellis)	First National	Apr. 29	1597
"Invisible Fear, The"	(Anita Stewart)	First National	Apr. 29	1595
"Is Matrimony a Failure?"	(All-Star Cast)	Paramount	Apr. 29	1603
"Island Wives"	(Corinne Griffith)	Vitagraph	Apr. 29	1603
"John Smith"	(Eugene O'Brien)	Selznick	July 1	303
"Kissed"	(Marie Prevost)	Universal	June 3	57
"Lady Godiva"	(Special Cast)	Associated Exhibitors	May 20	1851
"Lights of the Desert"	(Shirley Mason)	Fox	June 24	239
"Love's Masquerade"	(Conway Tearle)	Selznick	May 13	1779
"Lying Truth, The"	(Marjorie Daw and Pat O'Malley)	American Releasing Corporation	May 6	1679
"Man from Downing Street, The"	(Earle Williams)	Vitagraph	Apr. 22	1521
"Man from Hell's River"	(Irving Cummings)	Western Pictures Exploitation	Apr. 29	1557
"Man from Home, The"	(James Kirkwood and Anna Q. Nilsson)	Paramount	May 13	1777
"Man Who Married His Own Wife, The"	(Frank Mayo and Sylvia Breamer)	Universal	May 13	1769
"Man Under Cover, The"	(Herbert Rawlinson and Barbara Bedford)	Universal	Apr. 22	1523
"Man with Two Mothers, The"	(All-Star Cast)	Goldwyn	Apr. 29	1599
"Marry the Poor Girl"	(Mr. and Mrs. Carter De Haven)	Associated Exhibitors	Apr. 29	1597
"Men of Zanzibar, The"	(William Russell)	Fox	June 3	55
"Midnight"	(Constance Binney and William Courtleigh)	Realart	Apr. 29	1601
"Missing Husbands"	(Special Cast)	Metro	May 27	1939
"Money to Burn"	(William Russell)	Fox	Apr. 22	1513
"Mr. Barnes of New York"	(Tom Moore)	Goldwyn	June 10	127
"My Old Kentucky Home"	(Monte Blue and Sigrid Holmquist)	American Releasing Corporation	May 13	1771
"My Wild Irish Rose"	(All-Star)	Vitagraph	June 24	247
"Nanook of the North"	(Eskimo Cast)	Pathe	June 24	241
"Nero"	(Special Cast)	Fox	June 3	63
"Night Riders, The"	(Albert Ray and Maudie Dunham)	Second National Pictures	Apr. 29	1558
"No Trespassing"	(Irene Castle)	Hodkinson	May 6	1677
"North of the Rio Grande"	(Bebe Daniels and Jack Holt)	Paramount	May 27	1937
"One Clear Call"	(All-Star Cast)	First National	July 1	303
"Ordeal, The"	(Agnes Ayres and Conrad Nagel)	Paramount	June 10	123
"Our Leading Citizen"	(Thomas Meighan)	Paramount		243
"Out of the Silent North"	(Frank Mayo)		June 24	241
"Over the Border"	(Tom Moore)	Paramount	June 17	187
"Pasteboard Crown, A"	(Evelyn Greely and Robert Elliott)	Pathe	May 13	1769
"Primitive Lover, The"	(Constance Talmadge and Harrison Ford)	First National	May 27	1937
"Prophet's Paradise, The"	(Eugene O'Brien and Sigrid Holmquist)	Selznick	Apr. 22	1523
"Queen o' the Turf"	(Brownie Vernon)	R-C Pictures	May 27	1929
"Rainbow"	(Alice Calhoun)	Vitagraph	Apr. 29	1593
"Reckless Chances"	(J. P. McGowan and Dorothy Ward)	Associated Exhibitors	Apr. 29	1591
"Reckless Youth"	(Elaine Hammerstein)	Selznick	Apr. 29	1599
"Referee, The"	(Conway Tearle)	Selznick	May 20	1849
"Reported Missing"	(Owen Moore)	Selznick	Apr. 22	1515
"Restless Souls"	(Earle Williams)	Vitagraph	July 8	489
"Ridin' Wild"	(Roy Stewart, Wallace Beery and Marjorie Daw)	Western Pictures Exploitation	Apr. 29	1557
"Rough Shod"	(Charles Jones)	Fox	June 17	183
"Second Hand Rose"	(Gladys Walton)	Universal	May 20	1843
"Shackles of Gold"	(William Farnum)	Fox	May 20	1851
"Sheik of Araby, The"	(H. B. Warner and Barbara Castleton)	R-C Pictures	May 13	1771
"Sherlock Brown"	(Bert Lytell)	Metro	July 8	495
"Sherlock Holmes"	(John Barrymore)		May 27	1931
"Silas Marner"	(All-Star)	Associated Exhibitors	June 24	245
"Silent Vow, The"	(Wm. Duncan and Edith Johnson)	Vitagraph	May 6	1677
"Silver Wings"	(Mary Carr)	Fox	June 3	57
"Sleepwalker, The"	(Constance Binney)	Realart	May 13	1779
"Slim Shoulders"	(Irene Castle)	Hodkinson	July 8	493
"Snitching Hour"	(Arthur Housman)	Clark-Cornelius		217
"Son of the Wolf, The"	(All-Star)	R-C Pictures	June 24	237
"Sonny"	(Richard Barthelmess)	First National	June 10	123
"South of Suva"	(Mary Miles Minter)	Paramount	July 1	301
"Spanish Jade, The"	(All-Star)	Paramount	June 17	191
"Step on It"	(Hoot Gibson)	Universal	May 27	1929
"Strange Idols"	(Dustin Farnum and Doris Pawn)	Fox	June 10	119
"Stroke of Midnight, The"	(All-Star)	Metro	June 17	185
"The Half-Breed"	(All-Star Cast)	First National	July 1	305
"The Storm"	(All-Star Cast)	Universal	July 1	305
"The Top of New York"	(May McAvoy)	Paramount	July 1	307
"They Like 'Em Rough"	(Viola Dana)	Metro	July 1	307
"Through a Glass Window"	(May McAvoy)	Famous Players-Lasky	May 6	1671
"Tillie"	(Mary Miles Minter)	Paramount	May 6	1675
"Tracks"	(All-Star)	Pathe	June 24	237
"Trap, The"	(Lon Chaney)	Universal	May 13	1773
"Trouble"	(Jackie Coogan)	First National	June 3	59
"Truthful Liar, The"	(Wanda Hawley and Edgar Hearn)	Famous Players-Lasky	May 6	1673
"Very Truly Yours"	(Shirley Mason)	Fox	June 3	61
"Virgin's Sacrifice, A"	(Corinne Griffith)	Vitagraph	June 17	189
"Wall Flower, The"	(Coleen Moore)	Goldwyn	June 3	61
"Watch Your Step"	(Cullen Landis and Patsy Ruth Miller)	Goldwyn	May 27	1935
"Western Speed"	(Charles Jones and Eileen Percy)	Fox	May 13	1777
"When Romance Rides"	(Claire Adams and Carl Gantvoort)	Goldwyn	Apr. 22	1521
"While Satan Sleeps"	(Jack Holt)	Paramount	July 8	491
"Wife Against Wife"	(Pauline Starke)	First National	May 20	1855
"Wife Trap, The"	(Mia May)	Famous Players-Lasky	May 20	1843
"Without Fear"	(Pearl White and Robert Elliott)	Fox	Apr. 29	1591
"Woman He Married, The"	(Anita Stewart)	First National	Apr. 22	1513
"Woman of No Importance, A"	(All-Star)	Selznick	June 24	239
"Woman, Wake Up!"	(Florence Vidor)	Associated Exhibitors-Pathe	Apr. 22	1515
"Woman Who Walked Alone"	(Dorothy Dalton)	Paramount	June 17	185
"Wonderful Wife, A"	(Miss DuPont and Vernon Steele)	Universal	Apr. 29	1595
"Yellow Men and Gold"	(Helene Chadwick and Richard Dix)	Goldwyn	June 10	125
"Yellow Stain, The"	(John Gilbert)	Fox	May 27	1931

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
Cardigan (Messmore Kendall)	7,000*
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	5,000*
Daring Dangers (Cliff Smith)	5,000*
Jan of the Big Snows (J. Oliver Curwood)	5,000*
The Cradle Buster (Tuttle Walter)	6,000*
Blueheard, Jr. (Jas. Livingston)	5,000*
The Lying Truth (Marion Fairfax)	6,000*
Sisters (International Film)	7,000*
The Hidden Woman (Nanuet Am. Corp.)	5,000*
My Old Kentucky Home (Pyramid Pictures)	6,000*
Man's Law and God's (Finis Fox)	5,000*
The Three Buckaroos (Fred Balshofer)	5,000*
The Pillagers (Louis Wm. Chaudet)	6,000*
Destiny's Isle (Wm. P. S. Earle)	6,000*
False Fronts (Herold Bros.)	6,000*
The Mohican's Daughter (S. E. V. Taylor)	6,000*
His Wife's Husband (Pyramid)	6,000*
The Great Alone (West Coast Films)	6,000*
Me and My Gal (Welsh-Pearson)	5,000*
Queen of the Moulin Rouge (Pyramid Pictures)	6,000*
Moongold (Will Bradley)	2,000*
Shattered Idols (Frothingham Production)	5,850

ASSOCIATED PHOTOPLAYS, INC.

SPENCER PRODUCTIONS

The Wolverine (Helen Gibson)	4,921

CLIFF SMITH PRODUCTIONS

Western Hearts (Art Station and Josie Sedgwick)	4,711
Crossing Trails (Pete Morrison)	4,539

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES

The Rider of the King Log (Special)	5,000*
The Road to London (Bryant Washburn)	5,000*
Sin of Martha Queed, The (Alan Dwan Prod.)	6,000*
Marry the Poor Girl (Mr. and Mrs. Carter De Haven)	6,000*
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*

HAROLD LLOYD COMEDIES

Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*

PLAYGOERS PICTURES, INC.

Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smokey (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES

The World's Champion (Wallace Reid)	5,030
The Mistress of the World (Chapter 2) (Spec. Prod.)	5,275
Her Husband's Trademark (Gloria Swanson)	5,101
Bobbed Hair (Wanda Hawley) (Realart)	4,395
Fool's Paradise (Cecil B. De Mille Prod.)	8,681
The Mistress of the World (Chapter 3) (Spec. Prod.)	5,061
The Heart Specialist (Mary Miles Minter-Realart)	4,768
Beauty's Worth (Marion Davies-Cosmopolitan)	6,751
The Mistress of the World (Chapter 4) (Spec. Prod.)	3,825
The Green Temptation (Betty Compson)	6,165
Through a Glass Window (May McAvoy-Realart)	4,490
Find the Woman (Cosmopolitan)	5,144
The Cradle (Ethel Clayton)	4,698
The Sleep Walker (Constance Binney-Realart)	4,530
Bought and Paid For (Wm. de Mille-Apres-Holt)	5,601
The Devil's Pawn (Pola Negri)	4,712
The Crimson Challenge (Dorothy Dalton)	4,942
The Truthful Liar (Wanda Hawley-Realart)	5,243
The Spanish Jade (John S. Robertson Prod.)	5,111
Is Matrimony a Failure? (J. Cruze-All Star Prod.)	5,612
The Good Provider (Cosmopolitan)	7,753
Beyond the Rocks (Gloria Swanson-Sam Wood Prod.)	6,740
The Wife Trap (UFA Prod.)	5,207
The Beauty Shop (Cosmopolitan Prod.)	6,536
North of the Rio Grande (Jack Holt-Bebe Daniels)	4,770
The Man From Home (George Fitzmaurice Prod.)	6,895
The Ordeal (Agnes Ayres)	4,592
The Bachelor Daddy (Thomas Meighan)	6,229
Across the Continent (Wallace Reid)	5,502
Over the Border (Penrhyn Stanlaws-Compson-Moore)	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	6,634
The Eyes of the Mummy (Pola Negri)	3,805
The Man Unconquerable (Jack Holt)	????
For the Defense (Ethel Clayton)	4,905
The Greatest Truth (Mia May)	5,257
South of Suva (Mary Miles Minter-Realart)	4,639
Borderland (Agnes Ayres)	????

REALART PICTURES
(Through Famous Players-Lasky)

STAR PRODUCTIONS

Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FIRST NATIONAL

Molly O (Mack Sennett-Mabel Normand)	7,558
The Silent Call (Trimble-Murphin Prod.)	6,784
Hail the Woman (Ince Prod.)	7,222
The Sea Lion (Bosworth Prod.)	4,367
Her Mad Bargain (Anita Stewart)	5,491
Woman's Side (Katherine MacDonald)	????
Love's Redemption (Norma Talmadge)	5,889
The Beautiful Liar (Katherine MacDonald)	5,030
My Boy (Jackie Coogan)	4,967
The Cave Girl (Special)	4,405
The Seventh Day (Richard Bartelmess)	5,335
The Song of Life (John Stahl)	6,920
Red Hot Romance (Emerson-Loos Prod.)	6,055
The Barnstormer (Charles Ray)	5,300
Penrod (Wesley Barry) (Neilan Prod.)	8,037
The Rosary (Selig-Rorke Production)	7,645
The Woman's Side (Katherine MacDonald)	5,366
Polly of the Follies (Constance Talmadge)	6,467
A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine MacDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*

ASSOCIATED PRODUCERS
(Through First National)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicans (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O'Mine (Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000*

FOX FILM CORPORATION

SPECIAL

Over the Hill	10,500
A Virgin Paradise	7,781
A Connecticut Yankee in King Arthur's Court	8,000*
Thunderclap	6,724
Shame	8,231
Perjury	8,373
Footfalls	8,068
The Last Trial	6,355
Queen of Sheba	9,599

WILLIAM FARNUM SERIES

His Great Sacrifice	6,282
Stage Romance, A	6,416
Shackles of Gold	????

PEARL WHITE SERIES

Beyond Price	6,237
Any Wife	4,597
Broadway Peacock, The	4,380
Without Fear	4,406

TOM MIX SERIES

A Ridin' Romeo	4,747
The Big Town Round-Up	4,250
After Your Own Heart	4,244
The Night Horsemen	4,993
The Rough Diamond	4,458
Trailin'	4,355
Sky-High	4,546
Chasing the Moon	5,092
Up and Going	4,525
The Fighting Streak	????

CHARLES JONES SERIES

To a Finish	4,000*
Bar Nothin'	4,311
Ridin' With Death	4,175
Pardon My Nerve	4,484
Western Speed	????

DUSTIN FARNUM SERIES

The Primal Law	4,320
The Devil Within	5,997
Iron to Gold	4,515

WILLIAM RUSSELL SERIES

Desert Blossoms	4,175
The Roof Tree	4,409
Strength of the Pines	4,382
Money to Burn	????

SHIRLEY MASON SERIES

Ever Since Eve	4,531
Queenie	5,147
Jackie	4,943
Little Miss Smiles	4,834
The Ragged Heiress	4,888

JOHN GILBERT SERIES

Gleam O' Dawn	4,178
Arabian Love	????

TWENTIETH CENTURY PICTURES

Bucking the Line (Maurice Flynn)	4,544
The Jolt (Murphy-Walker)	4,835
Winning With Wits (Barbara Bedford)	4,435
Whatever She Wants (Eileen Percy)	4,616
Smiles Are Trump (Maurice Flynn)	4,049
Extra! Extra! (Walker-Murphy)	4,160
Elope If You Must (Eileen Percy)	4,995

WID GUNNING, INC.

What Do Men Want? (Claire Windsor)	6,141
Our Mutual Friend (All Star)	7,698
White Hands (Hobart Bosworth)	5,654
The Blot (Claire Windsor)	7,121
Quo Vadis (All Star)	5,884
Girl From God's Country (Nell Shipman)	6,957
Old Oaken Bucket (All Star)	5,098
Good to Evil (Lucy Dorain)	4,951

ENTERTAINMENT SERIES

The Fire Bride	5,000*
The Madness of Love	5,000*
Alias Phil Kennedy	5,000*
The Blonde Vampire	5,000*
Foolish Monte Carlo	5,000*
The Bootleggers	5,000*
The Love Nest	5,000*
Don't Blame Your Children	5,000*
Mrs. Dane's Confession	5,000*
The Blue Mountain Mystery	5,000*

GOLDWYN PICTURES

For Those We Love	5,752
The Invisible Power	6,613
Dangerous Curve Ahead	5,503
The Old Nest (Mary Alden)	7,250
Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON

The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*

ZANE GREY PICTURES

The Riders of the Dawn (All Star)	6,180
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500

J. PARKER READ

The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208

DIETRICH BECK, INC.

The Harvest Moon (Doris Kenyon)	5,480

ART CO. PRODUCTIONS

Cynthia-of-the-Minute (Leah Baird)	5,634

ROBERT BRUNTON

The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph J. Dowling)	5,965

JOSEPH LEVERING

His Temporary Wife (Rubye De Remer)	5,329

DIAL FILM

The Tiger's Coat (Myrtle Stedman)	4,430

*Approximately

GUIDE TO FEATURE RELEASES—Cont'd

	Footage
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
BERG-KAHLERT PRODUCTIONS	
Free Air (Marjorie Seaman)	6,000*
LEWIS TRACY	
The Silent Barrier (Sheldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800
HUGO BALLIN PROD.	
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
Other Women's Clothes (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
Married People (Mabel Ballin)	6,000*
ROCKET FILM CORP.	
The Truant Husband (All Star)	5,000*
Keeping Up With Lizzie (Enid Bennett)	6,000*
RENCO FILM CORP.	
At the Sign of the Jack O'Lantern (All Star)	5,193
The Veiled Woman (Marguerite Snow)	6,000*
WARD LASCELLE PRODUCTIONS	
Rip Van Winkle (All Star)	6,700
WINNIPEG PRODUCTIONS, LTD.	
God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*
HOLTRE PRODUCTIONS	
French Heels (Irene Castle)	5,500
No Trespassing (Irene Castle)	6,000*
TILFORD CINEMA STUDIOS	
Slim Shoulders (Irene Castle)	6,000*

METRO PICTURES CORP.

NAZIMOVA	
The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600
METRO CLASSICS, Inc. (Special)	
Life's Darn Funny (Viola Dana)	5,741
Big Game (May Allison)	5,333
A Trip to Paradise (Bert Lytell)	5,510
The Match Breaker (Viola Dana)	6,000*
Hole in the Wall, The (Alice Lake)	6,000*
Idle Rich, The (Bert Lytell)	6,000*
Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villains (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Believing (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000*
Sherlock Brown (Bert Lytell)	6,000*
MAURICE TOURNEUR PROD.	
The Great Redeemer (All Star Cast)	5,005
TAYLOR HOLMES PROD.	
Nothing But the Truth	5,639
The Very Idea	5,212
Nothing But Lies	4,882
C. E. SHURTLEFF PROD.	
The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670
S. L. PRODUCTIONS	
Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*
ROLAND WEST PROD.	
The Silver Lining (Jewel Carmen)	5,846
HOPE HAMPTON PROD.	
A Modern Salome (Hope Hampton)	5,280
WILLIAM DESMOND PROD.	
Fightin' Mad (Special Cast)	6,000*
REX INGRAM PROD.	
Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497
TIFFANY PROD.	
Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

NATIONAL EXCHANGES, INC.

Welcome Children (Elsie Albert)	5 reels
Shadows of the West (Hedda Nova)	5 reels
The Lotus Blossom (Tully Marshall)	6 reels

PATHE EXCHANGES, INC.

Dice of Destiny (H. B. Warner)	6,000*
Her Unwilling Husband (Blanche Sweet)	5,000*

*Approximately

	Footage
The Empire of Diamonds	6,000*
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*

PIONEER FILM CORP.

Indiscretion (Florence Reed, Lionel Atwill, Gareth Hughes)	6,000*
Oh Mary Be Careful (Madge Kennedy)	6,000*
The Crimson Cross (Vandyke Brooks)	5,000*
The Forgotten Woman (Pauline Starke)	6,000*
A Millionaire for a Day (Arthur Guy Empey)	5,000*
Beyond the Crossroad (Ora Carew)	6,000*
In Society (Edith Roberts)	5,000*
Wise Husbands (Gail Kane, J. Herbert Frank)	6,000*
The Leech (Claire Whitney)	6,000*
His Brother's Keeper (Martha Mansfield, Rogers Lytton, Gladden James)	6,000*
The Barbarian (Monroe Salisbury)	6,000*
A Man There Was (Victor Seastrom)	6,000*
Idle Hands (Gail Kane)	6,000*
Out of the Depths (Violet Mersereau)	6,000*
Finder's Keepers (Violet Mersereau)	6,000*

R-C PICTURES

Where Lights Are Low (Sessue Hayakawa)	5,810
Live and Let Live (Wm. Christy Cabanne)	5,900
Salvage (Pauline Frederick)	6,450
The Foolish Age (Doris May)	4,500
The Barricade (Cabanne Prod.)	6,170
The Swamp (Sessue Hayakawa)	5,600
Lure of the Jade (Pauline Frederick)	5,935
Possession (Mercaton Prod.)	6,550
The Duke of Chimney Butte (Fred Stone)	4,600
Silent Years (J. L. Gasnier)	6,056
At the Stage Door (Cabanne)	6,300
Eden and Return (Doris May)	4,831
Five Days to Live (Sessue Hayakawa)	5,356
Two Kinds of Women (Pauline Frederick)	????
Billy Jim (Fred Stone)	5,032
Why Men Forget (Special Cast)	5,299
The Call of Home (J. L. Gasnier)	5,220
Beyond the Rainbow (Cabanne Prod)	6,500
Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Havakawa)	5,012
The Glory of Clementina (Pauline Frederick)	????
Gay and Devilish (Doris May)	????

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES	
Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????
EUGENE O'BRIEN STAR SERIES	
Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????
CONWAY TEARLE SERIES	
Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????
OWEN MOORE STAR SERIES	
The Chickens in the Case	5,261
A Divorce of Convenience	5,000*
SPECIAL PRODUCTIONS	
The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????
SELECT PICTURES	
Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*
REPUBLIC FEATURES	
The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????
REVIVALS	
The Lone Wolf (Haze' Dawn and Bert Lytell)	5,158

	Footage
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmauge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000*
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge)	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Talmadge)	5,000*

UNITED ARTISTS CORP.

The Mark of Zorro (Douglas Fairbanks)	7,800
The Love Flower (D. W. Griffith Prod.)	6,800
The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES	
Outside the Law (Priscilla Dean)	6,000*
Reputation (Priscilla Dean)	6,500
No Woman Knows	7,000*
The Fox (Harry Carey)	6,941
Conflict (Priscilla Dean)	6,205
Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	6,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
UNIVERSAL FEATURES	
The Fire Eater (Hoot Gibson)	4,880
Cheated Hearts (Herbert Rawlinson)	4,415
Shattered Dreams (Miss Dupont)	4,878
Cupid Incog (Marie Prevost)	5,000*
The Guttersnipe (Gladys Walton)	4,225
Across the Dead Line (Frank Mayo)	4,886
The Scrapper (Herbert Rawlinson)	????
Headin' West (Hoot Gibson)	????
The Golden Gallows (Miss Dupont)	5,000*
Tracked to Earth (Frank Mayo)	5,000*
The Wise Kid (Gladys Walton)	5,000*
Wild Honey (Priscilla Dean)	7,000*
The Dangerous Little Demon (Marie Prevost)	5,000*
The Bear Cat (Hoot Gibson)	5,000*
The Man Under Cover (Herbert Rawlinson)	5,000*
A Wonderful Wife (Miss Dupont)	5,000*
The Man Who Married His Own Wife (Frank Mayo)	5,000*
Second Hand Rose (Gladys Walton)	5,000*
Kissed (Marie Prevost)	5,000*
Step On It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
The Trouper (Gladys Walton)	5,000*
Her Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Married Flapper (Marie Prevost)	5,000*
MAE MURRAY SPECIAL PRODUCTION	
The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES	
The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
The Ladder Jinx	6,000*
The Ninety and Nine	7,000*
ALICE JOYCE PROD.	
The Scarab Ring	5,598
The Inner Chamber	5,951
CORINNE GRIFFITH PROD.	
Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
Divorce Coupons	5,000*
EARLE WILLIAMS PROD.	
Three Sevens	5,000*
The Man From Downing Street	5,000*
Restless Souls	5,000*
ANTONIO MORENO PROD.	
The Secret of the Hills	4,900
A Guilty Conscience	5,000*
ALICE CALHOUN PROD.	
The Little Minister	6,000*
The Angel of Crooked Street	5,000*
The Girl in His Room	5,000*
A Girl's Desire	5,000*
WILLIAM DUNCAN PROD.	
Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

The Understudy

F. B. O. Photoplay in Five Parts. Author, Ethel Hadden. Scenario by Beatrice Van. Director, William A. Seiter. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Mary Neil, Doris May; Tom Manning, Wallace MacDonald; Grace Lorimer, Christine Mayo; Martha Manning, Otis Harlan; Cathbert Vane, Arthur Hoyt.

Tom Manning's wealthy father objects to the intense interest shown by his son in Grace Lorimer, an actress whose fascinations have proved too much for the youth. Desiring to put an end to the complications which ensue Tom's father sends his son out West and notifies Grace that he is willing to pay any sum in reason if she agrees to give up all claim upon his heir. Grace is unable, for certain reasons, to appear in person to claim the money, although she is perfectly willing to release Tom in exchange for a check. She persuades Mary Neil, a stage-struck girl, to impersonate her and visit the elder Manning. This Mary does and arrives at the Manning home in due course of time. When she appears Tom's father discovers through a photograph that Mary is not the person she represents herself to be. However, he invites her to remain temporarily with the family, and promises that if she proves satisfactory he will consent to her marriage with his son. Tom Manning then makes his appearance. He is struck by Mary's beauty and winning ways and the rest of the family have also become attached to her. Tom, with his father's consent, finally marries Mary before Grace can arrive to create a disturbance and all ends well.

A mildly amusing picture with a plot of extremely light construction. *The Understudy* may serve to while away an idle hour during the heated term. Having such thin material on hand, Director William Seiter wisely made no attempt to develop it in the least degree seriously. There was nothing to do save pile up the farcical situations at top speed, trusting to the clever work of Doris May and her supporting cast to keep the interest alive, and in this they have to a certain extent succeeded. The story, of course, does not convince, but thanks to quick action and breezy atmosphere, the film is fairly entertaining and from a photographic standpoint artistically pleasing.

Points of Appeal.—There are some whimsical incidents introduced during the heroine's sojourn in the home of her future husband's father, when she impersonates the adventurers and finds herself entangled in an odd net of complications. It is during this period that the feature develops its most humorous angles and a bit of a surprise twist when the youthful lover arrives and helps to carry out the girl's deception. Events progress with commendable rapidity, in fact the speed at which the various personages figuring in the tale work at all stages is rather unusual, but no doubt intentional on the director's part, and a cheerful climax is achieved.

Cast.—Doris May has appeared in stronger roles, but invests the character of Mary Neil with her own peculiar charm and piquant dash. Christine Mayo gives a capital portrayal of the scheming actress and the support is adequate.

Photography, Lighting, Direction.—The interiors are handsomely filmed, some pretty exterior shots shown and skillful light and shadow effects attained. The continuity is smooth and the action fast throughout.

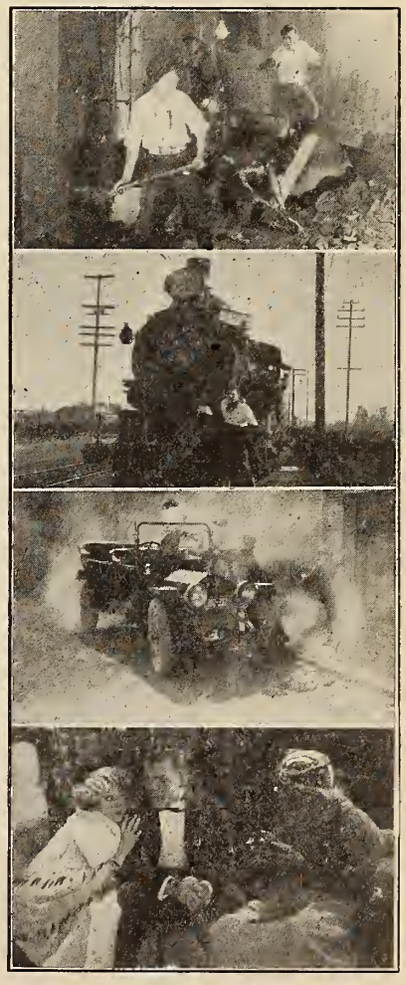
The Fast Mail

Fox Photoplay in Five Parts. Author, Lincoln J. Carter. Director, Bernard J. Durning. Cameramen, George Schneiderman and Don Short. Running Time, Fifty Minutes.

CAST AND SYNOPSIS

Mary Martin, Eileen Percy; Reed, Adolph Menjou; Walter West, Charles Jones; Lee Martin, James Mason; La Fitte, William Steele; Henry Joyce, Harry Dunkinson.

The plot concerns the love romance of a Southern girl and a young cowpuncher whom she has met while in the West. There is a rival for the girl's affections and as she has a weak brother the villain is enabled to set an intrigue afoot that separates the hero from the girl. This intrigue is most comprehensive in design and while the villain abducts the girl he sets traps for the hero. But the latter is a bard-rider and a straight-shooter. Also he can drive an automobile with the best of them and can make perilous leaps from fast moving express trains into equally fast moving motor cars. So after prodigous effort and countless gestures of the most heroic proportions the cowboy smashes all the evil forces and wins the girl for himself.



The lovers of screen action for its own sake will find a brimming and delectable cup in *The Fast Mail*, a five reeler in which stunts of the breath-taking order jostle and elbow each other as they crowd their way onto the screen. It is not by any means a frequent occurence for the picture-goer to have presented to him a film containing within the footage of five-reels so many stirring events. It is as though the producers had taken the big thrill generally culminating the action of each episode of the more pretentious of serial plays and worked them into a continuity for five reel exposition. The action hits it up at such a clip and events are so continuously pushing each other aside that one cannot be quite sure, but it seemed to the reviewer that everything the thrillers have ever evolved is to be found in its most potent form in *The Fast Mail*. Of course, in the face of such a whirlwind of action one motions aside all consideration of story construction and takes things as they come, and in the case of *The Fast Mail* they come fast enough to hold the spectator to that contract. The result is a show of three-quarters of an hour or more that takes one out of himself entirely and provides sure-fire entertainment.

Cast.—Charles Jones, the erstwhile "Buck," takes all honors in the "acting" line. He goes in for the most strenuous sort of acrobatics and scales the heights of dare-deviltry with colors flying gloriously. Eileen Percy stands the strain of her leading man's pace remarkably well and the other members of the cast all contribute generously to the three-ring effect of this stunt circus.

Photography, Lighting, Direction.—There are many noticeably fine examples of photographic ingenuity. The director succeeded in putting punch in all his episodes. Apparently no expense of money or effort was spared to give each melodramatic situation a setting capable of putting it over with the maximum of effect. The horse race, the explosion which demolishes the river boat, the railroad episodes and the countless other features are all realistically spectacular.

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES
Made in the Kitchen ..... 2 reels
She Sighed by the Seaside ..... 2 reels
Call a Cop ..... 2 reels

BEN TURPIN COMEDIES
Love's Outcast ..... 2 reels

EDUCATIONAL FILM CORP. OF AMERICA

ADVENTURES OF SHERLOCK HOLMES
The Devil's Foot ..... 2 reels
The Dying Detective ..... 2 reels
A Case of Identity ..... 2 reels
A Scandal in Bohemia ..... 2 reels

CAMPBELL COMEDIES
A Rag Doll Romance ..... 2 reels
How to Grow Thin (Special) ..... 1 reel
A Penny Reward ..... 2 reels
A False Alarm ..... 2 reels
Circus Days ..... 2 reels

CHESTER COMEDIES
Snooky's Blue Monday ..... 2 reels
Snooky's Wild Oats ..... 2 reels

CHESTER OUTINGS
The Last Hop ..... 1 reel
Music in the Air ..... 1 reel
Jogging Across Sawtooth ..... 1 reel

CHESTER SCENICS
Old Moose Trails ..... 1 reel
New Wine in Old Bottles ..... 1 reel

CHRISTIE COMEDIES
'Twas Ever Thus ..... 2 reels
Oh! Promise Me! ..... 2 reels
'Tis the Bull ..... 2 reels
Fair Enough ..... 2 reels
Any Old Port ..... 2 reels
A Hickory Hick ..... 2 reels
Bucking Broadway ..... 2 reels
Mile-a-Minute Mary ..... 2 reels
Cold Feet ..... 2 reels

CINAL FILMS—SLOW SPEED
The Manly Art of Self-Defence ..... 1 reel
Annette Kellerman in High Diving ..... 1 reel
Golf ..... 1 reel

GAYETY COMEDIES
Wild and Willie ..... 1 reel
Assault and Flattery ..... 1 reel
Standing Pat ..... 1 reel

KINOGRAMS
News Reel—Sunday and Thursday ..... 1 reel

MERMAID COMEDIES
Step This Way ..... 2 reels
The Rainmaker ..... 2 reels
Spooks ..... 2 reels
Danger ..... 2 reels
Poor Boy ..... 2 reels
Rapid Fire ..... 2 reels

MISCELLANEOUS
Could Columbus Discover an America? ..... 1 reel
The Crater of Mt. Katami ..... 1 reel
Dixie ..... 2 reels

PUNCH COMEDIES
Country Chickens ..... 2 reels
The Love Egg ..... 2 reels

ROBERT C. BRUCE SCENICS BEAUTIFUL
In the Bonnie Brier Country ..... 1 reel
As Old as the Hills ..... 1 reel
Unknown Switzerland ..... 1 reel

ROBERT C. BRUCE "WILDERNESS TALES"
Missing Men ..... 1 reel
Nights of Many Shadows ..... 1 reel
My Country ..... 1 reel
The One Man Reunion ..... 1 reel

SELIG-ROBK PHOTOPLAYS
The Ne'er to Return Road ..... 2 reels
The Policeman and the Baby ..... 2 reels
The Northern Trail ..... 2 reels

SKETCHOGRAFS
Play Ball! ..... 1 reel
What's the Limit? ..... 1 reel
The Family Album ..... 1 reel

TOONERVILLE COMEDIES
The Skipper's Policy ..... 2 reels
Toonerville Trials ..... 2 reels
Toonerville Blues ..... 2 reels

TORCHY COMEDIES
Torchy and Orange Blossoms ..... 2 reels
Torchy's Ghost ..... 2 reels
Torchy's Hold Up ..... 2 reels
Torchy Steps Out ..... 2 reels

VANITY COMEDIES
Chicken Hearted ..... 1 reel
Spiking the Spooks ..... 1 reel
It's Your Move ..... 1 reel
Ninety Days or Life ..... 1 reel

WORLD WANDERINGS
Dawn to Dusk in Egypt ..... 1 reel
The Silver Harvest ..... 1 reel
The People of Old Bruges ..... 1 reel

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES
Mexican Oil Fields ..... 1 reel
In Batik Land ..... 1 reel
Across the Grand Canyon ..... 1 reel
Seville in Fair Time ..... 1 reel
At the Wailing Wall ..... 1 reel
Rural Java ..... 1 reel
Santa Fe—the City Different ..... 1 reel
Seeing San Marino ..... 1 reel
Watching the Waylands ..... 1 reel
In Old Granada ..... 1 reel
A Fairy Foreland ..... 1 reel
Stamboul ..... 1 reel
Along the Rio Grande ..... 1 reel
At the Damascus Gate ..... 1 reel
Lake Maggiore ..... 1 reel
First Families of America ..... 1 reel

PARAMOUNT-BURLINGAME ADVENTURE SCENICS
Winter Sports in St. Moritz ..... 1 reel
Kilawea Volcano in Eruption ..... 1 reel
The Jungfrau Railroad ..... 1 reel
Wildest Wales ..... 1 reel

PARAMOUNT-DE HAVEN COMEDIES
Kids Is Kids ..... 2 reels
Spirits ..... 2 reels

PARAMOUNT-MACK SENNETT COMEDIES
A Fireside Brewer ..... 2 reels
Dabbling in Art ..... 2 reels
Bungalow Troubles ..... 2 reels
On a Summer's Day ..... 2 reels
The Unhappy Finish ..... 2 reels
Officer Cupid ..... 2 reels
Astray from the Steerage ..... 2 reels
Are Waitresses Safe? ..... 2 reels
An International Sneak ..... 2 reels
Watch Your Neighbor ..... 2 reels
It Pays to Exercise ..... 2 reels

PARAMOUNT MAGAZINE
Pictionary and Cartoons (Weekly) ..... 1 reel

PARAMOUNT-POST NATURE PICTURES
From a Piscatorial Angle ..... 1 reel
The Cloud ..... 1 reel
A Setting of Ages ..... 1 reel
Indian Summer ..... 1 reel
Victory Mountain ..... 1 reel

PARAMOUNT-VANDENBURGH SERIES
Wild Men of Africa ..... 2 reels
Jungle Dancers ..... 2 reels
The Lion Killers ..... 2 reels
Slaying the Hippopotamus ..... 2 reels
The Land of the Pygmies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN
A Dog's Life ..... 3 reels
A Day's Pleasure ..... 2 reels
Shoulder Arms ..... 2 reels
Sunnyside ..... 2 reels
The Idle Class ..... 2 reels
Pay Day ..... 2 reels

TOONERVILLE TROLLEY
The Skipper's Narrow Escape ..... 2 reels
The Skipper's Treasure Garden ..... 2 reels
Meeting All Trains ..... 2 reels
Toonerville Fire Brigade ..... 2 reels
Skipper's Scheme ..... 2 reels
Toonerville Follies ..... 2 reels
Skipper's Flirtation ..... 2 reels
Skipper's Boozem Friend ..... 2 reels
Skipper Has His Fling ..... 2 reels
Toonerville Tactics ..... 2 reels
Skipper Strikes It Rich ..... 2 reels
Toonerville Tangle ..... 2 reels

HARRY LEHMAN COMEDIES
The Punch of the Irish ..... 2 reels
Twilight Baby ..... 3 reels
The Kick in High Life ..... 2 reels
Wet and Warmer ..... 2 reels
The Game Lady ..... 2 reels

BUSTER KEATON COMEDIES
The Blacksmith ..... 2 reels
The Playhouse ..... 2 reels
The Boat ..... 2 reels
Cops ..... 2 reels

SENNETT
Hard Knocks and Love Taps ..... 2 reels
Be Reasonable ..... 2 reels
By Heck ..... 2 reels
The Duck Hunter ..... 2 reels
On Patrol ..... 2 reels

TURPIN
Love and Doughnuts ..... 2 reels
Bright Eyes ..... 2 reels
Step Forward ..... 2 reels

FOX FILM CORPORATION

SUNSHINE COMEDIES
Chase Me ..... 2 reels
Farmyard Follies ..... 2 reels
Say It With Flowers ..... 2 reels
The Book Agent ..... 2 reels
Singer Midget's Side Show ..... 2 reels
One Moment, Please ..... 2 reels
A Perfect Villain ..... 2 reels
Love and War ..... 2 reels
Pardon Me ..... 2 reels
Try and Get It ..... 2 reels
False Alarm ..... 2 reels
Hold the Line ..... 2 reels
Please Be Careful ..... 2 reels

CLYDE COOK COMEDIES
All Wrong ..... 2 reels
Don't Tickle ..... 2 reels
The Guide ..... 2 reels
The Sailor ..... 2 reels
The Toreador ..... 2 reels
The Chauffeur ..... 2 reels
Hot Dog ..... 2 reels

AL. ST. JOHN SERIES
The Happy Pest ..... 2 reels
Fool Days ..... 2 reels
Straight for the Farm ..... 2 reels
The Studio Rube ..... 2 reels

MUTT AND JEFF ANIMATED CARTOONS
The Tong Sandwich ..... 1 reel
Shadowed ..... 1 reel
Turkish Bath ..... 1 reel
The Big Mystery ..... 1 reel
Long Live the King ..... 1 reel
The Village Cut-Ups ..... 1 reel
A Messy Christmas ..... 1 reel
Fast Freight ..... 1 reel
The Stolen Snooze ..... 1 reel
Getting Ahead ..... 1 reel
Bony Parts ..... 1 reel
A Ghostly Wallop ..... 1 reel
Beside Her Cider ..... 1 reel
The Last Laugh ..... 1 reel
The Hole Cheese ..... 1 reel
The Phony Focus ..... 1 reel
The Crystal Gazer ..... 1 reel
Stuck in the Mud ..... 1 reel
Too Much Sap ..... 1 reel

LUPINO LANE SERIES
The Broker ..... 2 reels

FOX NEWS (Twice a Week)

SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes

GOLDWYN PICTURES

CAPITOL COMEDIES
Fingers and Pockets ..... 2 reels
Love and Rollers ..... 2 reels
Hearts and Hammers ..... 2 reels
At It Again ..... 2 reels
Professional Ethics ..... 2 reels
When Martin Gits Here ..... 2 reels
Ged Ap, Napoleon ..... 2 reels
You'd Better Get It ..... 2 reels
Indigo Sunday ..... 2 reels
Why Worry? ..... 2 reels
Nothing to Think About ..... 2 reels
Take It Easy ..... 2 reels

EDGAR COMEDIES
Edgar Camps Out ..... 2 reels
Edgar the Explorer ..... 2 reels
Edgar's Country Cousin ..... 2 reels
Edgar's Feast Day ..... 2 reels
Get-Rich-Quick Edgar ..... 2 reels
Edgar's Little Saw ..... 2 reels

GOLDWYN-BRAY COMICS—LAMPOONS
Happy Hooligan in "Apollo" ..... 1 reel
Happy Hooligan in "Cupid's Advice" ..... 1 reel
Happy Hooligan in "Happy Hoolidini" ..... 1 reel
Judge Rummy in "The Prize Dance" ..... 1 reel
Judge Rummy in "The Snappy Judgment" 1 reel
Happy Holligan in "The Blacksmith" ..... 1 reel
Happy Hooligan in "A Romance of '76" .. 1 reel
Judge Rummy in "Why Change Your Husband?" ..... 1 reel
Happy Hooligan in "Doctor Jekyll and Mr. Zipp" ..... 1 reel
Judge Rummy in "Bear Facts" ..... 1 reel
Happy Hooligan in "Roll Your Own" ..... 1 reel
Judge Rummy in "Yes, Dear" ..... 1 reel
Happy Hooligan in "Oil" ..... 1 reel
Judge Rummy in "Too Much Pep" ..... 1 reel

GOLDWYN-BRAY PICTOGRAPHS
Tree-Top Concert Singers ..... 1 reel
The Island of the Mist ..... 1 reel
Through the Earth ..... 1 reel
What Is Your Body Worth? ..... 1 reel
A Paradise for Birds ..... 1 reel
Venice of the Orient ..... 1 reel
Action of the Human Heart ..... 1 reel
The Riveter ..... 1 reel
The Human Voice ..... 1 reel
Seein' Things on the Orinoco ..... 1 reel
Unshod Soldiers of the King ..... 1 reel
No Reg'lar Bird ..... 1 reel
Chemical Inspiration ..... 1 reel
Safe Combination ..... 1 reel
The City That Never Sleeps ..... 1 reel

Trimmed

Universal Photoplay in Five Parts. Author, Hapsburg Liebe. Director, Harry Pollard. Cameraman, Sol Polito. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Dale Garland, Hoot Gibson; Alice Millard, Patsy Ruth Miller; John Millard, A. Hollingsworth; Young Bill Young, Fred Kohler; Nebo Slayter, Otto Hoffman, Judge William Dandridge, Dick Lareno; Lem Fyfer, R. Hugh Sutherland.

Dale Garland of Centerville returns from abroad after four years service in the U. S. Army. He is given a great reception by his townsmen. Nebo Slayter, county political boss, and his henchmen decide to run Dale for sheriff against John Millard, the present incumbent, who refuses to accept dictation from them. Dale wins easily and pledges himself to give the citizens an honest deal. Millard's daughter, Alice, returns from an eastern boarding school. She is Dale's childhood sweetheart and he learns from her of Slayter's dishonest schemes. Slayter's ring quarrels with a moonshiner to whom they had been furnishing protection and Young, Slayter's pal, kills him. Alice sees the murder. She tells Dale, who starts after the slayer and arrests him after a terrific fight. Meanwhile the deputies arrest two of the slain man's accomplices, they confess, implicating the entire political ring and Dale jails them all. His honesty wins Alice's love, despite his defeat of her father for sheriff's office.

Another pronounced Hoot Gibson success! There is something doing all the time in *Trimmed*, not a dull moment in the whole five reels, which offer a lively mixture of melodrama and clean-cut comedy. The picture is well directed, handsomely photographed and ably presented by a thoroughly capable cast of players. It ranks far above the average "Western" type of film, although depending largely for its thrills on skilfully staged combat stuff and the ability of the star to ride a horse in real devil-may-care fashion. But best of all is the fact that Gibson never loses his sense of humor or fails to get in a good laugh where it is needed. The love romance isn't lost sight of, but there is no sacrifice made to the spirit of mock heroics, and take it all in all the feature must be set down as a sure box office winner which exhibitors cannot afford to overlook.

Points of Appeal. — An uncommonly clever touch is the outwitting of Young by the sheriff hero, when the latter clamps his prisoner to a mule with leg irons and Young is carried back to jail by the animal. Dale's return from the war front, and the reception arranged by his townsmen is another situation brimful of fun and the climax is highly satisfactory.

Cast.—Hoot Gibson fills the role of Dale Garland with his usual energy and dramatic ability. His performance is remarkable for its mirthful freshness and magnetic power. Patsy Ruth Miller is a very charming heroine, Fred Kohler a convincing villain and adequate support is rendered the principals by the remainder of the company.

Photography, Lighting, Direction.—The locations are excellent, there are numerous fine long shots and the Western color is beautifully developed and maintained. The lighting effects are faultless. the continuity unbroken and the action fast from start to finish.

The Dust Flower

Goldwyn Photoplay in Five Parts. Story by Basil King. Continuity by Charles Kenyon. Director, Rowland V. Lee. Cameraman, Max Fabian. Running Time, Fifty Minutes.

CAST AND SYNOPSIS

Letty, Helene Chadwick; Rashley Allerton, James Rennie; Steptoe, Claude Gillingwater; Barbara Wallbrock, Mona Kingsley; Judson Flack, Edward Peil, Ott, George Periolat.

Seeking escape from life as a cigarette girl in a low resort whither her stepfather is driving her in order that her increased earnings may keep him well supplied with money, Letty is about to plunge from a bridge into the lake in Central Park when she is seized by Rashley Allerton. Allerton is well supplied with the world's goods but is downcast because his fiancee has just dismissed him with her decision to break the engagement. He listens to the woeful tale of Letty and with the pronouncement that they are both miserable in the extreme he asks Letty to marry him. His return home is a surprise to the servants who are astonished when he introduces Letty as Mrs. Allerton. But next day Allerton repents and as his temperamental fiancee sends for him he proposes that he and Letty have the marriage annulled. Letty of course refuses money and is about to go when the kindly old butler tells her that Allerton needs her. Letty then remains and before long Allerton realizes her worth and that he is in love with the girl he married so impulsively. Letty's step-father then re-enters the story and the situation created thereby determines the girl to give up Allerton and return to the slums. But Allerton learns her whereabouts and rescues her from a cruel beating which the stepfather is about to administer because she failed to work the wealthy man for his money.

The Dust Flower is highly conventional sentimental romance which at times achieves emotional appeal without attempting to leave the well-beaten path of the Cinderella play. The picture has an advantage over most photoplays offering such familiar situations and this is the life with which its characters have been endowed by those who interpret them. There are instances when *The Dust Flower* really takes hold of the spectator's attention and something like an illusion is approached, but nothing of a very permanent sort comes of the proceedings, which hew close to the line of the familiar and the customary. The story itself seems a quite unwelcome reaction from the contribution which its author made to the screen in *Earthbound*. The new play is the first Basil King has done for the photoplay since *Earthbound*, a circumstance which is, possibly, responsible for the disappointment felt when one considers *The Dust Flower*.

Points of Appeal.—The offering is equipped with all the eyefilling devices developed by directors, cameramen, players and producers and on that account manages to sustain an amount of interest. On the whole it is all material which over and over again has succeeded before the public and evidence is not lacking in everyday occurrences to prove that picture patrons still harbor an affection for this type of entertainment. Therefore it should not fail even though it does not triumph.

Cast.—Helene Chadwick is at her best, which means that her performance lacks little in acting skill and absolutely nothing in personal charm. Claude Gillingwater scores most conspicuously as the butler, James Rennie makes much of his role and George Periolat attracts attention as the cabaret manager. The other members in the main are equal to the tasks put upon them.

Photography, Lighting, Direction.—The settings are especially attractive and their effectiveness increased by the manner of lighting and photography. Mr. Lee showed fine judgment and skill in his direction of the piece.

GUIDE TO SHORT SUBJECTS—Cont'd

WID GUNNING, INC.

Moongold 3,175
Bear, Boy and Dog 2,053
Puppy Days 959
Robinson Crusoe Hours 966

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor)..... 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500
Hope (Mary Astor) 3,000*

INDEPENDENT FILMS ASSN.

MAX ROBERTS COMEDIES
Why Change Your Mother-in-Law?..... ????
Shimmy Isle ..... ????
Absence Without Leave ..... ????

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four seasons (Nature Classic)..... 4 reels
THE GREAT AUTHORS (Series of 12)
John Greenlief Whittier..... 1 reel
Washington Irving ..... 1 reel
Edgar Allen Poe ..... 1 reel
James Russell Lowell ..... 1 reel
Nathaniel Hawthorne ..... 1 reel
Oliver Wendell Holmes ..... 1 reel
William Cullen Bryant ..... 1 reel
James Fenimore Cooper ..... 1 reel
Mark Twain ..... 1 reel
Walt Whitman ..... 1 reel
Ralph Waldo Emerson ..... 1 reel
Henry Wadsworth Longfellow ..... 1 reel
Official Urban Movie Chats of M. P. T. O. A. (Weekly) ..... 1 reel

METRO PICTURES CORP.

BUSTER KEATON COMEDIES
Convict 13 ..... 2 reels
One Week ..... 2 reels
The Scare Crow ..... 2 reels
Neighbors ..... 2 reels
The Haunted House ..... 2 reels
Hard Luck ..... 2 reels
The High Sign ..... 2 reels
The Goat ..... 2 reels

NATIONAL EXCHANGES, INC.

CHARLES RAY SERIES (20 Dramas).. 2 reels
Kineto Review Series (52 Releases)
KINETO REVIEWS—*The Living Book of Nature*
(See Issue of May 28, 1921, for First Series)
(See Issue of Oct. 29, 1921, for Second Series)
THIRD SERIES
Garden of the Gods..... 1 reel
The Science of the Soap Bubble..... 1 reel
Rio de Janeiro ..... 1 reel
Kentucky Thoroughbreds..... 1 reel
Hiking the Alps with the Boy Scouts..... 1 reel
Manhattan Life ..... 1 reel
Eccentricities of the Wasp and the Bee.... 1 reel
Fur and Feathers..... 1 reel
My Adirondacks Outing..... 1 reel
The Chemistry of Combustion..... 1 reel
The Victory Pageants..... 1 reel
The Delta of the Nile..... 1 reel
A Glimpse Into the Animal Kingdom..... 1 reel
KING COLE COMEDIES
Moonshiners ..... 2 reels
Strikes to Spare..... 2 reels
Bars and Stripes..... 2 reels
Jazz Babies ..... 2 reels
A Fresh Start ..... 2 reels
Shimmy Jim ..... 2 reels
General Nuisance ..... 2 reels
NATIONAL COMEDIES
Wanted—A Girl ..... 2 reels
A Million—More or Less..... 2 reels
SERIAL
The Great Reward (Francis Ford and Ella Hall) ..... 15 Episodes

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of June 11
Nanook of the North..... 6 reels
The Edge of the Roof (Go Get 'Em Hutch No. 10) ..... 2 reels
Strictly Modern (Pollard Comedy)..... 1 reel
The Maid and the Millionaire (Aesop Fable) ⅔ reel
Week of June 18
The Air Line Route (Go Get 'Em Hutch No. 11) ..... 2 reels
Hale and Hearty (Pollard Comedy)..... 1 reel
The Farmer and His Cat (Aesop Fable).... ⅔ reel
The Silver Girl (Frank Keenan reissue).... 3 reels
Screen Snapshots No. 2..... 1 reel
Week of June 25
Between the Rails (Go Get 'Em Hutch No. 12) ..... 2 reels
Many Happy Returns (Eddie Boland).... 1 reel
The Cat and the Pig (Aesop Fables)..... ⅔ reel
Wanted 5000 (Lloyd Reissue)..... 1 reel
A Japanese Nightingale (Fanny Ward reissue) ..... 3 reels
Some Baby (Snub Pollard)..... 1 reel
Week of July 2
Under the Ice (Go Get 'Em Hutch No. 13) 2 reels
Friday the 13th (Parrott)..... 1 reel
The Country Mouse and the City Cat (Aesop Fables) ..... ⅔ reel
Just Neighbors (Lloyd Reissue)..... 1 reel
The Ghost of the Rancho (Bryant Washburn reissue) ..... 3 reels
Screen Snapshots No. 3..... 1 reel
The Man Haters (Rolin Comedy)..... 1 reel
Week of July 9
In the Doorway of Death (Go Get 'Em Hutch No. 14)..... 2 reels
Crime in a Big City (Aesop Fables)..... ⅔ reel
A Bed of Roses (Paul Parrott)..... 1 reel
The Late Lamented (Eddie Boland)..... 1 reel
A Jazzed Honeymoon (Lloyd reissue)..... 1 reel
A Little Diplomat (Baby Marie Osborn reissue) ..... 3 reels
Week of July 16
Ten Minutes to Live (Go Get 'Em Hutch) 2 reels
The Log Jam (The Timber Queen No. 1).. 3 reels
Brewing Trouble (Aesop Fables)..... ⅔ reel
Todd of the Times (Frank Keenan reissue) 3 reels
Spring Fever (Lloyd reissue)..... 1 reel
The Dumb-bell (Snub Pollard)..... 1 reel
The Sleuth (Rolin Comedy)..... 1 reel
Week of July 23
The Flaming Forest (The Timber Queen No. 2) ..... 2 reels
The Bride-to-Be (Paul Parrott)..... 1 reel
The Mischievous Cat (Aesop Fables)..... ⅔ reel
Going, Going, Gone (Lloyd Reissue)..... 1 reel
Busy Bees (Paul Parrott)..... 1 reel
The Hillcrest Mystery (Irene Castle reissue) 3 reels
Screen Snapshots No. 4..... 1 reel

PIONEER FILM CORP.

THE FACTS AND FOLLIES SERIES
Babies in Bearskin ..... 1 reel
Call Me Daddy ..... 1 reel
Down Beside the Seaside..... 1 reel
Knockout Maggie ..... 1 reel
Professor Was Right ..... 1 reel
Running Romeos ..... 1 reel
Two's Company ..... 1 reel
Young Ideas ..... 1 reel
Luke McLuke's Film-osophy, each..... ½ reel
PEEP INTO THE FUTURE (series of 6) 2 reels
THE SONNY SERIES, each..... 2 reels
SERIALS
The Hope Diamond Mystery ..... 15 Episodes
The Mystery Mind ..... 15 Episodes

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

TRIART PICTURES, INC.

(Released through Hodkinson)
The Beggar Maid ..... 2 reels

UNIVERSAL FILM MFG. CO.

CENTURY COMEDIES
No Brains ..... 2 reels
Cheerful Credit (Brownie, the Wonder Dog) 2 reels
Red Hot Rivals (Lee Moran)..... 2 reels
Sic 'Em Brownie (Brownie the Wonder Dog) ..... 2 reels
Off His Beat (Harry Sweet)..... 2 reels
The Little Rascal (Baby Peggy)..... 2 reels
Speed 'Em Up (Harry Sweet)..... 2 reels
Ten Seconds (Lee Moran)..... 2 reels
Horse Tears (Queenie, the Human Horse).. 2 reels
Live Wires (Queenie, the Human Horse).. 2 reels
Apartment Wanted (Lee Moran)..... 2 reels
You and Me (Century Comedy Kids).... 2 reels
Short Weight (Brownie and Johnny Fox... 2 reels
JEWEL COMEDIES
"P. D. Q." (Lee Moran)..... 2 reels
Roman Romeos (Lyons-Moran)..... 2 reels
A Monkey Movie Star ..... 2 reels
Robinson's Trousseau (Lee Moran)..... 2 reels
A Monkey Bell-Hop ..... 2 reels
Three Weeks Off (Lee Moran)..... 2 reels
JEWEL (COLLIER SERIES)
The Leather Pushers No. 1..... 2 reels
The Leather Pushers No. 2..... 2 reels
The Leather Pushers No. 3..... 2 reels
The Leather Pushers No. 4..... 2 reels
The Leather Pushers No. 5..... 2 reels
The Leather Pushers No. 6..... 2 reels
TED RIDER SERIES (Leonard Chapman)
The Girl and the Law (No. 2)..... 2 reels
Big Stakes (No. 3)..... 2 reels
When the Devil Laughed (No. 4)..... 2 reels
The Forest Runners (No. 5)..... 2 reels
The Timber Wolf (No. 6)..... 2 reels
SERIALS
The Dragon's Net ..... 15 Episodes
King of the Circus (Eddie Polo)..... 18 Episodes
The Diamond Queen (Eileen Sedgwick) 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo)..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord)..... 18 Episodes
The Secret Four (Eddie Polo)..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 2 reels
The Adventures of Robinson Crusoe (Harry Myers) ..... 2 reels
Perils of the Yukon (Wm. Desmond) 18 Episodes
STAR COMEDIES
A Movie Mix Up..... 1 reel
The Minute Man ..... 1 reel
A Golf Insect ..... 1 reel
Society Sailors ..... 1 reel
Taking Things Easy ..... 1 reel
Loose Nuts ..... 1 reel
The Gay Deceiver ..... 1 reel
A Shaky Family Tree..... 1 reel
His Prehistoric Blunder (Roy Atwell)..... 1 reel
Easy to Cop (Neely Edwards)..... 1 reel
Should Watchmen Sleep (Neely Edwards).. 1 reel
Cured by Radio (Roy Atwell)..... 1 reel
High Fliers (Neely Edwards)..... 1 reel
All Balled Up (Roy Atwell)..... 1 reel
Society Hoboes (Neely Edwards)..... 1 reel
A Spirited Affair (Roy Atwell)..... 1 reel
Cæsar's Ghost (Roy Atwell)..... 1 reel
UNIVERSAL SERIES
A Battle Against Odds (Eddie Polo)..... 2 reels
Cyclone Smith's Vow (Eddie Polo)..... 2 reels
Square Deal Cyclone (Eddie Polo)..... 2 reels
The Yellow Streak (Eddie Polo)..... 2 reels
The Heritage of Hate (Eddie Polo)..... 2 reels
A Ride for a Rancho (Eddie Polo)..... 2 reels
WESTERN RAILROAD DRAMAS
The Verdict (Eddie Polo)..... 2 reels
The Big Ranger (Laura La Plante and Elmo Lincoln) ..... 2 reels
Squarin' It (Neal Hart)..... 2 reels
The Getaway ..... 2 reels
A Guilty Cause (Tom Santschi)..... 2 reels
Never Let Go (Reginald Denny) Northwest Mounted Drama ..... 2 reels
It Is the Law (Tom Santschi)..... 2 reels
Seeing Red (Tom Santschi)..... 2 reels
Plain Grit (Reginald Denny)..... 2 reels
Daring Dangers (Tom Santschi)..... 2 reels
Go Get 'Em Gates (Art Acord)..... 2 reels
Two Men (Tom Santschi)..... 2 reels
Ridin' Through (Art Acord)..... 2 reels
Unmasked (Art Acord) ..... 2 reels
INTERNATIONAL NEWS
(Issued Every Monday and Thursday)

VITAGRAPH

BIG V SPECIAL COMEDIES
A Parcel Post Husband..... 2 reels
Fists and Fodder ..... 2 reels
Footprints ..... 2 reels
He Laughs Last ..... 2 reels
Springtime ..... 2 reels
The Laundry ..... 2 reels
LARRY SEMON COMEDIES
The Bell Hop ..... 2 reels
The Sawmill ..... 2 reels
The Show ..... 2 reels
A Pair of Kings ..... 2 reels
JIM AUBREY SERIES
The Riot ..... 2 reels
The Applicant ..... 2 reels
The Messenger ..... 2 reels
The Charmed Life ..... 2 reels
The Chicken Parade..... 2 reels
SERIALS
Hidden Dangers (Joe Ryan, Jean Page) 15 Episodes
The Veiled Mystery (Antonio Moreno) 15 Episodes
The Silent Avenger (William Duncan) 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson) ..... 15 Episodes
Breaking Through ..... 15 Episodes

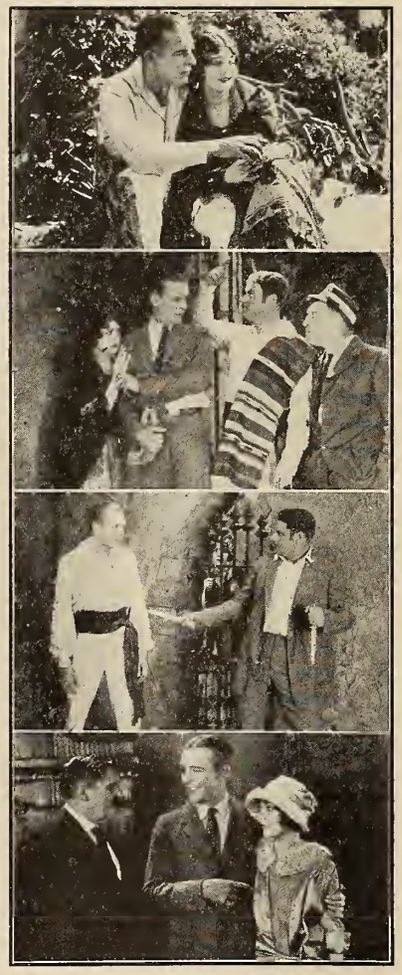
The Dictator

Paramount Photoplay in Five Parts. Author, Richard Harding Davis. Scenario by Walter Woods. Director, James Cruze. Cameraman, Karl Brown. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Brooke Travers, Wallace Reid; Carlos Rivas, Theodore Kosloff; Juanita Rivas, Lila Lee; General Campos, Kalla Pasha; Henry Bolton, Sidney Bracey; Sam Travers, Fred Butler; Biff Dooley, Walter Long; Sahos, Alan Hale.

Sam Travers, president of the Pacific Fruit Company, is engaged in shipping arms and ammunition to a South American Republic which is threatened with a revolution. His manager at Porto Banos writes, asking him to locate and detain one Rivas, who is sailing to aid the revolutionists. Travers' son, Brooke, an irresponsible youth, sees Juanita, daughter of Rivas, and stows away on board the steamer on which the girl and her father sail. Biff Dooley, a chauffeur to whom Brooke owes a bill, follows the latter in order to collect his money. Arriving in South America, Brooke and Biff join the revolutionist party, which they aid with the arms shipped by Brooke's father. Juanita is captured by the Government officials and Brooke effects her rescue. After a series of adventures the revolutionists win a complete victory. Old Sam Travers reaches the port to find that Brooke is now Dictator and wed to Juanita, whose father is filling the new President's place.



A merry burlesque melodrama, alive with action and unlimited fun, *The Dictator* affords bully entertainment. Wallace Reid is always at his best in these rapid-fire comedies and in the present instance, whether engaged in company with his chauffeur companion in stoking furnaces, leaping over walls with goat-like agility, leading a revolutionary army to victory or rescuing his senorita sweetheart from a pursuing villain, acts with an unrestrained joyousness which makes you feel that he is really having a glorious time. The production abounds in numerous farcical situations, every one of which carries a decisive "punch," and hits up an amazing pace which never slackens from beginning to end. It is well directed, handsomely photographed, rich in tropical color, was given a hearty reception when shown recently at The Rivoli Theatre, New York, and has all the earmarks of a winning box office attraction.

Points of Appeal.—One of the most laughable scenes is that in which chauffeur Biff Dooley is led out by a squad of Government soldiers for execution and, being ignorant of Spanish, fancies that they are asking him to become their commander, instead of lining him up as a target against a wall, until his pal Brooke appears and leads a rescuing charge armed with a pickaxe. The sight of the opposing South American armies taking turns in chasing each other all over the lot is intensely amusing, and in fact as the play goes on its humor constantly increases until the diverting climax is reached.

Cast.—Wally Reid has never appeared to better advantage than in the role of the erstwhile indolent Brooke Travers, who develops such resourceful energy when fate steers him in pursuit of a beautiful Spanish senorita and across the opposing currents of a whirlwind revolution. He enters right into the wild spirit of the farce comedy episode, scoring a hit which will long be remembered by his many admirers. Walter Long, as Biff Dooley, shares the honors with Reid, Lila Lee plays the heroine, Juanita, admirably and the work of the supporting cast could not be improved upon.

Photography, Lighting, Direction.—There are many beautiful tropical views, with skillful long shots and colorful settings. Even continuity and rapid action distinguish the entire picture.

Belle of Alaska

American Releasing Corporation Photoplay in Five Parts. Authors, J. G. Alexander and Harvey Gates. Director, Chester Bennett. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Ruth Harkin, Jane Novak; Wade Harkin, Noah Beery; Lucky Vail, J. Frank Glendon; Chicago Belle, Florence Carpenter; Dugan, Leslie Bates.

Deserted by her drunken husband at Seattle, Ruth Harkin makes her way to a cheap waterfront restaurant. There she meets Lucky Vail, gambler and dance hall owner, who appoints himself her protector. Followed home at night by Dugan, an underworld character, Ruth shoots him. Fearing prosecution she becomes a stowaway on a ship bound for Alaska. On board she encounters "Chicago" Belle, who is going North to enter one of Vail's dance halls. The ship is wrecked, "Chicago" Belle dies and Ruth assumes her name and reaches the gold camp, sole survivor of the vessel. Later Vail arrives in Alaska and finds Ruth masquerading as "Chicago" Belle. He realizes that he loves her. Wade Harkin, Ruth's husband, makes his appearance, asks for the famous "Chicago" Belle, and recognizes his wife. Vail forces Harkin from the house at the muzzle of his gun. In the street Vail and Harkin engage in a terrific hand-to-hand fight. Just as Vail strikes Harkin a knockout blow, the latter is shot and slain by an onlooker. Vail staggers to Ruth and her baby, for whom he has fought and won.

Patrons who delight in rip-roaring melodrama will find *Belle of Alaska* a highly spiced picture of many thrills and exciting situations which spins along a groove of swift action with a reckless disregard of probabilities. The long arm of coincidence is ever busy in the plot's development, always intervening at a critical stage in the heroine's colorful career and snatching her out of the very jaws of death. The general effect is that of a serial compressed into a five-reel compass, a critical audience may smile over the film's melodramatic excesses, but there is plenty of suspense, a murder mystery which is well concealed up to the actual moment of its solution and excellent photography. It registers as a good hot weather attraction which does not overtax one's thinking faculties and ought to bring satisfactory box office results in certain localities.

Points of Appeal.—The big fight at the finish between the heroine's recreant husband and her gambler lover is a masterpiece of savage realism, a veritable whirlwind of fisticuffs calculated to thrill the heart of every onlooker who loves a genuine scrap conducted on go-as-you-please rules. The shooting of Wade Harkin and Vail's triumphal return to the woman and child he loves provides a bully climax.

Cast.—Jane Novak is fully equal to the many emotional demands made upon her by the role of Ruth Harkin, and gives a performance remarkable for its force and dramatic polish. J. Frank Glendon shines in the part of gambler "Lucky" Vail and Noah Beery is brutally impressive as the degenerate Wade Harkin. Florence Carpenter wins favor as "Chicago" Belle, the adventuress, and the supporting cast is strong in talent.

Photography, Lighting, Direction.—The marine views are excellent, the shipwreck scene well filmed and some fine night shots in the gold camp and Nome locations are in evidence. The lighting is adequate, the continuity tolerably smooth and the action buzzes along at a merry rate.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
High-Gear Jeffrey (William Russell)	5,000*
Youth's Melting Pot (Mary Miles Minter)	5,000*
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

They're Off (Peggy O'Day)	5,000*
Thundering Hoofs (Peggy O'Day)	5,000*
Threads of Destiny (Bessie May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
The Love Call	5,000*
The Girl of My Dreams	5,000*

ARROW FILM CORP.

Chain Lighting (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerber)	4,505

ARTCLASS PICTURES CORPORATION

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Rounding Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5.000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kid (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTIONS, INC.

AMALGAMATED SERIES	
Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizma)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL. GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????
RICHARD TALMADGE SERIES	
The Unknown	5,000*
Taking Chances	5,000*
The Cub Reporter	5,000*
Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*
FRANKLIN FARNUM SERIES	
When East Comes West	5,000*
Smiling Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700*

*Approximately

JANS PICTURES, INC.

	Footage
Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	5,000*
Annabel Lee (All Star Cast)	5,000*

J. W. FILM CORPORATION

The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC.

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
Bear Hunt on Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bomhardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Belle Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Ahle-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powers)	7,000*
Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5.000*
Mr. Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytell)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*
JOSEPH MOORE AND EILEEN SEDGEWICK SERIES	
Problem Eternal	5,000*
False Brands	5.000*
The Wolf Pack	5,000*
CLARA KIMBALL YOUNG SERIES	
The Rise of Susan	5,000*
Marriage à la Carte	5.000*
Yellow Passport	5,000*
Feast of Life	5,000*

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison)	5,000*

SECOND NAT'L PICTURES CORP.

David and Johnathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES	
So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5.000*
Lure of Gold	5.000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlington Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Curtains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTERN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*
NEW SERIES	
Partners of the Sunset (Alene Ray)	5,000*
Lady Luck (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novelty)	2 reels

ARROW FILM CORP.

SERIALS	
Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes
CRUELYWED COMEDIES	
Husband & Strife	2 reels
EDDIE LYONS COMEDIES	
Why Not Now?	2 reels
Follow Me	2 reels
REGGIE MORRIS COMEDIES	
The Janitor's Wife	2 reels
BROADWAY COMEDIES—MORRIS SCHLANK PROD.	
But a Butler	2 reels
MIRTHQUAKE COMEDIES (Prod. by Eddie Lyons)	
Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORPORATION

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM—12 Westerns	2 reels
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Exposé of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels

EXPORT AND IMPORT

SERIAL	
The Jungle Goddess (Elinore Field and Truman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM BOYS COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)
SERIALS
Miracles of the Jungle ..... 15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No. 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kineto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS	
Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*
COMEDIES	
Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a week	500*

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel
NEWSPAPER STORIES	
Featuring Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES	
Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES	
Fire! Fire!	2 reels
Take a Tip	2 reels

Afraid to Fight

Universal Photoplay in Five Parts. Author, Leet R. Brown. Scenario by Charles Sarver. Director, William Wothrington. Cameraman, Arthur Reeves. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Tom Harper, Frank Mayo; Harriet Monroe, Lillian Rich; Sally Harper, Peggy Cartwright; Mrs. Harper, Lydia Knott; Dr. Butler, W. S. McDunnough; Big Jim Brandon, Tom McGuire; Leonard, Harry Mann; Phillip Brand, Wade Boteler; Slick Morrisey, Al Kaufman; Bertie, Roscoe Karns; Fat Boy, Guy Tinney; Johnny Regan, Charles Haefeli; Battling Grogan, Tom Kennedy; Slim Dawson, James Quinn.

While fighting in the U. S. Army overseas, Tom Harper incidentally engaged in boxing and won the heavyweight championship of the American Expeditionary Force. Going into action he was temporarily put out by gas and returned home with a bad lung and a motber and crippled sister to support. Being witness to a gross case of bullying by a big pugilist who picks on a kid for his victim, Tom interferes and beats up the fighter severely. The latter's manager sees the encounter and decides tbat Tom is worth taking under his managerial wing. He discovers that Tom needs three thousand dollars badly to pay for an operation on Sally. Tom is offered a chance to win a championship and at the same time get the money he needs and signs a contract to go away to the mountains for a three months rest. In the meantime he agrees not to get mixed up in any side scraps. Under these hard conditions he submits to various insults and a horse-whipping from a fellow who objects to his attentions to a pretty mountain maid. When bis time is up Tom goes back and wins the championship and later returns to the mountains, where he finds tbe girl he loves awaiting bim.

Quick action and a vast amount of real human interest are the qualities dominating this picture, which ranks as one of the best productions in which Frank Mayo has so far been starred. Masculine patrons will surely pronounce it rattling good entertainment and the chances are that a majority of the feminine contingent will vote in its favor, even if "scrapping" atmosphere holds sway in the story's development. For underlying the strenuous physical action there runs a warm current of sympathy for the returned doughboy hero, handicapped by bad health and willing to take any sort or risk in the endeavor to make life pleasant for his mother and crippled sister. There is just enough of this sentimental balance to even matters up nicely without weakening the plot and taking it on the whole *Afraid to Fight* may be listed as a clean, wholesome attraction likely to prove a valuable box office asset.

Points of Appeal.—The fistic engagement is extremely realistic, replete with thrills and staged with excellent accuracy of ring detail. Hero Tom Harper's meek submission to the bullying gent during his sojourn in the mountains is an unique situation which wins him the favor of the audience because it is clearly made manifest that in playing a seemingly cowardly part he is actually proving himself a genuine man under the circumstances. The climax comes as a pleasant surprise, when the girl in the case discovers that her lover has been "working under a pull," to put it in sporting parlance.

Cast.—Frank Mayo plays the role of Tom Harper with splendid dash and magnetism. Lillian Rich is a very fascinating heroine. Peggy Cartwright makes a strong sympathetic appeal in the part of Sister Sally and the supporting cast is all that could be desired.

Photography, Lighting, Direction.—There are many beautiful exteriors in evidence, the mountain backgrounds being particularly impressive and good lighting prevails. The continuity holds without a single break and the action moves at a speedy clip throughout.

A Self-Made Man

Fox Photoplay in Five Parts. Based on the Story by Geo. Horace Lorimer. Scenario by Monte M. Katterjohn. Director, Roland V. Lee. Cameraman, Dave Ables. Running Time, Fifty Minutes.

CAST AND SYNOPSIS

Jack Spurlock, William Russell; Anita Gray, Renee Adore; Aunt Lydia, Mathilde Brundage; Jonas Spurlock, James Gordon; Hugo Bonsall, Richard Tucker; Detective, Harry Gribbon; Kato, Togo Yamamoto.

Jack Spurlock's study of art consists mainly in using his studio as a playground, and one final escapade determines his father to put an end to his allowance. This is also responsible for a break of his engagement to Anita Gray, who is very wealthy. Spurlock the elder is a great Wall Street operator and a plot to take the control of a railroad from him is designed by Hugo Bonsall. Hugo's father induces Spurlock to take a fisbing trip and while on tbe trip Hugo sells and sells and sells the D & G stock. But young Spurlock has overheard some of tbe plans and with money he borrows from Anita, Jack buys and buys and buys, so that the control of tbe D & G passes into bis hands during his father's absence. When Spurlock does return and finds his son bas made good the devoted daddy is elated boundlessly and realizes his ambition of being father to a chap who won his spurs as a financier. Of course, the entire stock trading activities win Anita back to Jack and tbe romance closes witb an embrace.

Abrim with devices of slapstick, farce and melodrama, *A Self-Made Man* seldom gets far enough in any one direction to move the spectator or attain an impression of lasting quality. The picture swings along at a fast clip, bounding about from slapstick to romance and from farce to melodrama, at times seeming as though the play itself was as anxious to find a comfortable landing place as the spectator is to have it land. William Russell's role is cut to his measure—and perhaps that's the reason why the picture never quite takes hold. Russell can fight, indeed, the screen boasts none more convincing with two fists, foot-work and wallop-dodging than this star. But he does seem very much out of the picture in the role of an irresponsible young art student. In *A Self-Made Man* the producer has burdened the star too heavily with blithe and lightsome stuff.

Points of Appeal.—Nothing very much happens until Jack Spurling gets a job fighting a champ for a purse of fifty dollars. At this point there is action and the spectator gets a view of one of the best screen battles developed in some time. The ensuing farce complications, in which Jack is forced into the position of a jewel-stealing suspect, are amusing in spots. The climax to all this is repetition of the well-known stock buying and selling stunt, in which clerks rush in and out of doors and everybody runs for the telephone. However, it must be admitted, and it is here admitted cheerfully, that in *A Self-Made Man* there is a considerable degree of melodramatic punch in this presentation of the situation. In judging the appeal of the picture as a whole one is forced back on the now well established tradition of the screen and say that the especial supporters of the star are the ones who will enjoy themselves at this show.

Cast.—Renee Adoree is a pleasant heroine and the other members of the cast lend rather good support to their principal.

Photography, Lighting, Direction.—It is felt that Mr. Lee has gotten about all there is in entertainment from his scenario. The continuity is somewhat jerky and the photography and settings do their full part in giving all the assistance within their power.

FIRST RUNS ON BROADWAY

Their Presentation and Press Comments by Various New York Dailies

Week of July 2

CAPITOL

Unit No. 1. OVERTURE—"Espana" (Chabrier).
Unit No. 2. SPANISH DANCE—"Ché Mi Amigo" (Valverde-Herpin); "Los Banderillos" (Volpatti).
Unit No. 3. SCENIC—*The One Man Reunion*, Robert C. Bruce (Wilderness Tales Series) (Educational).
Unit No. 4. BARITONE SOLO—"Evening Star" (Wagner).
Unit No. 5. CAPITOL MAGAZINE.
Unit No. 6. BALLET—"Song of the Siren."
Unit No. 7. PROLOGUE—Music Theme from "The Magic Melody" (Romberg).
Unit No. 8. FEATURE—*The Dust Flower* (Goldwyn).
Unit No. 9. ORCHESTRAL INTERLUDE—"Quand l'amour Meurt" (Cremieux).
Unit No. 10. COMEDY—*Rapid Fire* (Mermaid Comedy) (Educational).
Unit No. 11. ORGAN RECITAL.

Press Comments

Herald—There is a surplus of sweet sentimentality at first, though this is leavened by the momentary presence of the most freckle-faced boy in the movies. Quickness of action cannot quite veil the thinness of suspense, but it makes a good try. *American*—You can't imagine it. Neither could I, but in *The Dust Flower* no imagination is necessary. The story transpires on the screen so simply, so sincerely, that you travel along with the tenement girl quite as a matter of course. *World*—The King photoplay lacks only one little thing, and that is story. The theme of the piece is Cinderellic—the poor little girl who, dressed up, lays the world at her feet. It is not so bad as it is commonplace. *Times*—If ever a photoplay was made for mental 12-year-olds, *The Dust Flower* is such a production. It confesses that it is "a Cinderella story," and it makes a preposterous effort to seem sweet and charming. *Post*—This old tale has a novelty. The fairy godmother is none other than a butler. *Sun*—Is a much lighter fairy story than one might expect from Basil King, and it contains so much sugar it just misses going to the diabetic stage. *Journal*—Pretty, sentimental piece, directed and photographed so charmingly that it should absorb the interest of the most cynical. *Mail*—Judging by the standards that have proved successful in the past, *The Dust Flower* should be a highly popular picture, and it probably will be. *Telegram*—Is an absorbing picture. *Globe*—Last week it was *The Wall Flower* by Rupert Hughes, and this week *The Dust Flower* by Basil King. A similarity in tities, however, does not provide ground for comparison.

RIALTO

OVERTURE—"Poet and Peasant" (Von Suppe).
RIALTO MAGAZINE.
TENOR SOLO—"Celeste Aïda" (Verdi).
FEATURE—*While Satan Sleeps* (Paramount).
INTERLUDE—"Agnus Dei" (Bizet).
COMEDY—Buster Keaton in *Cops* (Metro).

(Press Comments on Feature in Issue of July 8)

RIVOLI

OVERTURE—"American Fantasie" (Herbert).
RIVOLI PICTORIAL.
MUSIC FILM—"Spanish Dance."
SHORT FEATURE—*Mountain Laurel.* (Film drama of 20 years ago turned into burlesque by change of subtitles.)
DUET—"O Sole Mio" (E. di Capua).
FEATURE—Wallace Reid in *The Dictator* (Paramount).
DANCE INTERLUDE—"Minuet" (Paderewski).
COMEDY—*Step This Way* (Educational).

Press Comments

Times—Although no picture is worth staying away from the Atlantic Ocean for, if you do remain in town this holiday week and find yourself with a free afternoon or evening, you may be glad to know that there's at least an hour's joy in gelatin at the Rivoli. *World*—This photoplay of an American youth upsetting a Southern revolution is a romp for Wallace Reid. The spic and span settings the Paramount company has used are another source of pleasure to the heat-weary faithful who go to the Rivoli. *American*—The very short and pithy play was evolved into a very long and unpithy picture, but there were some entertaining episodes and much vim. *Herald*—The story itself is rapid fire entertainment that begins to explode with merriment toward its close, volleys of musketry on the screen being echoed by volleys of laughter. *Tribune*—An amusing burlesque on the Latin melodrama. It is a Wallace Reid part—the sort of thing his vast numbers of followers will delight in seeing him do. *World*—Full of zip and go and gives the star all the chances he wants to be just as romantic as he and the feminine film fans think he looks. *Telegram*—Is one of the most delightful and colorful pictures in which Mr. Reid has appeared. *Globe*—It's a long time since Wallace Reid has appeared in anything so consistently amusing. *Mail*—Good hot weather entertainment, exceedingly well played. *Journal*—There are sixty laughs to the minute in *The Dictator*. *Sun*—Is bound to furnish amusement to anybody. *Post*—The picture abounds in good entertainment, which will be appreciated these warm days.

CRITERION

OVERTURE—"Hejre Kati" (Jeno Hubay).
CRITERION MAGAZINE.
FEATURE—*The Five Dollar Baby* (Metro).
INTERLUDE—"Souvenir" (Franz Drdla).
COMEDY—*Danger* (Mermaid Comedy) (Educational).

(Press Comments on Feature in Issue of July 8)

STRAND

OVERTURE—Selections from "The Chocolate Soldier."
FILM NOVELTY—"Odds and Ends"
(*a*) *The City of Contrast.*
(*b*) *Polar Bear Hunters.*
(*c*) *If a Table Could Talk.*
(*d*) *Ruins of Athens.*
PIANO RECITAL—"Mazurka" (Godard); "Prelude in G Minor" (Rachmaninoff),
VOCAL PROLOGUE.
FEATURE—*God's Country and the Law* (Arrow Film Corp.).
COMEDY—*Spooks* (Mermaid Comedy) (Educational).
ORGAN RECITAL.

Press Comments

World—This is going to please most of the Strand's patrons, because it gives them peeks from time to time into the breeze-swept wilderness of the North and Northwest. While there is no opportunity to grow enthusiastic concerning the story itself, there is little doubt that it is above the average of its class. *Herald*—Something different has been tried in the Canadian Northwest film line. Curwood has endeavored to psychoanalyze the great woods. Highly interesting effort to blaze a new trail through the Northwest of fiction, but it fails of complete effectiveness because it is as obvious as Jacques's whiskers. *Tribune*—There is little to say of James Oliver Curwood's pictures, because you either like them or you don't, but there is this to say, you never get stung on them, for you know beforehand what they are going to be like and exactly what you are letting yourself in for. *Post*—Produced as well as the majority, but not with such an entertaining story, has a cast of sincere actors who, helped along by beautiful scenery, succeed in holding the interest. *Sun*—Is happy in suggesting the noble sweep of those regions better than most Northwest films. *Journal*—Is really a nature story of the Canadian Woods, with bits of human interest on the side. *Telegram*—Not only is there plenty of red-blooded action, stirring scenes, storms, rapids and true mystery of the wilds, but a psychological denouement, a study in fear. *World*—With the mercury scraping an acquaintance with the 100 mark outside, ANY picture of snow and cool, dark looking places would be acceptable.

EXHIBITORS TRADE REVIEW

Vol 12 No. 8 | July 22, 1922 | Price 25 cts.

JUL 17 1922 OF CONG

41 Great Paramount Pictures

No 7

ADOLPH ZUKOR PRESENTS A

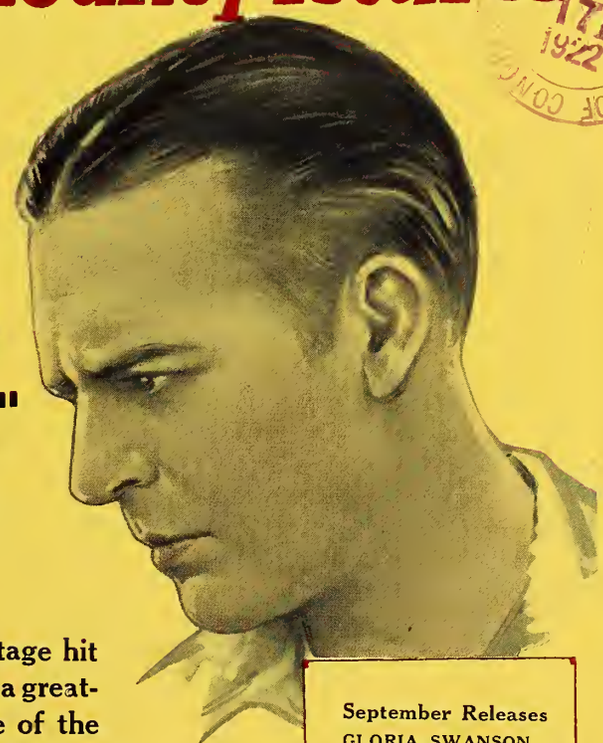
William de Mille PRODUCTION

"NICE PEOPLE"

WITH

Wallace Reid, Bebe Daniels

Conrad Nagel *and* Julia Faye



A GREAT stage hit made into a greater picture. One of the finest casts ever assembled, and a production in which no expense has been spared. It's a knockout.

From the play by Rachel Crothers. Screen play by Clara Beranger.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

September Releases

GLORIA SWANSON
In "Her Gilded Cage"

WILLIAM de MILLE'S
"Nice People"

RODOLPH VALENTINO
In "Blood and Sand"

"THE VALLEY OF SILENT MEN"
Created by Cosmopolitan

"THE SIREN CALL"
With Dorothy Dalton

JACK HOLT
In "While Satan Sleeps"

CECIL B. de MILLE'S
"Manslaughter"

Published Weekly from Knickerbocker Bldg., Broadway and Forty-second St., New York City, by EXHIBITORS TRADE REVIEW, INC. Subscription, $2.00 a Year. Entered as second-class matter, December 1, 1916, at the post office at New York, N. Y., under the Act of March 3, 1879.

Theatre Chairs by American Seating Co. 14 E. Jackson Blvd. Chicago

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AMERICAN SEATING COMPANY

American Seating Company

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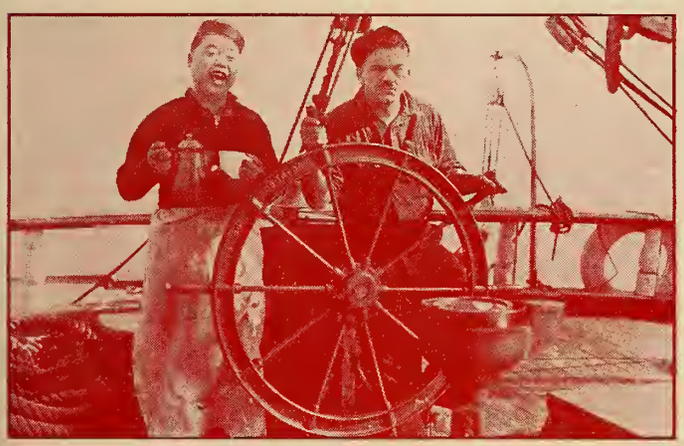
8 Reels of Tremendous Drama

What a film! Everything you could desire for an audience picture—more thrills and dramatic interest than ever packed in one drama before—With an intensely human element that appeals to all—love—romance—heart interest—spiced with delicious humor.

A First National Attraction

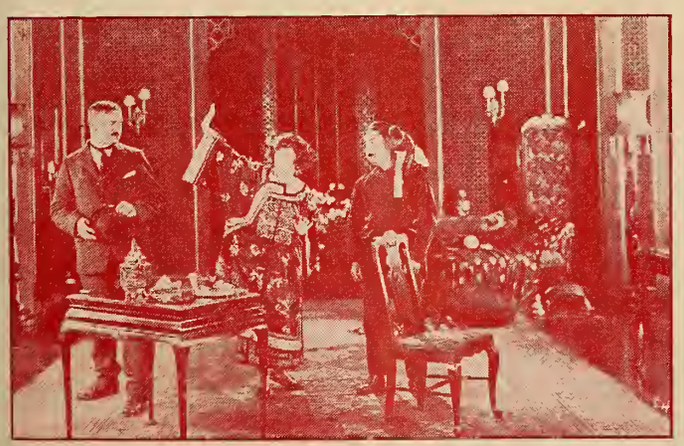
"Hands up! You brute!"

"Kidnap her, and bring her aboard ship."



"He's kissing your gal."

"Get out, you sea pirate."



"You shan't touch him."

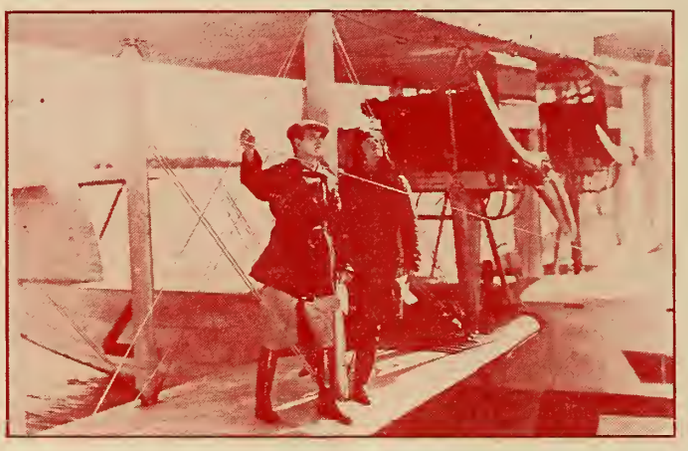
"I can't kill you—I love you."

"Hurricane's Gal"—A Big Box Office Film

Allen Holubar presents

DOROTHY PHILLIPS in

Adapted and directed by Allen Holubar, director of "Man, Woman, Marriage," A First National Attraction, "Heart of Humanity" and other successes.



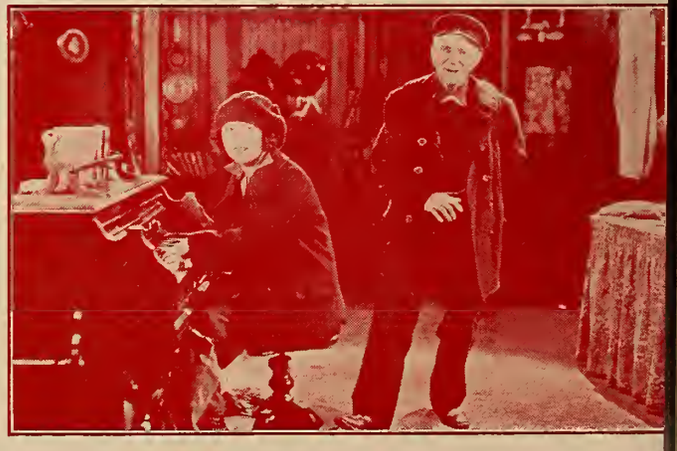
"There goes the smuggling ship."

The Pirate's dream of paradise.

After the storm.

In the gambling palace.

Two ships crash in the night.



The Cap'n does the Hornpipe.

Packed with Thrills—Heart Throb

The Biggest Melodrama of the Year

"HURRICANE'S GAL"

FIRST NATIONAL PICTURES

As gripping a story as ever presented. Written by Harvey Gates; Photographed by Byron Haskin and William McGann; Assistant Director, Harold Bucquet; Naval Technical Advisor, Lieut. Thomas Berrian, U. S. N.

"Come down, or I'll come up and kiss you."

The smuggler holds up the secret agent.

Naval officers to the rescue.

"Let that Chink alone."

Hurricane's Gal finds Cap'n Danny.

Furiously she fought to free herself.

Tense Human Interest and Humor

Big Moments in *Big* Production

Here's a box office picture if there ever was one. If you have felt a summer slump, this will give the K. O. to the Hot Weather Jinx. Advertise it! Exploit it. The picture's worth it. It'll take them away from any out of door amusement. It'll get under their skin and grip 'em. GO TO IT!

FIRST NATIONAL PICTURES

A First National Attraction

"Let go of that girl!"

"Why don't you kiss your bride?"

"I was not a traitor."

He dropped from the airship just in time.

"Behave or I'll put you in irons."

"I love you!"

A Great Audience Picture — "Hurricane's Gal"

JUL 17 '22
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EXHIBITORS TRADE REVIEW

The Theatre Owner and the Public

By L. W. BOYNTON

EVERY individual theatre, every circuit in the country, ought to imitate, on a large scale or small, according to its need and ability, the Crandall public service plan.

Details of the establishment of this new department by the Crandall houses at Washington are printed elsewhere in this issue. They deserve the careful consideration of exhibitors everywhere, because the idea marks a splendid advance toward solving the problem of the industry's relation to the public.

On a local scale, Mr. Crandall is doing what Mr. Hays is carrying forward nationally, and is tackling, in a thoroughly practical way, the big job that confronts all of us.

The creation of a great national wave of friendship toward the motion picture in all its phases was the first task Mr. Hays assigned himself and the success he is achieving already forms an impressive record.

Why should not the exhibitor tie-in his theatre, on some such plan as Mr. Crandall is using, with the Hays movement? There is, it seems to us, no surer way to guarantee the future of the picture house than by intelligent organization of public opinion in its behalf. And success will attend such an effort if the exhibitor recognizes in the fullest degree his responsibility as a public servant—for that is what he most certainly is.

Public service on the part of the picture theatre does not mean merely the holding of meetings at long intervals, when addresses are made and pretentious plans laid out only to be forgotten. It is a job that has to be worked at three hundred and sixty-five days in

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EXHIBITORS TRADE REVIEW

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EXHIBITORS TRADE REVIEW, Inc., also publishes quarterly, INTERNATIONAL CINEMA TRADE REVIEW, in six languages, in the interest of assisting the motion picture industry of the United States in successfully exploiting and merchandising its products throughout all foreign countries where a potential market exists.

Hays-Exhibitor Negotiations Nearing Completion

Completion of the various negotiations between the Hays organization and the three exhibitor groups—the Theatre Owners Chamber of Commerce of New York; the M.P.T.O. of New York State, Inc.; and the M.P.T.O.A.—is expected shortly.

Several meetings have been held during the past week. Certain clauses of the proposed standard contracts were still under discussion when this issue went to press.

the year. Essentially, so far as the theatre is concerned, the problem is largely a local one, and requires the kind of specialization Mr. Crandall recognizes when he establishes a department and places at its head one of the prominent clubwomen of Washington.

Many theatres, of course, are not in position, financially, to go into such an undertaking. Surely, however, they can adapt the Crandall idea in some measure, if they are not already filling the need in another way.

We are glad to give both space and praise to the Crandall announcement. It is a landmark of progress and another indication that there is a new day in this industry.

The Georgia Better Films Movement

IN the mobilization of public opinion in the industry's behalf, Georgia is one of the real leaders. There is an active Better Films Committee in Atlanta. Its work has attracted, and deserves, national attention. The most influential people of the city have been enlisted in the movement, and the plan is spreading throughout the South.

Last week the Committee gave an exhibition at the State Capitol to the members of the Legislature in furtherance of a bill providing that motion pictures be shown in two of the custodial institutions of the state. The affair was sponsored by Governor Hardwick, one of the best friends the industry has.

This is but one phase of the Georgia plan, which is patterned in some respects on that used by the Indiana Indorsers of Photoplays. As a cure for censorship agitation, it has no superiors. It is in line with the best recent developments in the industry, because it seeks to take the public into the industry's confidence, and does actually succeed in doing so.

One of the things we like best about the Georgia plan is that it crystalizes real co-operation among exhibitors on the most vital of all propositions. The industry's representatives on the Better Films Committee are Willard C. Patterson of the Metropolitan Theatre, which is aligned with First National; Turner Jones of the Southern Enterprises, Inc., a Famous Players-Lasky subsidiary; and Miss Anna Eugene Aiken, publisher of the Weekly Film Review, and Atlanta correspondent of Exhibitors Trade Review.

And it should be pointed out also that the Georgia state exhibitor organization, a strongly-organized, independent body, is enlisted in this important work. All the elements in the Georgia picture world are working together at the point of and on the problem of co-operation with the public—which in itself is impressive and worthy of all praise.

The Crandall idea and the Georgia plan are different in method, but the goal is the same. And the goal will most certainly be reached, chiefly because there is a man by the name of Hays in the picture business.

Crandall Theatres Establish Public Service Department; Better Films Movement Gains Headway in South

THE progressiveness that has made the Crandall Theatres in Washington, D. C., and vicinity one of the most successful exhibitor units in the United States reasserted itself this week in the announcement by Harry M. Crandall, owner of the chain and First National regional franchise, of the expansion of his executive organization to include a Public Service and Educational Department, under the directorship of Mrs. J. J. Locher, prominent Washington club woman and for six years chairman of the Motion Picture Committee of the District of Columbia Federated Women's Clubs. The permanent establishment of the new department comes only after a year of experimentation during which Mrs. Locher has served the Crandall organization in an advisory capacity and has demonstrated the great good that can be made to result from closer contact with the public.

Harry M. Crandall

Public Confidence an Asset

Mr. Crandall has always been of the belief that an exhibitor's most valuable assets are public confidence and the possession of some means of intimate personal contact with the citizenship that constitutes the theatre's patronage. He has observed that a vast majority of all controversies between the industry and the public have been the result of misunderstanding and misinformation as to both sides. This embraces all the hue and cry about censorship, the need of safeguarding the children's welfare and all of the other questions that have been agitated almost without cessation during recent years. Many months ago Mr. Crandall took steps to bring his organization, both as to personnel and activities, into closer touch with his public, with results that manifested themselves unequivocally at a time when any exhibitor less solidly fortified would have been wiped out of existence.

The Crandall department of Public Service and Education establishes the point of contact and the means of discussion and co-operation between the Crandall interests and the public just as Mr. Hays serves as liaison officer establishing contact among producers, exhibitors and public on a national instead of local basis.

Mrs. Locher approaches her new task well equipped. During the six years that she has served as chairman of the motion picture committee of the District of Columbia Federated Women's Clubs, she has had under her direction as many as fourteen theatres running special performances for children over a period of four consecutive weeks. She also directed the educational matinees for mothers during Baby Week campaigns. While always a strong advocate of better pictures, Mrs. Locher has also always been emphatically opposed to censorship.

The neighborhood motion picture theatre, Mrs. Locher believes, is the logical community center. Church, school and theatre each has its own ethical value in the community life and each is a factor in the making of good citizenship.

Co-operative Spirit

The co-operative spirit essential to the success of the Crandall plan already exists in large measure in the National Capital, but every facility, nevertheless, will be afforded Mrs. Locher to impress upon the city of Washington that the Crandall enterprises are a species of public utility conducted to enlist the counsel, the advice and the support of every citizen with a spark of civic pride. The approach, of necessity, must be through the housewife and the mother for the patronage of the motion pictures in the Capital is something over seventy-five per cent feminine. For this reason studio offices in the Metropolitan Theatre building, which also houses the executive staff of the Crandall organization, have been placed at Mrs. Locher's disposal so equipped as to make easy the entertaining of groups of women at tea for the friendly discussion and analysis of points of common interest.

Among the duties which will devolve upon the Public Service and Educational Department of the Crandall Theatres will be the arrangement of special matinee performances for children. This is an obvious need in all large cities and one which Mrs. Locher was among the first to recognize, although she is cognizant, too, of the fact that child patronage constitutes only about 5 per cent of the gross attendance at the Crandall houses.

An even more important undertaking will be to establish an authentic and reliable Bureau of Information for the enlightenment of the general public, churches, civic organizations and individuals seeking knowledge of some specialized branch of the industry. Pictures will be secured for their various needs, whether for their own private exhibition or to be shown at special performances at some one of the Crandall Theatres.

There will also be a line of activity directed to the more complete Americanization of the patrons of the Crandall theatres. By this is meant an agreeably visualized course of education in the fundamental principles of the Constitution of the United States, the organization, purposes and operation of the Executive, Legislative and Judicial branches of the United States Government and such other matters as might tend to create a better type of citizen.

Yielding to the requests of 1500 or more petitioners, Harry M. Cran-

dall will build a splendid new motion picture theatre on the site of the Knickerbocker, which collapsed last January and caused the death of 97 persons and serious injury to scores of others.

The new theatre will be called the Ambassador. It will be bigger and more beautiful than the Knickerbocker and have a much larger seating capacity. Work of tearing down the ruins of the Knickerbocker and building the Ambassador will begin immediately.

Mr. Crandall's decision to rebuild was announced on July 11 after he had held a conference with a number of prominent Washington men and women who live and own property in the section where the Knickerbocker stood. Speaking for the Columbia Heights Business Men's Association, Francis M. Savage, president, said:

"The Knickerbocker Theatre, as it stands to-day, is an inescapable monument to an occurrence whose hideous memory it keeps constantly green in the minds of all who pass. Surely this is a situation that cannot be permitted to endure. Since no other site seems available and since the preponderance of public opinion in this vicinity has indicated itself to be in favor of another beautiful theatre on the site, would it not be the part of sound judgment and simple equity to advocate the erasure of a grief-stricken memory by the erection of another imposing temple of art to restore that normal mental view that now seems to be destroyed?"

The petitioners stated that since the collapse of the Knickerbocker property values in the neighborhood had decreased from 40 to 60 per cent. They expressed the conviction that the rebuilding of the theatre would restore property values to normal and attract further business to the neighborhood.

In his announcement of his decision to rebuild, Mr. Crandall said:

"I have been neutral on the question of rebuilding until this impressive conference was held and the numerously signed petition was presented, requesting me to re-establish the theatre. This petition convinces me of the overwhelming sentiment in favor of the theatre and I shall immediately begin work on the new project.

"It has been impressed upon me that the building of a new theatre would be a public service to the great neighborhood in which the Knickerbocker stood, both in its financial and psychological effect and I believe it my duty to accept this as the will of the public."

The presentation of the petition to Mr. Crandall constituted not only a personal tribute to him but also emphasized the fact that the people of Washington believe motion picture houses to be good for business —not only in attracting persons to neighborhoods to make purchases, but also materially affecting real estate values.

Hardwick Aids Better Films Plan

Atlanta Committee Holds Showing in State Capitol — Special Legislation Introduced

The first active step toward securing legislation providing for the use of motion pictures in the custodial institutions of Georgia was taken July 5th when at the request of Governor Thomas W. Hardwick the Better Films Committee of Atlanta sponsored a special exhibition of selected films for the General Assembly.

It is the first time in the history of the state that the chief executive has interested himself to such an extent in the potentialities of motion pictures as a triple medium for entertainment, instruction and correction, and it is the first time that any special showing of pictures has been arranged to carry a specific message to the law-makers of the state.

Governor Hardwick is known nationally for his staunch advocacy of the screen. Few men in public life have expressed a finer appreciation of the industry and its place in the nation's upbuilding than Georgia's governor.

So keenly is he conscious of the good which may come from the consistent and intelligent use of motion pictures that he is sponsoring a measure which will this week be introduced in the Georgia Legislature at the request of the Better Films Committee, providing for the use of motion pictures in two institutions of correction in Georgia—the Boys' Training School and the Girls' Training School, both of Milledgeville.

In having the bill drawn the Better Films Committee deemed it wiser to limit its provisions to the two institutions above named since the movement marks a radical departure and must win sympathy by the results of what will really be an experiment for the state.

Arrangements for the special exhibition to the General Assembly were perfected by Willard C. Patterson, of the Metropolitan Theatre, Turner Jones of the Southern Enterprises, and Anna Eugene Aiken, Publisher of the *Weekly Film Review,* all three of whom are members of the Better Films Committee of Atlanta. Immediately preceding the picture program Miss Aiken as a representative of the industry, and more particularly as an executive member of the Better Films Committee, made a brief explanatory talk covering the object of the exhibition and citing the notable examples of the successful use of motion pictures in the custodial institutions of New York and New Jersey.

The Hall of Representatives in which the exhibition was held, was filled to capacity and a number of guests stood throughout the program.

The particular subject chosen for the introduction of the picture program was *Dixie's Mountain Majesty,* an exquisitely beautiful scenic which is an actual pictorial record of the forest expedition sponsored by the *Atlanta Constitution* some two months ago in conjunction with the state highway association and the bureau of re-forestation. The trip through the mountains of North Georgia was made in the interest of having this Federal Reserve Area designated as a Government Recreational Park—and it was because of Georgia's keen interest in this movement that the subject was selected as a particularly fitting one with which to gain the sympathetic interest of the General Assembly. The second picture on the program was a citizenship training film—one of the Americanization series—and the third was one of the Sacred Films series.

Whether the measure which the Better Films Committee is introducing and which the Governor is sponsoring will become a law during this session of the Legislature cannot be foretold, but it is certain that the law-makers of the state have had brought to them a very earnest and concrete message.

Carolina to Adopt Georgia Idea

For the purpose of obtaining full information of the system and working procedure of the Atlanta Better Films Committee with a view to operating the same system in North Carolina to co-operate with various civic and welfare organizations in film selection, a committee composed of A. F. Sams of Winston-Salem, D. M. Bain of Wilmington and E. F. Dardine of Charlotte will go to Atlanta on July 20 to attend the regular monthly meeting of that organization, this committee having been named at the Asheville convention upon the invitation of Anna Eugene Aiken, secretary of the Atlanta committee.

Pathe Will Appeal Censorship Case

Decision in Favor of State Commission Will Be Contested in Higher Court—New York Times and World Among Papers Condemning Political Censorship

PATHE will take an appeal to a higher tribunal from the decision of the Appellate Division of the New York Supreme Court, which held on July 6 that news reels are subject to censorship.

The case will go to the Court of Appeals of the State and will ultimately, it is believed, find its way to the United States Supreme Court on the ground of constitutionality. That the case would undoubtedly be appealed was made clear by Lewis Innerarity, Pathe secretary and counsel.

The decision rendered at Albany attracted the attention of newspaper editorial writers on many of the great metropolitan dailies and other papers throughout the Empire State.

"Thus the censorship of news begins," remarked the New York *Times*, "and it is hard to say where it will end."

The New York *World* declared that the censorship of news is "inherently vicious."

Censorship Board Sustained

The opinion of the court, in which all the judges concurred, was written by Associate Justice Harold J. Hinman. The New York State censorship board is sustained in its contention that film concerns which distribute news weeklies must pay the license fee demanded by the commission and that the weeklies must be subjected to censorship.

After setting forth the agreed statement of facts upon which the case was submitted to the Appellate Division by both sides and reviewing the arguments of counsel, Judge Hinman said in part:

"We cannot say that the moving picture is not a medium of thought, but it is clearly something more than a newspaper, periodical or book, and clearly distinguishable in character. It is a spectacle or show rather than a medium of opinion and the latter quality is a mere incident to the former quality. It creates and purveys a mental atmosphere which is absorbed by the viewer without conscious mental effort. It requires neither literacy nor interpreter to understand it.

"Our public libraries are filled with books not commonly read because the author has not caught the attention of the public, without which the book becomes a dead letter. Our public libraries are filled with books which without the necessary literacy stand uninterpreted and equally dead in the field of thought as an organ of opinion. The newspaper offers no particular attraction to the child, and much that is contained in it that might be harmful to the child is not understood by it for lack of literacy or imagination. But the moving picture attracts the attention so lacking with books or even newspapers, particularly so far as children and the illiterate are concerned, and carries its own interpretation. It needs no other illumination than the bright light behind the film, which moves so rapidly that it reproduces the life of the world as it in fact exists, and as it is portrayed in fiction, the evil as well as the good. Its value as an educator for good is only equaled by its danger as an instructor in evil. 'He who runs may read' the thought purveyance of the moving picture.

"The child soon becomes sophisticated, as he attends the school of experience, where current events may be revealed in all their nakedness, where the pictorial drama may illustrate the experiences of mankind, the good and the bad, where character may be shaped most readily, the one way or the other, according to the sentiment conveyed. The actors in the picture become in fact the associates of the child as effectually as though they were their living and breathing companions, so realistic is the picture, so perfectly photographic of real life. Nothing is left to the imagination as with the printed page. The picture creates its own atmosphere so vividly, so atractively that even the child and the illiterate adult may see and learn."

The New York *Times* editorial follows:

"A court decision now holds that the powers of the State movie censors extend to news reels as well as to those which are more or less hastily regarded as art, and that news photographs which seem indecent or improper to the censors may be excluded. Thus the censorship of news begins, and it is hard to say where it will end.

"The immediate danger, of course, is not great. Few people learn of what has happened from the movie news reels; and it would be rash to say that pictures could be shown in public of everything which may be described in the news. But the wedge usually enters by the thin end. In this particular case, the picture found obscene by our censors represented nothing but some girls in one-piece bathing suits, a spectacle which can be seen at Long Beach any Sunday, and which the average observer does not find in any way exciting. But nobody is qualified for a job as censor unless he is able to see evil where the ordinary mind would never notice it.

"The powers of the movie censors stop with the movies. But it has been held that they may forbid the showing of photographs of things that have happened. Apparently, there is nothing in the decision or the regulations of the commission that might prevent partisan censors from applying their powers to the elimination of news that had a political aspect. And when the next offensive comes for the extension of a moral censorship to printed works this precedent may prove incon-

(*Continued on page* 584)

Pathe Official Issues Statement on News Weekly Decision

THE following signed statement was given to EXHIBITORS TRADE REVIEW this week by Lewis Innerarity, secretary and counsel of Pathe Exchange, Inc., with reference to the decision in the news weekly case:

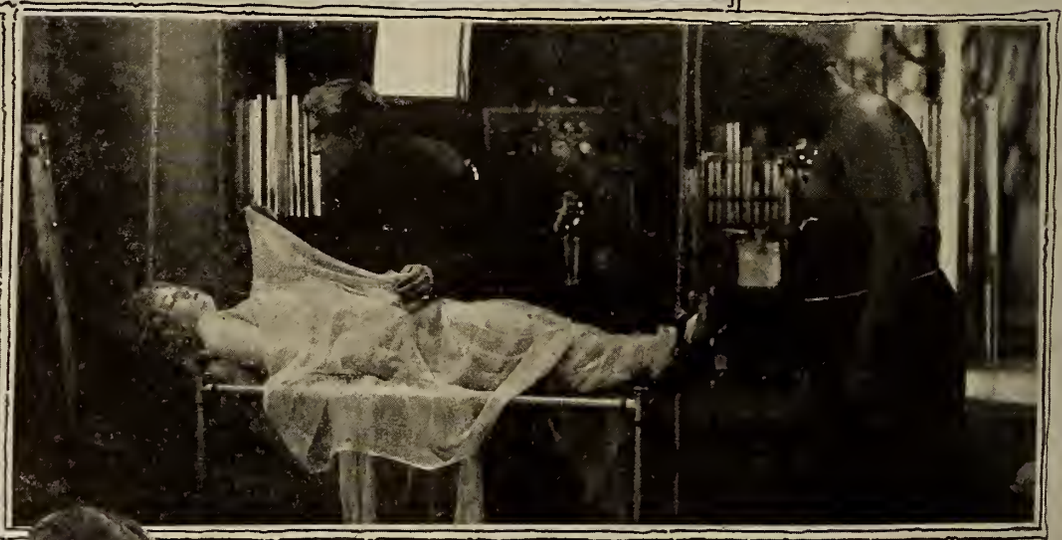
"The assumption, without any convincing argument to support it, that the moving picture—either the news reel or the drama—is designed primarily either for the information, education or entertainment of children and illiterates is the unfortunate part of this decision, because any expression of opinion concurred in by the Judges of the Appellate Division of our Supreme Court naturally carries very great weight, and the fact that this great industry has been so classified, even though the argument be unsupportable, is cause for very great regret.

"We do not intend to try this case in the papers, and I therefore shall refrain from making any comment on the decision other than to say that if the fact that 'the motion picture requires neither literacy nor interpreter to understand it' justifies prepublication censorship, then the ambiguity of the printed word is the sole warrant for its unlicensed publication, and we face the proposition that if all people were intelligent, the freedom of the press would be unjustified."

(Signed) LEWIS INNERARITY.

Young Diana

A Cosmopolitan production starring Marion Davies. Scenario by Luther Reed. Directed by Albert Capellani and Robert G. Vignola. A Paramount Picture.



Film Men Speak for a Free Screen

Charles C. Pettijohn and Martin J. Quigley Address Missouri Constitutional Convention and Urge Adoption of Equalizing Amendment

CHARLES C. PETTIJOHN of New York, an assistant of Will H. Hays, and Martin J. Quigley, publisher of *Exhibitors Herald*, on July 7 addressed the committee on constitutional amendments of the State Constitutional Convention, in session at the Missouri State Capitol in Jefferson City, in support of the proposal to put the screen upon the same basis as the press.

Throughout the hearing the attitude of the committeemen was friendly, very little antagonism being noted. Many pertinent facts regarding censorship in its practical application were brought out as the result of questions asked Messrs. Quigley and Pettijohn. A survey of the convention members developed the existence of a favorable attitude toward the measure under discussion, which had been introduced by A. A. Speer, president of the First National Bank of Jefferson City. Action on the proposal is expected in the near future.

EXHIBITORS TRADE REVIEW is indebted to *Exhibitors Herald* for a summary of the proceedings at the hearing.

"This Is No Time for Gloom"

"There never was a time in the history of America when we needed more smiles, more love, more sunshine, more ambition, more optimism and contentment in our business life," said Mr. Pettijohn. "That is my creed, and that is the creed of the moving picture industry. This is no time for gloom, tears, pessimism, assassination of character, suspicion, hatred or discontentment. We have no part in that drama at all. We leave this creed for those who do not believe in our sincerity of purpose. Those are the things that are not entitled to freedom in your Bill of Rights, and they are not the things that make a nation of successful and contented people."

Mr. Quigley praised the framers of the new constitution for their "bold, courageous and pioneering effort." He declared he was not urging adoption of the amendment "because of any possible benefit that may accrue to the motion picture industry," but because approval of it would protect the people of Missouri.

Mr. Quigley said public interest demanded motion pictures be kept free from sinister control; because the adoption of the amendment is the fair and equitable thing to do; because it will bring prestige to Missouri; because the same action would have been taken when the original constitution was written had motion pictures existed, and because it is entirely within the spirit of the fundamental American principles of free speech, free press and free pulpit.

Among the questions asked Mr. Quigley was the following:

"It is true, is it not, that most newspapers are institutions and responsible for their wrongs, but there are thousands of moving picture operators in little picture shows throughout the country with no financial standing and a suit against them for violating public morals would not amount to anything?"

Exhibitors Represent Investments

"I do not agree with you, sir," was the response. "The motion picture exhibitors represent sound and substantial investments that are being operated by real business men in various communities, men of importance, character and stability, and they are fully able to sustain any action against them for any possible wrongdoing."

"Mr. Chairman, it does seem to me that if we are going to have guarantees of free expression in this day that the screen should be treated the same as the press," said Mr. Speer, who requested the floor for a moment. "I have no doubt that in 1875 if this same condition existed and we had the movie screen then that it would have been so incorporated in the constitution. By implication it does seem to me that the constitution does very nearly cover it when it recites that every person shall be free to write and publish whatever he will. That is the language now of the constitution, and the screen and the news reel seems to me is a publication of the same sort."

"Why do you advocate this proposal?" one of the committeemen asked Mr. Quigley. "We think you have the same right now."

"I would like to answer that if I might by saying that a few years ago," replied the publisher, "proceeding on the belief you expressed, this matter was taken through the courts in one of the Eastern states and finally reached the Supreme Court of the United States, where it was held in effect that in the absence of some specific reference to the motion picture the court held it could not assume that the motion picture was covered by the amendment."

Virginia Exhibitors in Convention

Largely Attended Meeting Held at Ocean View — Stage and Screen Stars Present

NORFOLK, VA., July 13.

The convention of the Motion Picture Theatre Owners of Virginia, which opened yesterday at Ocean View, was attended by exhibitors from all parts of Virginia; theatre owners big and small were here as the guests of Jake and Otto Wells, head of the Wells Amusement Company.

A bevy of stage and screen stars and lesser lights formed the most colorful group at the convention. They came from New York Tuesday as the guests of the Wells interests, the party being made up by the Loew offices in New York.

C. C. Pettijohn, assistant to Will Hays, was expected to be present to take part in the various discussions of the exhibitors.

A movie ball was held in the Ocean View Casino Thursday night. This affair was advertised far and wide, and presented a rather distinguished array of guests. The New York party was the center of interest, while theatrical people from all over the State were here.

Representatives of all Norfolk theatres acted on the entertainment committee and all the facilities of the Ocean View resorts were open to the guests.

The party of screen and stage people from New York was made up of the following: Zeena Keefe, Marguerite Marsh, Glenn Hunter, Will Morrisey, Bernard Granville, Violet and Mary Fayne, Rosina Timponi, Betty Mach, Willie Howard, Doraldina, Virginia Pearson, Joe King, Nils Granlund, Frank Saunders.

The business sessions of the convention were brief, the purpose of the meeting being largely to get the Virginia theatrical men together on a basis of better understanding and co-operation, in order that they may work together closer to build up the industry in the State and to combat unfavorable legislation when it may arise.

Oliver Twist

A picturization of the famous Dickens novel, with Jackie Coogan in the stellar role. Produced by Sol Lesser for distribution through Associated First National.

What Will It Be This Season?

Theatre Problem Is Not Coal or Rail Strike, but What Type Picture Will Make the Hit— Outlook for Coming Season Is Very Good

By Howard McLellan

COLUMBUS, OHIO, July 12.

THE "route of ruin," as pessimists, "wise crackers" and hotel lobby showmen call it. begins at Altoona, Pa., runs through Johnstown and Pittsburgh and as far up as Columbus, Ohio.

Each city on the route is a large industrial center. For five years each has suffered from a succession of strikes and price depressions. When the steel workers were not on strike, the coal miners were and when both were happy the railroad men were on the outs.

The average man would think than this never ending chain of industrial boils would make the theatre owner irritable, pessimistic and ready to close shop.

But how do you find the showmen along the route of ruin? Down-and-out, cussing and Bolsheviki?

Not so you can notice it. Perhaps five years of ups and downs have calloused them until a strike, walkout or factory close down is viewed with only as much alarm as one greets a mild case of sunburn.

The fact is that the showman's greatest concern and biggest problem at this moment, along the supposed "route of ruin" is what kind of pictures will take in the big money this coming season. It is generally conceded that the tear gas feature of last season, which made that season a grand succession of Mothers' Days—and not without happy returns at box offices—will not recur this year, but that the opening of the season will see a race for supremacy between the costume play and pure, unadulterated, downright melodrama.

Whichever type of picture gets away first at the barrier at the opening of the season is pretty sure to win the race. The wise showmen have their ears to the ground waiting, as did the wise ones of last season, for the first rumblings of the big money pictures.

"I'd give my right arm to know which type of picture will catch the public," one of the big showmen in Pittsburgh told the writer. "Public tastes change—I suppose that is an old bromide—but it has taken the motion picture man quite a while to realize it and be guided by those changing tastes. One year we laugh at costume plays and the next year we book them and make money. I can recall in the legitimate show business that successful plays ran in circles. One season police plays and political dramas made the money; the next year sexy stuff went into all the theatres, followed by a season of mystery plays with a mixture of high brow stuff. The same is true of this business right now. But our only difficulty is knowing at the time we book what type the public will take to. No one seems able to get up a schedule or guide which would indicate when the public tastes change, and why they change. Producers make a variety of pictures, since they have no better means of divining what the change of taste will favor that we, the exhibitors, have."

Enter the Trade Paper

It happened that the writer came upon the showman who made this statement as he was discussing trade papers with a neighbor exhibitor.

"We were just talking about trade papers," explained the showman. "My friend John here asked me what I do with the trade papers during the summer lull."

"Well, what do you do with them?" inquired the writer.

"Read the advertisements," was the reply. "I read them carefully all through the summer months. They reflect the hopes of the producers and give me a line on what the starters are going to be. In fact, they tell the trend of production and the types that will figure in the coming season. This is the only means I have of coming anywhere near figuring out what type of picture will reign supreme.

"Then, again, the ads tell me how far to go in my booking, and serve as a caution not to load up too heavily on one kind or another. Right now, as an indication of what the ads do for me, my mind is made up as to certain products. For instance, I know who will release forty-one pictures, who will release sixteen, who will put out from forty to sixty pictures and so on. And close study of the ads tell me what the type of each picture will be."

Certainly this is an interesting sidelight which commends itself to the careful consideration of those who wonder from time to time what trade papers are for. And the man who made the statement absolutely controls the booking of eight *first run* theatres and double that number of smaller houses.

Explaining the Industrial Situation

Another showman told the writer that all through the industrial troubles he refused to cut admission prices because the public did not want them cut.

"You will notice in the industrial belt cities," said this man, "that our young ladies are wearing cotton stockings this year. A year ago they were wearing silk, every hard-working father's daughter. They got the silk idea during the war wage period. Silk never was and never will be the attire for the masses, but the motion picture is the entertainment for the masses and when it came to cutting out the two items the masses went back to the cotton stockings, but stuck to the pictures. This seems a somewhat far fetched illustration, but it is true. The masses don't want cotton stocking grade of picture entertainment, and when you lower your admissions they believe you are cutting down in the quality and they don't want that.

"This explains why we are not so much concerned about industrial conditions, although we are in the industrial centers."

Supply and Equipment Dealers Meet at Indianapolis

Indianapolis, July 13.

The newly organized national association of Theatre Supply and Equipment Dealers began their initial session at the Claypool Hotel here to-day with a large attendance. The convention will continue through Saturday.

Congressman Fred Landis of Indiana is present as the personal representative of Will H. Hays, and will make an address. A complete organization is being effected, constitution and by-laws adopted, officers selected and permanent headquarters chosen.

A complete report of the meeting will appear in next week's issue of Exhibitors Trade Review.

The Woman Who Came Back

A Playgoers production featuring Evelyn Brent and Clive Brook. From the novel Sonia by Stephen McKenna. Scenario and direction by Denison Clift. Physical distribution through Pathe.

Exhibitor Solves Summer Problem

Herman Lorence, of the Bellevue Theatre, Niagara Falls, Issues a Series of Business-Building Letters That Prove to Be Box-Office Magnet—And They Cost Four Cents Each

ANY stunt used by an exhibitor to increase business in the good old summer time is worth telling others about. These are the days when folks don't just come to the theatre. They have to be dragged in in most cases. Herman Lorence, manager of the Bellevue Theatre in Niagara Falls, N. Y., with the coming of warm weather, realized that he was in for some hard work if he was to keep box office receipts up to the average. He sat down, did a lot of thinking and then evolved one of the best little series of business builders put out by any house. These box office magnets were multiform letters, written in a terse, interesting non-technical style in which Herman told his patrons why they should make the Bellevue "their theatre."

The letters began several weeks ago and have been issued weekly up to the present time. Each letter sets forth a special feature of the house, such as the courteous treatment, the low prices, the ventilation, the projection, the music, the comfortable seats and the fine programs. The coolness of the house was emphasized in several of the letters.

At one side of the letter Mr. Lorence published his program for the week, giving the attractions, prices and at the bottom some of the coming films. In this way he made his letters also take on the form of a weekly program, killing two birds with one stone. The interesting matter in the letter was widely read and many patrons kept the documents.

So successful has been the stunt that Mr. Lorence says business jumped right up and has been doing so each week. The letters cost about 4 cents each. About 2000 are mailed to residents of the Cataract City.

For the information of other exhibitors we publish some of these business-getting efforts of Mr. Lorence. The first, dealing with the idea of the letters, tells the folks about the Bellevue's slogan. It follows:

The First Letter

"Dear Sir:

"Each week we intend writing you in person as to what the Bellevue Theatre has in store for you in the way of entertainment. We hope to meet you in person shortly in order that we may ascertain your wishes and desires, so that we may eventually make the Bellevue Theatre the first thought in your mind when seeking an evening's diversion.

"You will note that the slogan for the Bellevue Theatre is 'THE THEATRE DOMINANT' and you can rest assured that it will be kept just that.

"If at any time your receive discourteous treatment from any attache of this theatre you will confer a favor by reporting the incident immediately to us and we will see that it is rectified.

"The program, at the side, will give you an idea of the class of entertainment that we are endeavoring to supply you. You will note that the price of admission has been kept within the reach of all and for those who desire a little more exclusiveness we have the mezzanine floor.

"We are in hope that we will have the pleasure of meeting you in the near future and thereby ascertain your wants and supply them.

"Yours for entertainment,
"Bellevue Theatre Corporation,
"H. Lorence,
"Manager."

"P. S.—Any suggestion for the betterment of your comfort or selection of photoplays will be courteously considered."

Here is another letter in the series:

"Dear Sir:

"This is the fifth of a series of letters sent you by the Bellevue Theatre Corporation for the purpose of informing you of the kind of institution that has been built for the purpose of supplying you with clean, wholesome entertainment. The real motif being to make you turn first to the Bellevue Theatre when seeking an evening's diversion.

"The expression has often been heard, as the audience dispersed, 'The seats are the most comfortable I ever sat in.' This is a true thought expressed audibly. The seats are tilted to just the right angle and the backs are four inches further apart than is the custom. This has been done to increase your comfort while here.

"Now that the Summer season is once more here we wish again to call your attention to the perfect ventilating system that we have. The air is changed in its entirety every three to four minutes by powerful blowers and suction fans. This assures you of breathing fresh, cool air and making it a pleasure to witness a show while in comfort in the coolest spot in town.

"The photoplays have been selected with care so that they will present nothing but the pleasant side of life and if they make you leave with the thought that you have been pleasantly entertained, our aim has been accomplished.

"Are you making the Bellevue a Habit? We are in hopes that the name 'Bellevue' and the word 'Entertainment' become synonymous in your mind."

BELLEVUE
THE THEATRE DOMINANT
Properly Presenting The Pick Of Photoplays

June 1, 1922.

Mat Daily 2 P.M.
Evenings 6:30 P.M.
Sat Sun & Holidays
Continuous

Sun-Mon-Tues-
June 4-5-6
IRENE CASTLE
America's Best Dressed Woman in "FRENCH HEELS"
and
BUSTER KEATON
in THE COPS

Wed-Thurs
June 7-8
ALICE LAKE in
THE INFAMOUS
MISS REVEL

Fri-Sat
June 9 - 10
EUGENE O'BRIEN
in
CHANNING OF
THF NORTH WEST

Comming
Attractions
OWEN MOORE in
REPORTED MISSING
The
Fastest Moving
Picture
Ever Made

	Children	Adults
MATS-	10	15
NIGHTS-	15	30

This is the second of our weekly letters to the patrons of the Bellevue Theatre. In our previous letter we went into an explanation of our slogan "THE THEATRE DOMINANT" and the courtesy extended to you here.

The reason for these letters is to impress upon you that when you seek an evening's entertainment the first thought in your mind should be the Bellevue.

An explanation of the lengthe that have been gone to in order that the ventilation be perfect, is next in order. The air in the theatre is changed completely every three minutes, either warm or cool fresh air being pumped into the theatre and the foul air withdrawn by powerful suction fans through the roof.

The drinking fountaine are supplied with distilled ice water, and for the convenience of the patrons writing material and ink can be found in the lounge.

The program at the side should be of especial interest to you as it liste several photoplays that should appeal.

Make the Bellevue a habit and you are assured clean entertainment, perfect ventilation, absolute safety and courteous treatment at a price that is within the reach of all.

Yours for entertainment,

BELLEVUE THEATRE CORPORATION

H. Lorence
MANAGER

P. S. Any suggestion for improving your comfort or selection of photoplays will be courteously considered.

What Do You Think About It?

Scores of wires and letters have been received by Exhibitors Trade Review complimenting us on our

Theatre Equipment Directory Number

Dated July 8

The opinion of exhibitors, exchangemen, supply dealers, studios, producers and distributors, generally, seems to be that such a directory ought to be issued twice a year.

Before making a final decision, however, we'd like to have your views on the matter.

Take a few moments and write us a letter, telling frankly what you think of the directory. Do you want another issue six months hence?

It's up to you—take that pen in hand and write

The News of the Week

Pledge Co-Operation to Hays

Paramount Players and Directors Send Telegram to M. P. P. D. A. Head

A gathering of motion picture players and directors with Will H. Hays for a frank and full discussion of the industry's problems for the purpose of working out together the most effective plan for the co-operation in establishing and maintaining the highest possible moral and artistic standards in motion picture production is the plan announced in a telegram received in Los Angeles from Mr. Hays by members of the Players' Board of Control of the Paramount Stock Company.

Mr. Hays' telegram came in reply to a wire from the five actors and actresses making up the Players' Board of Control. In their dispatch these players, following their first meeting since the formation of the Paramount Stock Company, pledged their heartiest co-operation in keeping the screen to a high standard of wholesomeness and artistic worth. They also pledged themselves to strive unceasingly to protect "the good name of our profession."

In his reply, Mr. Hays, who is president of the Motion Picture Producers and Distributors of America, voiced his appreciation of this collective effort on the part of the people who are engaged in the actual work of producting motion pictures, and outlines his plans for a definite beginning of constructive co-operation among all those engaged in the industry.

Mr. Hays also pleads for the "sympathetic co-operation of the public," and adds that he has "an abiding faith that this necessary co-operation and generous help will come from all thinking people."

The following wire, which was sent Mr. Hays by the Players' Board of Control of the Paramount Stock Company, shows the earnest determination of the players themselves to do their part in the motion picture industry's move to "attain and maintain" a higher standard in every phase of its work:

Mr. Will H. Hays, President Motion Picture Producers and Distributors of America, 532 Fifth Avenue, New York City:

We, the undersigned, representing the members of the Paramount Stock Company, desirous of fostering the ideals and purposes set forth by you as head of the motion picture industry, pledge to you in our first meeting that we shall do everything in our power to further the success of the program which you have laid out "to attain and maintain" the highest plane of achievement for the motion picture. To your efforts in keeping the screen to a standard of wholesomeness and high artistic endeavor consistent with American tradition we also pledge our heartiest co-operation. We pledge you that both in our work and personal conduct, following the code of ethics laid down for members of the Paramount Stock Company, we shall strive unceasingly to protect the good name of our profession. Heretofore such effort has been individual. With the formation of this stock company it has become collective. As a body of men and women working wholeheartedly toward the ideal which you have set, we ask you to give us your assurance of protection against scurrilous attacks. For your encouragement and satisfaction might we have a statement from you setting forth your plan of co-operation with the people who are engaged in the actual work of producing motion pictures, namely, the actresses, actors and directors.

(Signed) Players' Board of Control.

Thomas Meighan, Conrad Nagel, Theodore Roberts, Lois Wilson and Sylvia Ashton.

Following is the wire Mr. Hays sent in reply:

Players Board of Control, Paramount Stock Company, Hollywood, California:

I have your telegram and appreciate it thoroughly. Complete success in this effort is only attainable with the enthusiastic co-operation of authors, actors, directors, producers, distributors, exhibitors and every one engaged in the industry, and also with the sympathetic co-operation of the public. I have an abiding faith that this necessary co-operation and generous help will come from all thinking people who must recognize that our association's purpose, "to establish and maintain the highest possible moral and artistic standards in motion picture production," is an effort for the good of all. I am especially grateful for this collective action on the part of the players and directors, and very soon want to arrange for a frank and full discussion with as many players and directors as possible to work out together the most effective plan of co-operation.

(Signed) Will H. Hays.

Operators' Union Solid Against Wage Reductions

In compliance with a request made by the Wage Scale Committee of the Theatre Owners Chamber of Commerce representing the owners of approximately 700 motion picture houses in Greater New York, close to 500 members of Moving Picture Machine Operators Local 306 met the exhibitors' committee in the Globe Theatre Wednesday morning in open discussion on living costs as a preliminary move in evolving a wage scale for the year beginning Sept. 1, 1922.

Bernard Edelhertz of the theatre owners was introduced to the rank and file of operators by Samuel Kaplan, president of Local 306. Kaplan said it was his hope that the growing spirit of co-operation between the two organizations would be assisted by developments of the meeting and made it clear that anything that might occur at the meeting would in no way be binding upon the operator organization.

Mr. Edelhertz said he welcomed an opportunity to meet the operator body and complimented the personnel of the operator wage scale committee with whom he had recently been in conference. "Let us get closer together in a spirit of thorough understanding," said Edelhertz, in advocating a wage reduction of 10 per cent for the coming year. Rising cost of film rental and decreased patronage were given as the basis for requesting the wage reduction.

A speech on operator living conditions was delivered by Al Polin, member of the Executive Board of Local 306, and numerous other speeches were made by the operators. In all of these unwillingness to accept any reduction whatever was emphatically reiterated, the men contending that costs of living were not sufficiently reduced to permit them to accept a cut in wages.

In connection with the preliminary wage scale skirmish, President Kaplan declared he would do all in his power to avert an operator strike. Among the exhibitors who attended the meeting were: Leo Brecher, William Brandt, Al Harsten, Louis F. Blumenthal and Charles Steiner.

Marcus Loew to Sail for Europe July 18

For the purpose of securing theatres for the premiere showing of "The Four Horsemen of the Apocalypse" and other Metro productions in both England and France, Marcus Loew, controller of the Loew circuit of theatres and Metro Pictures Corporation, will sail for Europe July 18, on the Mauretania.

Mr. Loew will be met in England by his European representative, Sir William Jury, who will also accompany him to France. Mr. Loew explained the nature of his trip as "strictly business" and also stated that it will be a short one.

He will be accompanied by his son, Arthur Loew, who in all probability will visit many other European countries after leaving his father in France, with the idea in view of determining the European viewpoint of American films.

First National Attractions for New Eastman Theatre

First National Attractions will be shown almost exclusively in the new Conservatory of Music and 3400-seat theatre which has been erected in Rochester by George Eastman, of the Eastman interests. Contracts for the showing of First National Pictures were signed recently when R. H. Clark, of the First National New York Exchange, visited Rochester. Mr. Eastman sent to Robert Lieber, president of First National, the pen he used in signing the First National contracts.

The new Eastman Conservatory of Music and Motion Picture Theatre, built at a cost of $4,500,000, will open Sept. 1. Its policy will be to show two features a week, with the exception of Wednesday evenings, when a musical entertainment will be presented. There will be fifty musicians in the orchestra, with Alexander, the noted organist, playing the huge pipe organ which has been installed.

Hilliard and Miss Shearer in New McCutcheon Picture

Ernest Hilliard and Norma Shearer have been signed to appear as the "heavy" and ingenue lead, respectively, in *When the Cows Come Home*, the initial production of Effanem Film Company.

This picture will be directed by John McCutcheon, with Shaddy Graham assisting, and Ray Fredjen will be production manager.

Robert Elliott has been cast for the lead, and Gladys Leslie will be the screen sister to Norma Shearer, who plays the ingenue lead.

No announcement has been made regarding a release. The picture will be made in the E. K. Lincoln studios in Grantwood, N. J. Work started Wednesday, July 12.

Scene from the production which will mark the return of Madge Kennedy to the screen, the working title of which is "Dear Me," now being made by Kenma Corporation. Vincent Coleman, playing opposite, is the hardworking young man in front

First National's "Smilin' Through" in Big Demand

Released only a few weeks ago, *Smilin' Through* has been in demand everywhere and has been a big moneymaker for the exhibitor, according to the distributor, Associated First National. Here are official reports, gathered by First National, as to what the Talmadge picture is doing:

Colorado—Played 2 weeks at America Theatre, Denver.

Idaho—Boise, 7 days.

Iowa—Strand Theatre, Cedar Rapids, played *Smilin' Through* 10 days; usual run, 5 days. Strand, Waterloo, 10 days; usual run, 5. Palace, Burlington, 5 days; usual run, 3.

Kentucky — Mary Anderson, Louisville, 2 weeks; usual run, 1 week. Kentucky, Louisville, 1 week; usual run, 4 days. Ada Meade, Lexington, 7 days; usual run, 4 days.

Louisiana—Two weeks at Strand, New Orleans; usual run, 7 days.

Minnesota—Strand, St. Paul, second run; Blue Mouse, Minneapolis, second run.

Massachusetts and Rhode Island—Following houses played extended runs, in each case doubling up on their regular number of days: Park, Boston; New Park, Worcester; Park, Taunton; Merrimac Square, Lowell; Olympia, Lynn; Olympia, New Bedford; Rialto, Fall River; Imperial, Pawtucket; Park, Woonsocket.

Missouri—Unusually big business. The manager of the Electric Theatre, Springfield, writes: "Every word you said about the picture was true. Everyone had a word of praise for it and we did a good business. I wish we could get more like it."

Maryland, District of Columbia, Virginia—Rivoli, Baltimore, 2 weeks; usual run, 1 week; Metropolitan, Washington, same; Broadway, Richmond, Va., 1½ weeks.

Nebraska—Strand, Omaha, 16 days; usual run, 7 days; Sun Theatre, York.

New York—Remarkably successful run at Strand and other theatres. Brought back to the Strand, Schenectady, for a repeat run, after playing to capacity there for one week.

North Dakota—Exceptional business throughout State. W. C. Clavier, manager State Theatre, Fargo, writes: "Just finished a six-day run and had more favorable comments than any picture yet shown in our theatre. Many came to see it second time."

Ohio—Two weeks at Colonial Theatre, Columbus. First time a picture was shown for that length of time at the Colonial. Two weeks at the Strand, Cincinnati.

Tennessee—Knoxville, Riviera, 6 days; usual run, 3 days. Chattanooga, Tivoli, 7 days; usual run, 4 days.

Texas—Manager A. C. Stalcup of the Connellee, Eastland, says *Smilin' Through* grossed more money for him than any other picture he has shown during his eight years in the show business. Extended runs played at the Egypt, Fort Worth; Isis, Houston; Grand, Corsicana, Queen, Austin; Strand, Waco.

Utah—American, Salt Lake, 1 week.

Washington — Five days Centralia; usual run, 3 days. Aberdeen, 5 days; usual run, 3 days. Spokane, 1 week Liberty Theatre, Manager Grombacher reporting best business of the year and asking for four-day extension. H. A. Gillespie of the Liberty, Yakima, reports: "*Smilin' Through* is a real 100 per cent picture. Absolutely the most satisfying picture of the last 12 months."

Canada—Allen Richmond Theatre, Toronto, played it 2 weeks. Played 1 week at Calgary, Edmonton and Regina, usual run in those places, 3 days.

Theda Bara, who is returning to the screen under Selznick auspices

A Correction

In "Exhibitors Trade Review" of July 1 a caption over a page layout of "Out of the Silent North." Universal production, stated that Barbara Bedford was the star of the picture.

This, of course, was in error. "Out of the Silent North" is one of Frank Mayo's starring vehicles and Mr. Mayo should have been credited as the star.

"To Have and Hold" Paramount's Feature Nearing Completion

George Fitzmaurice has practically finished the studio and location work on his production for Paramount, *To Have and to Hold*, adapted by Ouida Bergere from Mary Johnston's famous novel and the film will soon be ready for the cutting room.

Betty Compson and Bert Lytell are costarred in this picturization of the story which many competent critics have pronounced the greatest romantic novel ever written, and Paramount executives at the Lasky studio are confident that it will prove the most colorful production turned out for the screen in recent years. Moreover, it is thrilling, they say—every inch of it—and will not disappoint the millions of readers who have revelled in the excitement of Miss Johnston's story since first it was published nearly twenty-five years ago.

It is a tale of the early American colonial days, the scenes being laid in the court of King James I, in Jamestown, Va., in the early part of the Seventeenth Century, aboard a man o' war of the period and later aboard a pirate ship.

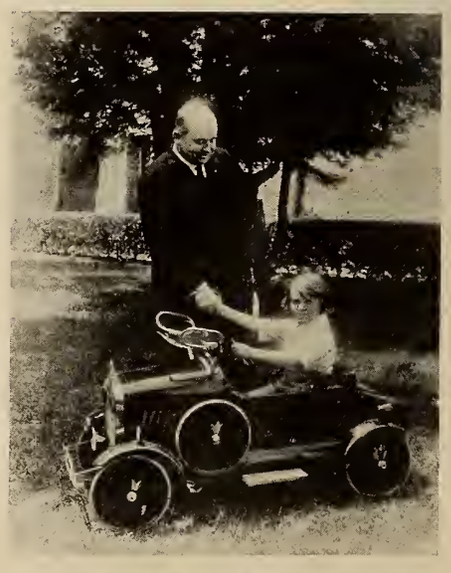
Newest Selznick News Contains Varied Scenes

In Selznick News 1055-6, the most recent issues, Lewis J. Selznick, publisher, feels he has one of the best numbers he has yet compiled.

The return of the entire part of Upper Silesia to Poland by the Inter-Allied Commission, accompanied by most picturesque and impressive ceremonies, is declared to be an exceptionally good news picture.

Another interesting picture is that of the Emperor of the Annamites doing Paris. This member of royalty was sent by his people on a pleasure trip to the French capital.

In addition to these features of the present issue there also appears some views of the old boys of Civil War days telling the present day "rookies" how to perform in war time, Secretary Denby in Japan, and the funeral procession attending the burial of Sir Henry Wilson, England's military martyr.



The big chief greets the little star. J. D. Williams, general manager for Associated First National Pictures, Inc., visits Jackie Coogan at the United Studios, Hollywood

Selznicks Awaiting Arrival of Two West Coast Productions

The home office executives of the Selznick Pictures Corporation are awaiting with interest the arrival of the first two productions made at the West Coast Studios. These are *Love Is An Awful Thing*, starring Owen Moore, and *Under Oath*, with Elaine Hammerstein. Having had production so close to them for so long a period, there is some anxiety to ascertain the extent of the truth regarding California's advantage as a production center. Both of these productions have been made in their entirety in California, even to the titling.

Advance information is to the effect that the Owen Moore picture is another hilarious subject. It was directed by Victor Heerman. His efforts in a comedy way were aided by Douglas Carter, the long, lean, lanky gentleman of color who was so prominent in *The Poor Simp*. Others in the cast are Marjorie Daw and Kathryn Perry, once of the Follies.

In *Under Oath* the West Coast studios thinks Elaine Hammerstein has a picture which even exceeds in dramatic qualities the successful *Evidence*.

"Rose o' the Sea," 1st National, Scheduled for July Release

Rose o' the Sea, a Louis B. Mayer production, with Anita Stewart as the star, is scheduled for release during the present month by Associated First National Pictures, Inc. It was directed by Fred Niblo.

Miss Stewart is supported by Rudolph Cameron, Thomas Holding, Margaret Landis, Kate Lester, Hallom Cooley, John P. Lockney and Charles Belcher.

"Bill of Divorcement" Completed

The final scenes for *A Bill of Divorcement* were shot at the studios of the Ideal Film Company, London, on Tuesday, July 11, according to cable advices received by Reginald Warde yesterday. The conclusion of the picture was marked by an informal buffet luncheon at the studios, with Constance Binney, who is the star of the picture; Fay Compton, the British star who plays the wife in the picture, and Clemence Dane, the author of the play, as hostesses.

John E. Storey Reports Business Revival After Trip

A remarkable revival of business activity throughout states of the Middle West and Northwest is reported by John E. Storey, Pathe General Representative, on his return from a thirty-day tour of the principal centres of that section of the country.

Mr. Storey cited Chicago as particularly illustrative of improved business in anticipation of more than ordinarily abundant harvests, that city being the great distributing centre for the whole region visited —including Kansas, Missouri, Nebraska, Montana, Wyoming, North and South Dakota, Minnesota, Wisconsin, Iowa and Illinois, in all of which states the crop situation is uniformly excellent.

Big Demand for "Grandma's Boy"

Harold Lloyd Feature to Have Early Showings in Pacific Coast Cities and Mountain Resorts

With the time officially set for the national release of the Harold Lloyd Associated Exhibitors feature, produced by Hal Roach, *Grandma's Boy*, still nearly two months away, leading exhibitors throughout the country are reported clamoring for bookings at the earliest dates possible to secure. Arthur S. Kane, president of Associated, announced this week a long list of engagements entered into for well-known theatres.

Several cities on the Pacific coast and a few in the Rocky Mountain district will have their first view of *Grandma's Boy* in the next few weeks.

July 9 saw the start of a run of indefinite length in San Francisco. The Golden Gate city is filled with convention visitors this summer and M. L. Markowitz, owner of the Strand, explains his booking of *Grandma's Boy* in the statement that he considered it a patriotic civic duty to bag the very best attraction obtainable. M. Naify, of the T. & D. Jr. Enterprises, has procured the picture for the Goddard Theatre, Sacramento, for the week of July 16th.

Another interesting summer booking is that made by Calvin Heilig, Portland, Ore., where *Grandma's Boy* will open July 30 for a run of two weeks or longer.

Turner & Dahnken have fixed the week of July 16 as the date for the picture's run in the T. & D. Theatre, Oakland, and they have booked it for a week's run at the T. & D. in Berkeley a little later on. H. E. Ellison has contracted for engagements in four of his Colorado theatres. The concurrent runs in the Rialto and the Princess theatres, Denver, during the week of August 13, and the Princess, Colorado Springs, the week of August 21, will catch an important part of the Pike's Peak tourist rush, and later—October 12, Columbus Day—*Grandma's Boy* will open a three days' run at Mr. Ellison's Sterling Theatre, Greeley, Colo.

Max Spiegel rejected the claims offered in behalf of several other features and selected *Grandma's Boy* as the attraction with which to open his fine new Schenectady Theatre, Schenectady, N. Y., some time in September. Balaban & Katz have contracted to show the Lloyd feature first in Chicago, and this run will be at the Roosevelt, as their new Chicago has a one week change policy.

Grandma's Boy is to make its first New York bow at the Mark Strand either September 3 or 10, and the national release will be at approximately the same time. The week of September 3 will see the Lloyd comedy playing, among others, either the Regent or the Piccadilly, Rochester, N. Y., in accordance with a contract signed by the Regorson Corporation, and the Bellevue, at Niagara Falls, of which H. Lorence is manager.

The week of September 10 will be an important one in five of A. F. Brentlinger's Indiana houses, for it is then that they will open their autumn season, and with *Grandma's Boy* as the feature. On September 10, also, the picture begins a run of two weeks or longer at the Apollo, Indianapolis. For the week of September 10 Nathan Robbins has procured *Grandma's Boy* for the Avon, Majestic and De Luxe Theatres, Utica, N. Y.

Early October bookings include those of Samuel Harding, for his Liberty, Kansas City, for two weeks or more, beginning the 1st, and Billy Conners for his Luna Lite, Marion, Ind., a week, starting the 8th.

The officials of the Southern Enterprise Association were early active, booking the Lloyd feature for runs throughout the entire S. A. Lynch Circuit.

Marshall Neilan to Produce "The Strangers' Banquet"

Various rumors as to Marshall Neilan's initial production to be staged in accordance with his new arrangement recently consummated with Goldwyn are set at rest by the producer's announcement that work will be started immediately on an adaptation of Donn Byrne's novel—*The Strangers' Banquet*.

Mr. Neilan purchased the motion picture rights to this book from Harper and Brothers in 1919.

Various deals for the theatrical rights to the story are now pending and it is expected that before many months the subject will make its appearance on New York's Broadway in the form of a highly dramatic play.

Players whose names are of box-office value will be engaged to portray the characters, it is stated, and actual "shooting" will be commenced at the Goldwyn studios within the next ten days.

John C. Brownell Resigns from Universal's Scenario Dept.

John C. Brownell, Eastern Representative of Universal's Scenario Department, has resigned to devote himself to original scenario writing, it has just become known. His resignation becomes effective at the end of this week, after which he is planning a four weeks' cruise aboard his yacht, the Virginia. Brownell has been with Universal for six years.

Printed and Reshipped in Forty Eight Hours

It was marked rush and it went through rush. It was not lost in a scuffle simply because it was given *Personal Attention*.

Nothing was sidetracked, it can't be under our *Personal Attention* system.

This is what Mr. Skipper of Baltimore, said. "The printing is far superior and the print was back in our hands in 48 hours and that is what we call service."

Evans "Individual Attention" Prints must reflect quality

Evans Film Laboratories

414 W. 216th St. New York City

Phone Wadsworth 3443

Guy Bates Post (that's the man with the greenhouse attached to his lapel) entertains delegates to the Shriners' convention in Los Angeles. The setting is a Persian garden that later will be seen in a First National release, "Omar the Tentmaker"

Loud Acclaim for Pathe's Feature "Nanook of North"

Less than three weeks after the release of *Nanook of the North*, exhibitors, patrons and reviewers in widely separated sections of the United States were united in pronouncing the Pathe special Eskimo feature among the greatest productions ever screened. Writing in *Judge*, issue of July 8, Heywood Broun, in a remarkable appreciation of the picture, adapted Horace Greeley's famous advice to read: "Go North, young picture men, Go North!"

Pathe reports that first run bookings of *Nanook of the North* during the Capitol Theatre premiere week of the picture, up to the first day of the general release, included many of the finest houses in the country—a strikingly high percentage of them making seven-day contracts. The U. B. O. Circuit was among the first to book *Nanook* for its theatres, with the Gore Brothers Circuit, Los Angeles also in line at the start. First run bookings made within ten days from the release date—June 11—included these representative houses:

New York—Capitol, Broadway; Brookly—Mark Strand; Albany—Strand; Syracuse—Strand; Altoona—Capitol; Newark—Newark; Cleveland—Allen; Dallas—Pallace; Buffalo—Strand; Salt Lake—Pantages; Los Angeles—Kinema; Cincinnati—Walnut; Denver—Colorado; Portland, Ore.—Heilig.

"Grandma's Boy" Enters Ninth Week at Los Angeles

"Grandma's Boy," the new Harold Lloyd-Associated Exhibitors feature, began the ninth week of its run at the Symphony Theatre, Los Angeles, Sunday night, July 9.

"Crowd formed long waiting line," Dr. H. E. Breckwedel, the Symphony manager, wired Arthur S. Kane, president of Associated. "Run is positively sensational. End not in sight."

"Grandma's Boy" had smashed the world's record for the continuous run of a comedy feature when it entered its eighth week at Los Angeles, one week before the receipt of the foregoing telegram.

Farewell Dinner Given by Universal's Laboratory Men

A farewell dinner was given to Edwin F. Murphy, retiring superintendent of Universal's laboratory at West Fort Lee, N. J., at Sauter's, Fairview, N. J. More than two hundred employes and executives of the plant, as well as several department heads from the Home Office, were on hand to wish Mr. Murphy a speedy return to health. Normand Sprowl, business manager of the laboratory, served as master-of-ceremonies and introduced the speakers.

Mr. Murphy was the recipient of several tokens, including a magnificent diamond and platinum ring from his employes, and an artistic hand-illuminated framed parchment testimonial from the laboratory workers. Many prominent persons, connected with organizations other than the Universal, attended the dinner and delivered addresses eulogizing the retiring superintendent.

Webster's New Exchanges Will Be Progress Pictures

A. N. Webster of Syracuse, N. Y., as stated last week, has secured from the Arrow Film Corporation the rights to the four James Oliver Curwood productions, produced by Pine Tree Pictures, Inc., for upper New York State, and will form a company to handle these.

Mr. Webster is one of the best known film men of upper New York and has for many years operated in that territory, releasing some of the more important independent productions.

The name of the company that Mr. Webster is organizing will be Progress Pictures Company. He will make his headquarters in Syracuse, with probably branches in Buffalo and Albany.

"Name of the Law" Première Showing at Cohan Theatre

Breaking into a theatre hitherto strange to motion pictures and playing to capacity business from two in the afternoon until eleven in the evening, says an announcement, is the record set by *In the Name of the Law*, the Emory Johnson production presented by R-C Pictures at its New York première at the George M. Cohan theatre on July 9.

The feature had been introduced to the New York public by an exploitation campaign staged by Nat G. Rothstein.

It is the belief of the Film Booking Offices of America, which will release this picture in the early fall, that this production has already proven its exploitation values. A huge sign was erected in the heart of the theatrical district, at the north end of the Times Building. Banners were stretched across many of the important streets of Manhattan and the Bronx and a variety of street ballyhoos were used.

"Bulldog Drummond" to Be Released by Producers Security

The famous international melodrama *Bulldog Drummond*, which was such a hit in the Knickerbocker Theatre, New York, all last season, is being filmed, it was announced by the Producers Security Corporation this week. This company will handle the releasing arrangements in America, which as yet have not been determined.

The production is being directed by Oscar Apfel, and the stars Evelyn Greeley and Carlyle Blackwell are cast for the leading roles. The trio left for Holland several weeks ago to film the interiors, and when these are completed they will go to England for the exteriors, as the locale of the story is in that country.

Mary Carr, one of the famous "mothers" of the screen, appearing in "Silver Wings" and other William Fox photoplays

Dr. Rose, Newark Minister, Praises "Ruling Passion"

In a letter to Distinctive Productions, Inc., Dr. Henry R. Rose, the Newark, N. J., clergyman censorship fighter, laid special stress on *The Ruling Passion*, the current George Arliss screen vehicle, a United Artists Corporation release, calling it the "ideal motion picture."

"If I were asked to name the ideal motion picture," Dr. Rose wrote, "the one which comes nearest to perfection in cleanliness, humor, sentiment, delightful surprises and splendid moral lessons for business men and for youth, I would unhesitatingly select George Arliss in *The Ruling Passion*.

"It is a picture that captures every lover of good drama and will surely grow in popular demand. If I were an owner of a motion picture house I would feature and advertise *The Ruling Passion* in such a way that it would become the rage of the town, for it surely would appeal to any community if the people only knew of its delightful and wholesome qualities."

Rockett-Naylor Will Build Illinois Stage on Lincoln Subject

General Manager R. R. Rockett of Rockett - Naylor Productions announces that his company has decided to build a stage at Springfield, Ill., to take care of those interiors of *The Life of Abraham Lincoln* that cannot be photographed in their original settings. A complete studio equipment will be installed from Los Angeles.

The town of New Salem is in process of restoration by the Lincoln League of Petersburg, and it will be completed in time to be used in the Lincoln picture.

The original intention of the company to handle the picture as a road show has been modified.

Mr. Rockett also announces that the Rockett-Naylor organization has arranged to follow the Lincoln picture with another American historical subject and this is to be followed by other subjects of "world size," to use his expression.

Johnnie Walker, whose first R-C picture is "My Dad," released by F. B. O. July 23

World Markets for American Film

Survey by First National Shows Healthier Financial Condition in Europe and Latin-America

With all its so-called faults, the American motion picture continues to rule the world and its dominance is growing steadily firmer.

This and other interesting facts are revealed in a world survey made by Associated First National Pictures, Inc.

Through its special agents in England, Continental countries, the Orient, Near East, Australia and Latin-America, First National conducted one of the most searching inquiries into the film market abroad that has been made since the war. Among the highlights of its findsings are:—

The demand for American-made screen subjects is increasing.

Payment for these is more prompt, indicating a very general improvement in the health of the world's finances insofar as the entertainment field is concerned.

Mexico has declared war on film firms handling photoplays which hold its people up to ridicule or tend to brand them as a nation of outlaws. This applies not only to the offending films themselves, but to all films handled by the distributor through whose agency they reach the public. Two large American organizations already have been boycotted under this new Obregon bid for respect of his country.

This Mexican ultimatum comes at a time when film conditions are improving throughout that country.

What is true of Mexico is virtually true of all Latin-America. Conditions are becoming more regular and businesslike in Cuba and South American countries and the only place where there is any real difficulty is Jamaica, because films have to be shipped from New York and it is some times months before the shipper, or owner, gets them back from that Island.

As to Europe, the best reports come from England and Italy. In England there obtains what is known as the "block booking" system, whereby pictures are booked by exhibitor organizations after a "trade" showing, but probably are not presented to the public under eighteen months. This means a long delay in realization of money collections by the American sellers of the picture. The information revealed in the survey indicates that these showings will soon be made possible in about nine or ten months, which will be a very important factor from the financial standpoint. Further owing to increased demand for good American pictures, prices in England are improving.

The investigation in Italy shows that business dealings are becoming easier, collections much better and that more theatres are being turned over to the films; many theatres heretofore devoted to the spoken drama are being transformed into picture houses.

Germany, which was held to make the most threatening gesture toward the American film industry, is eager for American product. But the American distributor is not very keen about such business, owing to the fact that Germany is unable to pay for the product.

Portland, Ore., Suburban Houses Want Booking Circuit

Suburban theatre owners of Portland, Ore., are stirring things up. Nine of them have organized with W. E. Tibbitts, owner of the Highway Theatre, as chairman and director, for the formation of a proposed booking circuit through which they will book all service together, the object being to secure all second run bookings ahead of the downtown houses. The latter have from four to seven changes a week while the suburban men have about three, which would tie a lot of material up in the exchanges, if put through.

The downtown exhibitors naturally expect to continue the same service they have enjoyed in the past, and are not going to submit without a struggle. Representatives from the new booking circuit were expected in Seattle some time during the week.

"Purple Highway" Final Title for Kenma Feature

The Kenma Corporation, organized to star Madge Kennedy on the screen, this week announces its selection of a final title for the first Madge Kennedy special production. It is *The Purple Highway*. Arrangements have already been made for its screening at a Broadway motion-picture theatre. Henry Kolker, who directed George Arliss in *Disraeli*, and who only a few months ago returned from Italy after completing the Italian spectacle, *Sant' Ilario*, is staging the production. In the cast are Monte Blue, Dore Davidson, Pedro De Cordoba, Vincent Coleman, Emily Fitzroy, William H. Tooker, Fuller Mellish, Winifred Harris, Claude Brooks and Charles Kent.

Just as soon as *The Purple Highway* is finished, Miss Kennedy will start production on *Dorothy Vernon of Haddon Hall*.

Arrow to Hold a Conference with Company Chiefs

It is understood that the Arrow Film Corporation is actively engaged in preparing a campaign for the coming season and as a part of this campaign has called a conference of the executives and special representatives, to be held at the home office next week. Special representatives J. S. Jossey and Thomas A. Curran are on their way to the home offices now, Mr. Jossey coming from Chicago and Mr. Curran from Dallas, Texas.

Dr. Shallenberger will hold a series of meetings which will be attended by special representatives, sales manager, advertising manager and salesmen, at which the plans for the Fall season will be outlined and announcement made of the forthcoming attractions.

S. R. Kent on Trip to Coast

S. R. Kent, General Manager of Distribution, Famous Players-Lasky Corporation, left New York July 6 for Chicago, whence he will go to the Pacific Coast, stopping at several Paramount exchanges on the way. Among the offices to be visited are Omaha, Denver, Salt Lake, San Francisco and Los Angeles. He will be gone until the first or second week in August.

The Paramount Studio entertains a noted foreigner, Baron de Rothschild. In this group are Studio Manager Victor H. Clarke, Paul Iribe, the Baron, Lila Lee and Wallace Reid

Report Heavy Demand for "41"

Paramount Announces Big Bookings for Sept. 3-9—Kent Makes Statement

Paramount reports that in the bookings for Paramount Week, Sept. 3-9, there is a demand from exhibitors of all classes for the pictures recently listed by the company as its first forty-one releases for the new season starting Aug. 6. This demand, according to S. R. Kent, general manager of distribution, is of double significance, in that it not only reflects a strong exhibitor interest in the new product, but manifests a full appreciation of the value of Paramount Week as a prestige builder at the outset of the autumn months.

"The interest which our recent announcement of our 'First Forty-one' has aroused throughout the country is truly astonishing," said Mr. Kent. "In years gone by our annual announcement of our production and releasing plans have brought forth letters of approval from great numbers of exhibitors. But this year the messages have come from all quarters in such volume as to be a perfect deluge by comparison with any previous year.

"The reason is, of course, that our announcement of our 'First Forty-One' presents something entirely definite and concrete. We told exhibitors just what we had for them. down to the last detail—titles, the character of the pictures, the authors, directors, stars, scenario writers, casts, exploitation ideas, actual release dates, everything there was to be told. It was a full and frank statement on each one of the productions on the six months' list, a definite promise which they all know, from their past experiences, will be made good."

Harold Lloyd's First Multiple-Reel Comedy for Pathe Nears Completion

According to a report received by Pathe from the Hal Roach Studios, Harold Lloyd has nearly completed a new multiple-reel comedy which bears the working title of *Doctor's Orders*. This, says Pathe, is the first of the series of six Lloyd features contracted for when the comedian visited New York early in the Winter. It shows Lloyd to be well ahead of his production schedule, for its immediate predecessor, *Grandma's Boy*, last of the Associated Exhibitors series, will not be released until September for general distribution.

Patterson Presented with Gold Watch by First National

Willard C. Patterson of Atlanta, representing the Sig Samuels interests, First National franchise holders, was presented with a handsome gold watch by the First National organization when Mr. Patterson was in New York recently.

Mr. Patterson was one of the prize winners of the First National exploitation contest, but was unable to make the trip to the Coast with the other "$1-a-Week" men.

Participating in the presentation were Robert Lieber, president of First National; Treasurer H. O. Schwalbe; Tom Boland, Oklahoma City, member Rotating Committee; William Morgan, sales manager; C. L. Yearsley, head of advertising and publicity; Floyd Brockell, director of exchanges, and Earl Hudson.

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R-C to Produce "Uncle Tom's Cabin" for F. B. O. Release

That R-C Pictures will produce *Uncle Tom's Cabin* as the biggest production in its career was announced by P. A. Powers, managing director of R-C and the Film Booking Offices of America, immediately before he left for California this week on his quarterly visit to the R-C studio. The preliminary arrangements for this special have been completed and production is to start under the personal supervision of Mr. Powers.

The feature will be released by the Film Booking Offices of America. It will be preceded by a big advertising and publicity campaign worthy of such a big production.

In addition to seeing the production well under way, Mr. Powers will confer with producers and supervise production plays at the studios. It is his intention to develop the production plant to a point of efficiency equal to that of the distributing organization.

Metropolitan Puts J. B. Warner Under Three-Year Contract

Since his success in *Big Stakes*, James B. Warner, the new cowboy star, has been placed under a three year contract with Metropolitan Productions, the output of which is released through East Coast Productions, Inc. Mr. Backer has mapped out a campaign of exploitation which it is believed will put over the player with the public.

Warner is a real Nebraska cowpuncher. He accepted a chance to go on the stage in Denver. He played on the legitimate stage and in vaudeville for two seasons and finally got his first film opportunity in *Stingaree*, a Kalem serial. He went to France with the Fortieth Division.

All of Warner's stories are adapted from high-class books and magazines, and care has been taken in the selection of leading women to play opposite him. Elinor Fair was chosen for *Big Stakes*.

Pola Negri, European film star, who is coming to America next month to appear in Paramount Pictures

The Other Side of the Music Tax

An Article by E. C. Mills, of the Society of Authors, Composers and Publishers

(Concluded from last week)

"Calculating the fee, in respect of the total amount of admissions paid, as shown by official returns of taxes to the Government, shows that less than $1 out of every $1,000 is paid for license fees.

"Yet music, by the admission of exhibitors, constitutes at the minimum 40 per cent of the service rendered by them, and for which they receive the gross amount of their admissions. For 40 per cent of what they furnish to the public and get their money for, realize their profits from, they pay actually less than a hundredth of one per cent. The comparison of value received to price paid is ridiculous. It is unfair—yes, unfair to the composer, author and publisher, in that the fee charged is absurdly proportioned to the service rendered.

"Now it is quite true that if these men can charge 10 cents per seat per year for their license, they can charge $1 or any other sum that they may care to impose. There is no disputing this fact. But for nearly eight years they have kept the rate at 10 cents, fixed and unchanged. When the cost of everything else advanced, their costs advanced just the same; why haven't they raised the rate, possessing as they do the lawful right to make it what they choose? Why haven't they, having the exhibitor at their mercy, gouged him good, as others have from time to time?

"Not because they have lacked courage, nor yet because they have not needed increased revenue—for they have—but because in their original calculations it was felt that if the motion picture theatres recognized their rights, and paid them fairly, honestly and promptly upon this basis, there would then be received from this source of revenue a fair proportion of the total amount they hoped to receive, from all sources, in return for their musical works.

"At the beginning of their organization they felt that the exhibitor would justly recognize their rights, they did not contemplate years of effort, endless legal expense, bitter opposition, to their just demands. They were fooled by an overconfidence in the exhibitor's readiness to give fair and just compensation to them who contribute so much to his welfare and prosperity.

Would Double the Fee

"So, at the beginning the rate was established, and they have felt they should stick to it. And they have stuck to it, in the face of a recommendation that I, personally, recently made, that the fee should be at least doubled, in order to take care of the needless expenses which their opposition occasions, making necessary the retaining of attorneys in many cities throughout the country, and undertaking of great legal expenses, the employment of inspectors to secure evidence of violations, etc. They have stuck to the original rate in the face of rising costs, increasing prices in all other lines—they have done it in a spirit of patient relief that the exhibitor would finally 'see the light' and do the right thing.

"Sixth, the exhibitor often claims that through the playing of the music in his theatre it is popularized—that the sales of the sheet music are thus increased, that, in short, he 'makes' the music for the composer, author and publisher.

"Nothing could be further from the truth. In the first place, as a general proposition, the exhibitor does not play a composition until it is already in demand, and when he does play a tune not already 'made,' rarely does the public know what it is that is being played. If it did, the exploitation value of the movie 'plug' would be inconsequential. Songs are 'made' through a certain definite process, worked out long before motion picture theatres existed, and time proven as the only known system or method that is uniformly successful. But, to be fair, the copyright proprietor recognizes that to some extent the motion picture theatre may help the tune, and he took this into consideration when he fixed the very low rate of 10 cents per seat per annum as the license fee.

"At convention after convention the so-called 'music tax' has been made into a red flag which could be waved by the leaders in the faces of those attending the convention; it has been made the excuse for the raising of funds, it has been made the subject of 'planks' in the 'platforms' of various leaders.

"Resolution after resolution has been fervently and unanimously adopted committing the exhibitors to a boycott of our compositions; to the support of this or that movement designed to supplant our music in their theatres, yet all of these have amounted to precisely nothing, and the prediction is here made that they will amount to exactly no more than that in the future.

"The very leaders who have themselves urged opposition to payment of license fees pay those fees for their own theatres. When they don't we afford them an opportunity to test their opposition in the courts, and the result is uniformly the same—a verdict for us.

"Why do you suppose the courts sustain us? Is it because we control them—is it because we have such a widespread and effective influence that they do not dare to find against us? It is because we are RIGHT, legally and ethically, for if we were not right in fact as well as in law, I am sure that we would not have been so generally sustained.

"We don't control courts, judges, or Congress. Nor have we any desire to. They are our courts and yours; we want justice from them, for ourselves and for you.

"In conclusion, let me state clearly to the patient reader, whom I presume is an exhibitor, just what he can and cannot do on this question, and I can afford to and will tell him the truth, and nothing else, whether anyone else does so or not.

"First, the law protects the right of the composer, author and publisher, and if you want to publicly perform his music in your theatre you must secure a license from him, or you violate the law and lay yourself open to serious penalties.

"Second, if you do not hold a license, don't play any music in the catalog of the Society, or sooner or later an inspector will catch you at it, and you will be faced with a suit.

"Third, boycott the music of the Society if you want to, and by all means do it if you haven't a license. It will make no difference whatever to the Society or its members, as they will popularize their tunes just as successfully without as with your help, and when the demand for them exists you will either play them or suffer the comparison that an intelligent public always makes between the house that is up-to-date and the one that is not.

"Fourth, if you don't like the law, get it changed, but don't violate it. To change it requires that Congress shall enact an amendment. One has been proposed, at the request of exhibitors, and is now in committee. My personal prediction is that a celluloid dog chasing an asbestos cat through the nethermost regions of Hades would have a better chance of catching it than this bill has of ever becoming law. However, if you gentlemen like to 'kid' yourselves along with it, please do so, and we'll do our best to maintain our rights.

"Fifth, please don't threaten us any more—we weary of the old, old story. We will not yield our rights, nor would we expect you to do so were the circumstances reversed.

"In conclusion let us say that we have invited your leaders, individually and collectively, through your trade press, to meet us in conference on this question, without response thus far from them. This does not seem to us as typical of wise leadership, but you will draw your own conclusions.

"Every cent we collect, less the expenses of collection, is paid to our members—composers, authors and publishers. Of course, if your continued opposition makes the expenditure of the Society reach unreasonable proportions, you must expect eventually to assume, to absorb those expenditures.

"We repeat what we have said so often before—that we invite correspondence, are glad to give information, and are trying as hard as we know how to produce music that will, year in and year out, not only make money for us, but for you as well."

Pathe Will Take Appeal in N. Y. Censorship Case

(Continued from page 569)

venient. If books are censored, why not magazines? At least one of the books suppressed in recent years on motion of the Vice Society had run through magazine serialization with no objections, so far as the public knows. If it was wicked, it was just as wicked in the magazine. And if magazines, why not newspapers?

"There is some logic in these arguments, and they lead straight to the conclusion that the public should be permitted to read and see only what three political appointees think will be good for it. Our censors in this State are not so bad as most, but persons of tolerance and judgment can rarely be persuaded to become censors, and are still more rarely invited."

The New York **World** said editorially:

"Censorships of any sort are sufficiently bad, but there is a distinction between censorship of entertainment and censorship of news. The first does little or no good and may do much harm; the second is inherently vicious. Not only the political action of a democracy but its social and moral standards are determined by the citizens thereof on a basis of what they see and hear of the life about them. Unless the theory of a democracy is untenable, no man or board is wise enough to decide what they shall see and hear. They must choose that for themselves as well as they can. It is little enough and far too fragmentary at best, but to censor it is to corrupt opinion at its source."

Live News of the West Coast

BY RENEE BEEMAN

The Metro Studios, Hollywood, are speeding up after a long spell of rest. Rex Ingram is the only director who has been engaged at the studios in some months. The different stars under the Metro banner have been vacationing or making personal appearances over the country, but they are all centered at the home plant again, either hard at work or preparing.

It has been announced that Irvin Willat will direct *All the Brothers of Valliant.* Clara Kimball Young will start immediately, *Enter Madame.* Laurette Taylor will arrive in Los Angeles about the first of August to produce at the Metro Studios. The company has scheduled a campaign of activity for the summer that promises to make its establishment one of the busiest in the producing field. The above announcements were given out by W. E. Atkinson, an executive of the company, who arrived in the city from New York to pay a short visit. He declared that the executive committee had decided to distribute individual features on their own merits and not in series as heretofore.

Outside of the Willat, the Clara Kimball Young and the Taylor productions there are of course the features starring Viola Dana and Billie Dove.

Fred Niblo, the director of *The Three Musketeers* and other successes, is to begin work at the Louis B. Mayer studio shortly on the first of his four pictures for releases through Metro.

Rex Ingram, who has completed his film, temporarily titled *Black Orchids,* will leave for New York next week, where his next picture will be made.

The early releases of the Metro company will include *Broadway Rose,* starring May Murray; *The Prisoner of Zenda; The Five Dollar Baby,* featuring Viola Dana, and Clara Kimball Young in *The Hands of Nara.*

Camera work on *Country Love* has begun with Emile Chautard directing, and the cast includes Cullen Landis, Edythe Chapman, Sylvia Ashton, Hardee Kirkland, Mabel Van Buren, Thomas O'Brien, Lincoln Steadman, Gertrude Short, Louise MacIntosh and Noah Beery.

This will be followed by *East of Suez,* by E. Lloyd Sheldon; *The Girl in the Gilded Cage,* by Marion Fairfax, and *A Temporary Marriage,* by Cardiel Hale.

Viola Dana will make five pictures during the coming year, under the direction of Harry Beaumont. *Page Tim O'Brien,* the first of the series, is nearly completed. Following will come *June Madness,* by Crossby George; *Miss Emmy Lou,* by Bernard McConville, and *Noise in Newboro,* by Edgar Franklin.

Quincy Adams Sawyer, the Sawyer-Lubin special, is under way. Clarence Badger is directing and John Bowers and Barbara LaMarr are the principals in the cast.

Bull Montana will make eight two-reel comedies. He is expected back from Italy about August first, where he is visiting his mother. Hunt Stromberg has taken offices at the Metro Studios and is preparing for the forthcoming Stromberg-Montana productions.

The filming of *Peg o' My Heart* will start about the tenth of August, with King Vidor directing. Miss Taylor has been delayed in the East on account of poor health.

Upon the completion of *The Voice from the Minaret,* the First National attraction, starring Norma Talmadge, which Joseph M. Schenck is now filming, Miss Talmadge will be presented in *The Garden of Allah,* one of the greatest stage successes of the past decade.

Richard Walton Tully has finished many of the interiors for *Omar the Tentmaker,* and Guy Bates Post and the entire company will leave shortly to film some of the impressive scenes that punctuate the Persian tale.

Phil Goldstone has assembled the cast for his independent release, *Deserted at the Altar.* Bessie Love, who has just finished playing the ingenue lead in the Fox Special, *The Village Blacksmith;* Tully Marshall, who has been featured for the past ten years in support of the leading stars of the industry; Eulalie Jensen, remembered for her work with Norma Talmadge in *Passion Flower* and has just finished with Wesley Barry in *From Rags to Riches;* Frankie Lee, who rose to fame after his work in *The Miracle Man* and has recently finished with Sessue Hayakawa in *The Swamp;* William Scott, who played leads with Gladys Brockwell; Wade Boteler, recently finished in the Universal production, *Come Through;* Queenie, the canine dog and who will be seen with Jackie Coogan in *Trouble.*

Deserted at the Altar is now in its seventh week and will be ready for release in the early fall.

Myron Selznick is preparing for two new productions at the United Studios, in the immediate future. George Archainbaud, who has finished *Under Oath,* will direct one of the new productions, and Victor Heerman, who has completed *A Previous Engagement,* an Owen Moore production, will direct the other. The casts have not been announced as yet.

Universal has purchased and will release *The Exile,* an all star picture made by Irving Cummings, was the announcement made by Irving Thalberg, director-general of Universal City. The picture was made by Cummings at Universal with scenes ranging from grand ball rooms to magnificent South Sea Island jungle sets.

Gladys Brockwell plays the feminine lead and Mahlon Hamilton is the leading man, Stuart Holmes, the heavy and Kate Price plays the motherly role.

Doug Fairbanks has about three weeks to go in the filming of *Douglas Fairbanks in Robin Hood.* The cutting and titling will be finished by the last of August and the picture will be ready for early release in the fall.

There remains to be shot some of the most difficult episodes in the picture, such as the battle between the forces of Richard Coeur de Lion and Robin Hood's band, and those of Prince John and Guy of Gisbourne, which forms the climax of the picture. Also the final shots in the tournament where Guy of Gisbourne is unhorsed by the Earl of Huntingdon (Robin Hood) are yet to be photographed.

Most of the tournament scenes were shot early in the filming, but it was decided not to take the risky part of the combat until the completion of the picture, because of the danger of accident.

Tully Marshall has been added to the cast of Harry Carey's production, *Good Men and True,* a story by Eugene Manlove Rhodes, which Mr. Carey is producing at the Robertson-Cole Studios.

Al. Christie has returned to the Christie Studios in Hollywood after a short trip through Europe and the British Isles. He arrived home wearing a thick coat of tan and swears that he saw more of England, Scotland, France, Belgium and Holland during a speedy jaunt than most people do in twice the time. His memory seems to be clogged with famous cathedrals, numerous art museums, motion picture palaces, historical monuments, battlefields and such. He was accompanied by his production manager, H. D. Edwards.

Jackie Coogan, Sr., will go to New York shortly to make distribution arrangements for the Radio Comedies and the Fred Hibbard Comedies, both of which are being made at the United Studios, Hollywood.

Jack Pickford has returned to Los Angeles from New York after an absence of several weeks during which time he filmed events at the Kentucky Derby at Louisville and the Metropolitan Handicap at Long Island, as a part of his picture version of *Garrison's Finish,* a racing story he will bring to the screen as his first United Artists release. Under the supervision of Elmer Harris, he will make the interiors for this picture in Hollywood, and the later location scenes will be made on the Mojave Desert and at Pasadena and Burlingame, a San Francisco suburb.

Mack Sennett has answered the demand which has been based on thousands of fan letters asking for more pictures with Teddy. the dog. So a new company has been formed under the direction of Fred Jackman, with John O'Hara in the capacity of co-director and John Henry, Jr., Teddy and Pepper, the feline artist will hold fort.

The first of this series of child and animal pictures will be known by the title of *Bow-Wow* and will be released through the Association First National Pictures.

"Isle of Zorda" Proves S.R.O. at Clune's, Los Angeles

Among current pictures which outstrip in proved box office value the most hopeful anticipations of their distribution, Pathe claims its special feature, *The Isle of Zorda.* Apropos of exhibitors' statements received, Pathe has received the following telegram from Manager Jay A. Haas of Clune's Broadway Theatre, Los Angeles:

"Played *Isle of Zorda* two weeks to capacity. Best box office attraction we have had in eight months. A number of patrons came three and four times. Give me more attractions like this and I will exhibit the S. R. O. twelve hours a day."

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ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Frank Zambreno Has Had a Good Year

Chicago Independent Exchangeman, in New York for Selection of Year's Pictures, Sees Bright Outlook

Frank Zambreno of Progress Pictures, of Chicago, has this week closed his annual conference with Dr. Shallenberger of Arrow on the purchase of pictures for his territory of Northern Illinois and Indiana. He has contracted for twenty-two features, twenty-six comedies and one serial. Of the features the titles of seventeen were supplied. While the sum involved in the present transaction is not named, Mr. Zambreno admitted that a year ago his contract with Arrow called for the payment of $261,000 and that this sum was supplemented by a further purchase during the year of $36,000.

Mr. Zambreno, who was found by a TRADE REVIEW man in conference with Dr. Shallenberger on Tuesday, was asked if it was his experience that the exhibitor as a rule was disinclined to concede to an independent picture the same consideration that would be bestowed upon a program subject of equal importance. The Chicagoan said that personally he had not so found that condition, although he was not prepared to say there was not justification for the impression among independent exchangemen.

"You must bear in mind," said Dr. Shallenberger, "that Frank has a faculty of making personal friends of his customers, and they always have confidence in receiving from him the fairest kind of treatment."

Mr. Zambreno smiled. "Well," he said, "I always try to tell my customers the truth. If I tell them a picture is good I honestly believe it is good. Then, again, if an exhibitor has a beautiful house and a clientele that does not display any fondness for 'westerns,' why bother him by trying to sell him a picture of that type, even conceding that it possesses distinct merit and that you feel it would go well anywhere? If I have a picture that I think is good for a certain house, I say so, and I believe the exhibitor has confidence in it."

Importance of Filling Contracts

One of the factors militating against the independent department of the industry, Mr. Zambreno suggested, was the inability of territorial buyers to fulfill their promises to exhibitors by reason of failure on the part of distributors to carry out their original intentions as to quantity of productions. "I have been told," said the exchangeman, "that sometimes an exhibitor in order in advance to insure a supply of 365 pictures will arrange to secure 450. Here's one of the prominent distributors announces a couple of score of pictures, with not only the titles but the names of the players. This is significant."

"Yes," remarked Dr. Shallenberger, "that policy will be the rule eventually."

The conversation turned on the rough twelvemonth that had just passed and the difficulties that had been experienced by exchangemen and exhibitors. "I have heard the statement made in New York," said Mr. Zambreno, "that if all the exchanges were in a position to take up their commitments the distributors would be able to discount their bills and to give the exchanges and the theatres cheaper films. Personally, I have found a wonderful spirit of co-operation in my territory. Where others in some parts of the country have complained of this year having been the worst, I have found it has been one of my best.

"Of course," added Mr. Zambreno, glancing at Dr. Shallenberger, "I am through asking you for reductions and I can speak truthfully.

"The public has been staying away from the theatres for the last year, and there was a reason for it. But they are beginning to come back. The thing is, to get them back more quickly. Staying away, like steady attendance, is a habit. The attraction back to the box office of these stayaways is the exhibitor's big job."

First Run Situation a Thorn

The talk turned on the comparative sums expended by exhibitors in advertising a given picture. The suggestion was made that if an exhibitor paid $50 for his evening's feature, he might expend upon it without hesitation $20 for advertising, whereas if he got a good subject for $25 he might be disinclined to exploit it. The belief was expressed that in the latter instance the expenditure of $20 for advertising might yield a return at the box office in excess of that from the fifty-dollar picture.

The first run situation, Mr. Zambreno conceded, is a thorn in the exchangeman's side. "It is a fact that exchanges have waited so long for an opening that in some instances they have gone broke," said the exchangeman. He told of his success in an experiment in Chicago when he took a picture for its first showing in its territory away from the downtown houses and booked it in three large theatres, one each in the South, the West, and the North Side. He spent money in advertising the production in the city newspapers and the exhibitors contributed a portion of the sum. The newspapers, too, co-operated in the way of reviews and notices.

"I believe the distributors may get the benefit of this form of exploitation, too," said Mr. Zambreno, "if while it is under way the distributing company will continue its advertising in the trade papers. It means the exhibitor is going to find reference to his product through two mediums and the influence cannot fail to be beneficial."

Mr. Zambreno declared his conviction that the coming season is going to be excellent in the picture business, perhaps the greatest. "It will be for me, I am sure," he said. And he has been in it seven years.

In the Northwest

The Devil's Foot, first of the famous Sherlock Holmes stories released by Educational, had its initial showings at the Tacoma Rialto last week, and went over big. The Rialto has booked the series and will show one every other week. Portland is showing the first release this week at the Columbia.

* * *

Lou Rosenberg, of Seattle De Luxe, has covered Montana and returns optimistic over the fall prospects for that territory.

* * *

L. K. Brin, of Kwality Productions, has just returned to Seattle from New York, where he secured the entire Warner Brothers productions for the coming season for the Pacific Northwest.

* * *

I Am the Law opened July 8 at the Seattle Coliseum, and is booking heavily throughout the territory.

"Wild Youth" Now Practically Ready for Trade Showing

Wild Youth, Ivan Abramson's latest contribution to the independent market for early fall release, has been completed and soon will have its first private showing, according to announcement made at the Graphic offices. The picture has been cut and titled, the only remaining work being completion of the art titles. The feature is in six reels and said to be by far the best work under Abramson's production and direction. In addition, it contains a strong cast, including the late "Bobby" Connelly, who died last week; Virginia Pearson, Mary Anderson, Julia Swayne Gordon, Harry T. Morey, Thurston Hall and Joseph Striker.

By strange circumstance, "Bobby" Connelly had completed an important role in the production only by a few days previous to his death, so that his last picture is graphically representative of all the juvenile art for which he was known. The part played by "Bobby" is that of a son of an estranged couple.

The principals in the production paid last honors to "Bobby" on Saturday of last week at his funeral. In addition, numerous Vitagraph Company players and many prominent in film circles were in attendance.

Aubrey M. Kennedy Comes Back with "Madame Sans Gene"

Marking the re-entrance of Aubrey M. Kennedy in the production field, the coming release of *Madame Sans Gene* is announced. On the stage the drama has been played by Bernhardt, Rejane, Kathryn Kydder and Amelia Bingham. The story is of the love of a little laundress for Napoleon, and it is reported there was lively competition for the motion picture rights.

While several companies are said to be interested in the distribution rights Mr. Kennedy has not decided upon releasing arrangements. Margaret Mayo, famous as the author of *Twin Beds* and other successes, edited the film and wrote the titles.

"Sure Fire Flint" Chosen for Hines

First of Six Burr Productions Starring Comedian Will Be Directed by Dell Henderson—Many Territories Sold

Announcement comes from the offices of C. C. Burr, president of Affiliated Distributors, that the first feature production in which Johnny Hines will be starred in his new series is *Sure Fire Flint*, a magazine story by Gerald C. Duffy. It will be the first of a production program of six subjects for the coming season and will be directed by Dell Henderson, among whose more recent work are *The Girl from Porcupine* and *The Broken Silence*. Mr. Henderson will have at his disposal the entire facilities of Burr's Glendale Studio, and it is expected the production will be ready for the state rights market by August 15.

Mr. Burr is negotiating with a prominent actress for the role opposite Mr. Hines. Already chosen for the cast are Edmund Breese, J. Barney Sherry and Effie Shannon, all of the first rank among players. Mr. Burr plans an extensive advertising campaign that will reach key city newspapers as well as the trade press. The producer believes he has a comedy-drama that will stand up with the best of that department issued within the past two years.

The following territories already have been sold on *Sure Fire Flint:* West Virginia and Western Pennsylvania to Joseph Skirboll of Associated First National Pictures; Ohio to William Skirboll of Skirboll Gold Seal Productions; Northern Illinois to Roy C. Seery; Iowa, Nebraska and Kansas to Abe Blank of Associated First National Pictures; California, Arizona, Nevada and Hawaiian Islands to Louis Hyman; Colorado, Wyoming, New Mexico, Utah and Southern Idaho to M. A. Klausner of Mountain States Film Attractions; Oregon, Washington. Montana. Northern Idaho and Alaska to Mountain States Film Attractions; Eastern Pennsylvania to Dave Segal of Royal Pictures, Inc., and New England to Sam Moscow of Moscow Pictures Corporation, Boston.

Two Exchanges Contract for Entire Warner Product

Harry M. Warner, of Warner Brothers, announced that two deals have been consummated for the entire series of productions being made for the coming season. The two concerns are the Independent Film Corporation, Philadelphia, and the Regal Films, Ltd., Toronto.

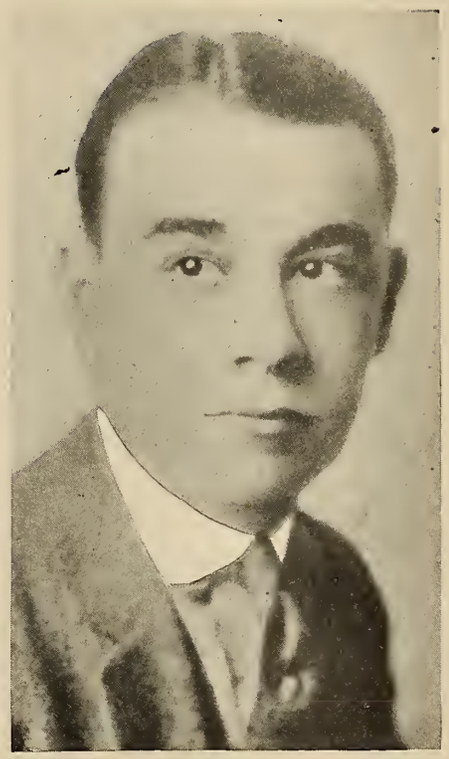
"The entire series," said Mr. Warner, "are being sold only to those exchanges capable of properly handling our product. And our dealing with these exchanges will assure exhibitors that they will be given every co-operation in publicity and advertising."

Agnes Egan Cobb to Issue Iroquois Productions

Agnes Egan Cobb, following the opening of her own office, has signed with Iroquois Productions, Inc., of Chatham, N. Y., which intends to make a series of Northwoods stories. These will be directed by Caryl Fleming, who will make six five-reel pictures annually.

The company has purchased sixty acres of land in Chatham and intends to select its locations in and around the Adirondacks. The first picture, *Northwoods Vengeance*, already is finished. Norma Shearer is featured.

Mrs. Cobb will have branch offices in Yokohama, London, Montreal, Los Angeles, Indianapolis and Chicago.



Johnny Hines, starring in "Sure Fire Flint"

Effie Shannon, cast in "Sure Fire Flint"

California Film to Release Twelve Second Nationals

The Second National Pictures Corporation announces that A. Markowitz, doing business as the California Film Distributors at 168 Golden Gate Avenue, San Francisco, has been granted distribution rights for the twelve photoplays provided for release in the current season. Negotiations are nearing completion for the establishing of a Second National branch exchange in Dallas, for Texas, which, it is said, will practically complete the organization for the distribution of Second National pictures in the United States.

The corporation reports satisfactory hot weather business in showings of *The Night Riders*, *Her Story*, and *David and Jonathan*, the first three releases, and rapid booking of *Broken Shadows*, an Irish romance of the screen from the popular novel by Charles Garvice.

Harry Cohn Goes Back West to Start New Comedy Series

Having set the summer and fall schedule for the C. B. C. Film Sales Corporation, Harry Cohn, head of the production forces of that company, returned to the West Coast this week. In addition to the new series of Percy and Ferdie Hallroom Comedies and the Sunrise Comedies, plans have been outlined for another series of comedies, to be made in accordance with ideas outlined by exhibitors and several leading exchange men and territorial buyers.

Harry and Jack Cohn also have outlined plans for at least two new short novelty releases on which definite production will begin shortly.

Dell Henderson, directing "Sure Fire Flint"

De Luxe Company Brings Film East

"Night Life in Hollywood" to Reach the Screen First in New York—Distribution Plans Not Yet Formulated

Mrs. A. B. Maescher, president of the De Luxe Film Company, producer of *Night Life in Hollywood,* has arrived in New York, where she will supervise arrangements for the world premiere of her company's picture. Also in New York is Eugene Evans, general manager of the De Luxe Company.

The company has opened headquarters on the eighth floor of the Hotel Astor, which will be maintained until the picture is thoroughly on its way. Mr. Evans said that in spite of the desire of the Los Angeles motion picture colony that the production first be shown in the western city, it was decided to have the premiere take place in New York, and with that aim in view he is now casting around for a suitable Broadway theatre. With him Mr. Evans brought besides three prints of the six-reel subject also a full supply of lobby display and all kinds of necessary paper.

Asked as to his releasing plans, Mr. Evans said they were not definitely determined and for the present probably would not be. He said it was possible the rights would be disposed of to a distributing organization or that the company itself would distribute the picture throughout the country. The immediate concern was to give the production an adequate initial presentation to the trade and to the public.

The aim of the producers, Mr. Evans said, had been to present Hollywood to the world as it is, not as it has been pictured by a sensational press. J. Frank Glendon has the leading role, that of a small town Arkansan who goes to the picture community to explore the new Babylon, as he conceives it. Some of those appearing in the picture are Wallace Reid and family, Theodore Roberts, Bryant Washburn, Sessue Hayakawa and his home, and William Desmond, as well as a number of children from the players' homes.

Mrs. Maescher is head of the De Luxe Building Company of Los Angeles. She became interested in pictures through erecting the homes of many of the screen players. Mr. Evans also has conducted motion picture drives in Los Angeles and has been connected with many of the benefits given by the players.

Regal of Toronto to Get Warner Animal Feature for Canada

More than three-fourths of the State right buyers in the key cities throughout the country have purchased exclusive territorial rights of Warner Brothers' wild animal feature, *A Dangerous Adventure,* with Grace Darmond. The Canadian rights have been purchased by Regal Films, Ltd., Toronto, and the latest purchaser in the States is Independent Film Corporation, Philadelphia.

The production is announced as the first of seven to be released by the Warner Brothers in the fall. It is described as a novelty sensation.

"Wild animal feature pictures," said Mr. Warner, "are few and far between, but in all my experience in the film business I have never seen anything more thrilling and sensational than this wild animal picture."

The story deals with the attempted recovery of a long sought treasure chest left in the care of an African native by a scientist and explorer. Grace Darmond, in the role of the daughter of the scientist seeking the treasure, is supported by Jack Richardson, Philo McCullough, Robert Agnew and Derelys Purdue. The story was written by Frances Guihan, and it was directed by Jack and S. L. Warner.

Leslie B. Mace Announces Laugh-O-gram Films Roster

Leslie B. Mace, general sales manager of Laugh-O-gram Films, Inc., producing one-reel cartoons of modernized fairy tales for release every fortnight, announces the personnel of the organization. Walter Disney is the cartoonist. He has been the originator of several comedy strips, among them the Newman Laugh-O-grams shown exclusively in the Newman Theatre, Kansas City. R. C. Ising is assistant to Mr. Disney and will be in charge of the art room.

William "Red" Lyon, who has been cranking cameras for the past twelve years, is in charge of the photographic department. Walter J. Pfeiffer is scenario editor. Mr. Mace states that the company now has one of the most completely equipped cartoon studios in the country.

"One Stormy Orphan" Is Ready

The latest Mirthquake Comedy produced by Eddie Lyons and released by Arrow was received at the home office this week and will be released in the very near future. It is *One Stormy Orphan.* It stars that diminutive comedian, Bobby Dunn, and once more demonstrates Eddie Lyons' ability as a producer.

"Babes in Toyland"
Francis A. Mangan Productions
1476 Broadway
New York
Telephone 3738 Bryant

We Have Started Production!
Our first features will be shown in New York September 1st.
Watch for titles and selling plan
Atlantic Enterprises, Inc.
Fisk Building, New York
Producing American Pictures in Europe

COMING!
"DESERTED AT THE ALTAR"

We sincerely sympathize with the Independent Exchangeman for his LOSS of business during the past season of depression. Let him take heart in the positive knowledge that MONOPOL SHORT REEL UNITS mark the turning point for PROFIT.

NOW READY

MONOPOL PICTURES, Inc.
1476 Broadway
New York City
Room 524 Bryant 4416

Miriam Batista, playing in "The Curse of Drink," Weber & North

George Fawcett, playing in "The Curse of Drink," Weber & North

Short Subjects and Serials

Pathe Adheres to Fifteen Episodes

General Manager Pearson Says That Is the Length of Serial Most Advantageous for a Proper Presentation

Elmer Pearson, general manager of Pathe, declares the fifteen-episode serial is here to stay—and why. One important consideration alone, says Mr. Pearson, is sufficient to continue fifteen episodes as the standard length of serial productions, and that is the unanimous judgment of exhibitors themselves. This is the length, coupled with the maximum of entertainment quality, that attracts patrons with the greatest certainty and is most advantageous from all angles of presentation, advertising and various forms of exploitation.

"The proof of the fifteen-episode serial is in the bookings," declares Mr. Pearson. "Not of one, or two, or half a dozen scattered examples, but of a steady output of this form of picture covering a period of years. The successful making of a long series of fifteen-episode serials establishes a standard of excellence which can be reached only by the specializing process. Hence, the increasing value of the 'Patheserial' trade-mark as shown by the steady growth of bookings, which, of course, is the reliable index of public approval.

"On this subject Pathe certainly is entitled to speak with authority, having in a period of less than fifteen years made and distributed all over the civilized world a total of more than 30 fifteen-episode serials. This record is of itself sufficient evidence, first, that the subjects chosen were always adequate for development in that or greater length, and, second, that the writers and production forces were always capable and able to sustain the mounting interest and suspense from episode to episode to the denouement.

"The specialists in writing and in production who have combined to bring the fifteen-episode serial up to its present high standard of excellence and popularity know very well that they cannot depend on published fiction for their material. 'Stories' ready made simply do not exist. They have to be created by writers who are familiar in detail with all the essentials entering into this form of picture production. Until these highly trained writers begin to show more signs of exhaustion than they do at present, Patheserials will continue to be issued in fifteen episodes."

Hearty Laughs in "Treasure Bound," Jack White's Next

There are hearty laughs in *Treasure Bound*, a Jack White Production in two reels, to be released next month by Educational. In theme the comedy is comprehensive, to say the least. It runs like the unfolding of a first-class nightmare. This is not to say there is no thread to the tale, because distinctly there is. The haps and mishaps that befall the leading characters, however, are those of the land of dreams.

The direction is credited to Jack White, Bob Kerr and Del Lord and the photography to William Williams and B. McGill. The players are Lige Conley, Otto Fries, Jack Lloyd, Elinor Lynn and Harry Seymour. And from start to finish there is something doing every minute.

Lige Conley is the apprentice of an inventor who is dabbling in lighter-than-air, non-explosive gas. Also he is an experimental subject, the trial horse of inventive Father. In the latter's miniature dirigible on his way to the treasure ground he makes a stab at shooting ducks—which most thoughtfully fly in at one window and out another of the cabin—and at catching fish.

The white men are assisted by black men and by a lion. The two last-mentioned corners of this triangle seem to be as prolific in funmaking qualities as ever. While there is, as a rule, nothing mirthful about a lion, it's a different story when the black man enters or is pushed upon the scene. Speaking about black men, there's an unnamed person of that color who in this picture sits in a chest and with unsmiling face counts money—to enumerate one of several bits which stamp him as the possessor of genuine comedy talent. G. B.

This "still picture" from "Little Red Riding Hood," the first of the fairy tale series to be issued by Century Comedies, affords striking evidence of the remarkable acting ability of Baby Peggy, one of the most lovable little troupers the screen has known

Pathe to Distribute in Fall Short Westerns by Maloney

The Range Rider Series, a succession of two-reel western features starring Leo D. Maloney, have been accepted for distribution by Pathe. General Manager Elmer Pearson announces the signing of a contract to that effect, releases to be one every two weeks beginning early in the fall.

Pathe declares this new product superior to the successful *Santa Fe Mac* series, which established Maloney in public favor. The new series are described as clean dramas of effective craftsmanship and pervaded with the quickened inspiration of all outdoors, the rugged, natural settings being remarkable for beauty and perfection of photography.

Pictures of this type and length are known to have gained enormously in popularity through the record made by Tom Santschi in the long series of two-reelers distributed by Pathe. Maloney is a native of California and his career was confined to ranch life until he went to the screen. He appeared in early Pathe short subjects and has played in big western productions of other companies.

Pathe Issues Novelization of "Timber Queen" Serial

Announcement comes from Pathe Exchange, Inc., that the Pathe syndicate department has completed the fictionization of the new Ruth Roland serial, *The Timber Queen*. It was novelized by Herbert Crooker, who also put other Pathe serials into fiction form. Attractive proof sheets and mats are sent free of charge to newspapers and magazines which are desirous of securing this reading matter for their feature sections.

Between 100 and 200 newspapers take advantage of these novelizations. They are also taken advantage of by the exhibitor as an exploitation aid.

New Players with Moran

During the past week new talent was added to Lee Moran's Century Comedy being directed by Arvid Gillstrom. Besides Ena Gregory and Blanche Payson, its giantess, are included Jack Henderson, Percy Pembroke, Tom Dempsey, Bill Irving and Max Mogi. The tentative title is *Not Guilty*.

"Perils of the Yukon" Looks Good

Universal's Chapter Play Is Story of Adventure and Love in Alaska in Which William Desmond Is Starred

After viewing four episodes of *Perils of the Yukon* there is no hesitation on the part of this writer in saying the serial looks strong. William Desmond in the role of Jack Merrill, junior, as well as senior, an Alaskan adventurer, possesses a convincing personality. He has a robust physique and gives the impression of rather enjoying a fight, and, of course, in these non-gunplay days of the screen fistic ability takes on enlarged importance.

What stands out, however, in the four episodes is the sustained interest, the disposition to let the episodes continue running when a single squawk would bring a halt. There is a feeling that George Morgan, the author and scenarist, has built a story that will be worth while.

The principals have been wisely chosen. In the role of Olga, Laura La Plante, who for quite a number of months has been doing excellent all-around work at the Universal studios — in comedies and in short dramas—plays opposite Mr. Desmond. She is wholesome, attractive, the antithesis of "stagey," an every-day sort of girl. Fred Stanton is Ivan Petrof, a Russian adventurer in love with Olga. George A. Williams is Scotty McPherson, a prospector.

Among the high lights in the opening episodes there is one incident that would be notable in any picture. It is a fall of Merrill and Olga down a steep, snow-covered incline, a distance that looks like a couple of hundred yards. It is a thrill. Then there is a sword fight between Merrill and Petrof. Of stand-up-and-knock-downs there are several, not any of which is anyone—any male person, at least—likely to look upon with indifference.

The fifteen-chapter serial is directed by Perry Vekroff and Jay Marchant, with William Lynch at the camera. The period of the opening is 1867, showing, among other historical incidents, the purchase of Alaska from Russia. The action quickly changes to 1899, when the gold rush is on and the country is filling up.

G. B.

Frank Bacon Puts Lloyd Hamilton at Top in "Poor Boy"

Lloyd Hamilton, who is putting the finishing touches on the first of his new Hamilton Comedies for Educational releases, numbers among the enthusiastic followers of his pictures one of the best known actors on the American stage.

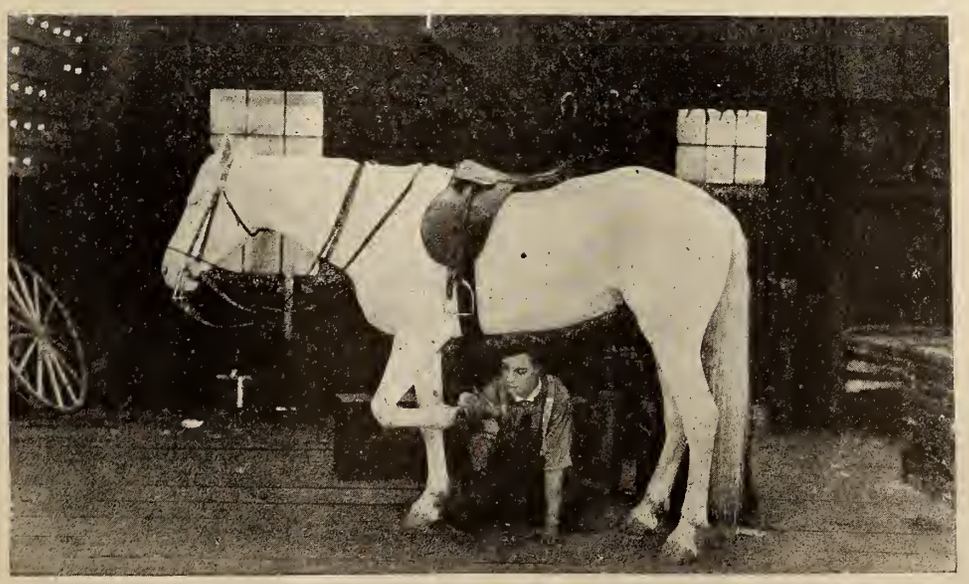
Regarding Hamilton's latest picture, *Poor Boy*, the final Mermaid Comedy in which Hamilton is to be featured, Frank Bacon, of *Lightnin'* fame, said in a letter to his son, Lloyd Bacon, who is a scenario writer for the comedian:

"Saw Hamilton in *Poor Boy*, and it was very funny. He is as clever a man as we have on the screen today. There are many big laughs. I don't think I ever saw a funnier comedy. There is nothing more convincing than hokum done in an artistic way. Hamilton was the essence of art. I am strong for him. Saw the picture in Chicago Sunday in a theatre seating five thousand, and they just screamed. That was some dog. The garter gag, the fish dancing out of the water, taking up the collection, being dragged around the town on a carpet, and the collar stuff, back and forth between you, Hamilton and the dog —really it was delightful. His earnestness and sincerity will put him to the front of the best."

Yosemite Backgrounds for Baby Peggy Comedy

It has been decided that the next Baby Peggy Century Comedy is to be made with the scenery of the Yosemite as a background. The scenes will be taken throughout the whole of July, after which Baby Peggy's next fairy tale will be written for her and most of the scenery built.

The story on which Baby Peggy will work in the Yosemite will center around the adventures of the mounted police, of which the little girl will be a pocket edition.



Buster Keaton in an intensive study of equine psychology in "The Blacksmith," First National

REVIEWS OF CURRENT SHORT SUBJECTS

THE BRIDE TO BE—Hal Roach Comedy, Released by Pathe.—There is good stuff in this single reel featuring Paul Parrott, assisted by Jobyna Ralston and Eddie Baker. Parrott finds a new way of securing a dress suit when he follows his rival along the street and from the pack on the back of the latter extracts and dons all the elements of a dress suit. He even makes use of the shaving material in the pack, but when he hands the bride a present he has stolen from a pocket of the dress suit trouble starts.

APARTMENT WANTED—Two-part Century Comedy released by Universal.—Lee Moran has the role of the head of a large family who is hard put to it to find a place for them to live. As an alternative to camping out he takes a job as janitor and proceeds to make life a burden to the tenants so he may move out of the cellar. Also he tries scaring the tenants with a ghostly garb and lands in jail. The picture does not contain much mirth for adults.

THE HILLCREST MYSTERY—Pathe Playlet, Three Reels.—A strong story, with Irene Castle in the featured role, supported by Wyndham Standing, Ralph Kellard, J. H. Gilmore and Joe Cuny. The basis of the tale is of the war, in so far as the object of attack is a steel formula for government use and which is sought by a foreign nation, presumably Germany. The story is well told, the direction originally having been that of George Fitzmaurice.

URBAN POPULAR CLASSIC.—Entertainingly shown is the story of the magnet, as recorded by Professor F. P. Smith of London. The tale is told in popular and non-technical style. One of the best examples shown of the power of a magnet is that of laying a card over a magnet, sprinkling iron filings over its surface and then shaking the table or causing the card to vibrate. The subject should be of interest in theatre or school.

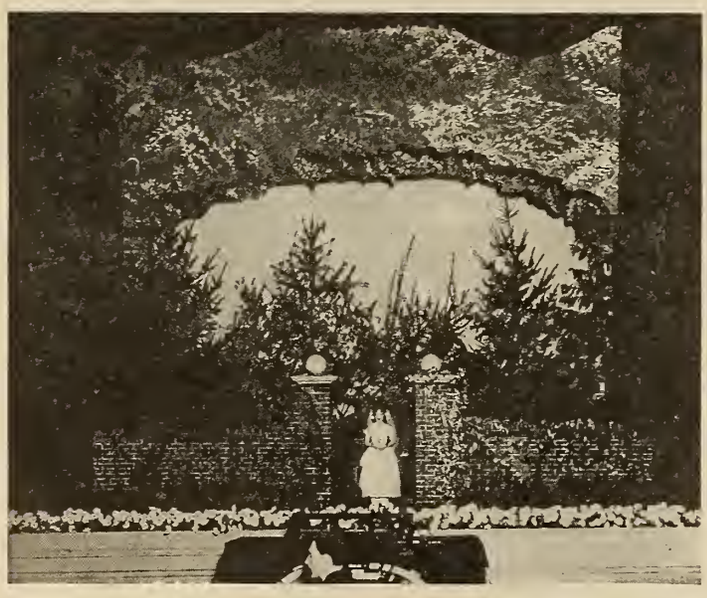
PATHE REVIEW 165.—The best shots in the number are those under the heading of "Tackling Table Mountain," showing men and women climbing the South African hill. Others are "Photographic Gems," showing a brook at many picturesque spots; "The Victory," England's old battleship, and "The Port of One Memory," Pathecolor views of St. Florient, Corsica.

GOING, GOING, GONE—One-reel Reissue, Pathe.—This is the story in which Harold Lloyd and "Snub" Pollard appear as tandem bicycle riders. Bebe Daniels is seen for a bit, and among the other girls in a couple of scenes is Marie Mosquini. The picture will not register as above the average, perhaps a little below it.

BUSY BEES—Rolin Comedy, Released by Pathe.—A camp meeting of negroes and a beehive in action supply plenty of mirth at one of the stages of this single reel. And there are other points at which the comedy is in evidence.

THE FABLE OF THE MISCHIEVOUS CAT — Pathe Fables. — Cartoonist Terry continues to "ring the bell" with his amusing interpretation of the Fables of Æsop.

When he showed First National's "Tol'able David" Manager Thomas G. Coleman of the Strand, Memphis, Tenn., fixed up this lobby arrangement with two simple art panels drawn by a local artist. The sketches were rather ordinary rural scenes conveying the atmosphere of "the southern hills," and in conjunction with the hanners and signs succeeded in making a splurge.



Backed against a setting of English garden walls and arrayed in a costume of the period of 1863, nine-year-old Malvosen Parker, daughter of the owner of the Majestic Theatre, Portland, Ore., sang "Smilin' Through" as a prelude to the First National play starring Norma Talmadge when it showed at that theatre.

Frames cut from cardboard and covered with cretonne are the invention of Miss Davidson, who has charge of publicity and advertising for the Strand, City and Rialto Theatres of Brockton, Mass. These small frames add a colorful and pleasant touch to the display frame of the lohby, and the effect is here emphasized in the arrangement Miss Davidson designed for Paramount's "Beyond the Rocks" at the Strand.

Steals Convention

George Schade, owner and manager of the theatre bearing his name in Sandusky, Ohio, stole a convention and a flock of little toy balloons helped him do it. The Ohio Eagles held their nineteenth annual conclave at Sandusky. Schade had already decorated his theatre in convention style. Then to do things up to the Eagles' taste he bought several thousand balloons, red, white and blue, the Eagles' colors, with *In Old Kentucky* and Schade Theatre printed on them.

They were given out to every youngster who wanted one—and that included hundreds of patrons who had passed the thirty year mark or more. Before the first day of the convention had passed the visiting delegates knew of the Schade Theatre and recognized it as the standard amusement place of Sandusky.

Then the visiting delegation from Akron, some 800 strong, arrived with 25,000 balloons, also red, white and blue, as their symbol of advertising the home of the rubber industry. But Schade had established his trade mark, with the result that every balloon in the air, including the 25,000 from Akron, was regarded as his.

For four days the Eagles remained in convention. Even after *In Old Kentucky* had been replaced by *Penrod* the balloons continued to fly in the air as an advertisement for the Schade Theatre and the First National attraction.

Booms Town Trade

Exploitation that rendered a real service and established good will in a community was rendered by E. R. Coffin, First National's exploitation man for the Omaha territory, in arranging merchant co-operation for the Favorite Theatre.

Retail merchants of Schuyler were worried because summer business seemed to be on the wane. The great buying done by adjacent farmers was an important factor in the city's business life.

The exploitation man arranged to bring more farmers into the city to buy on Saturday mornings by putting on a special free farmers' matinee at the Favorite. He got enough financial support from the merchants to put over the plan and assure Manager Van Heusen of the Favorite that there would be a profit. The merchants were then given blocks of tickets for the special showings and distributed these among their customers.

It built up business for the merchants and credited Manager Van Heusen with doing a good turn.

Old Home Week

During the run of *The Man from Home* at the Rialto Theatre, Denver, Col., Manager A. G. Birch advertised:

Come to the Rialto and see "The Man from Home" and the Folks from Your Home Town.

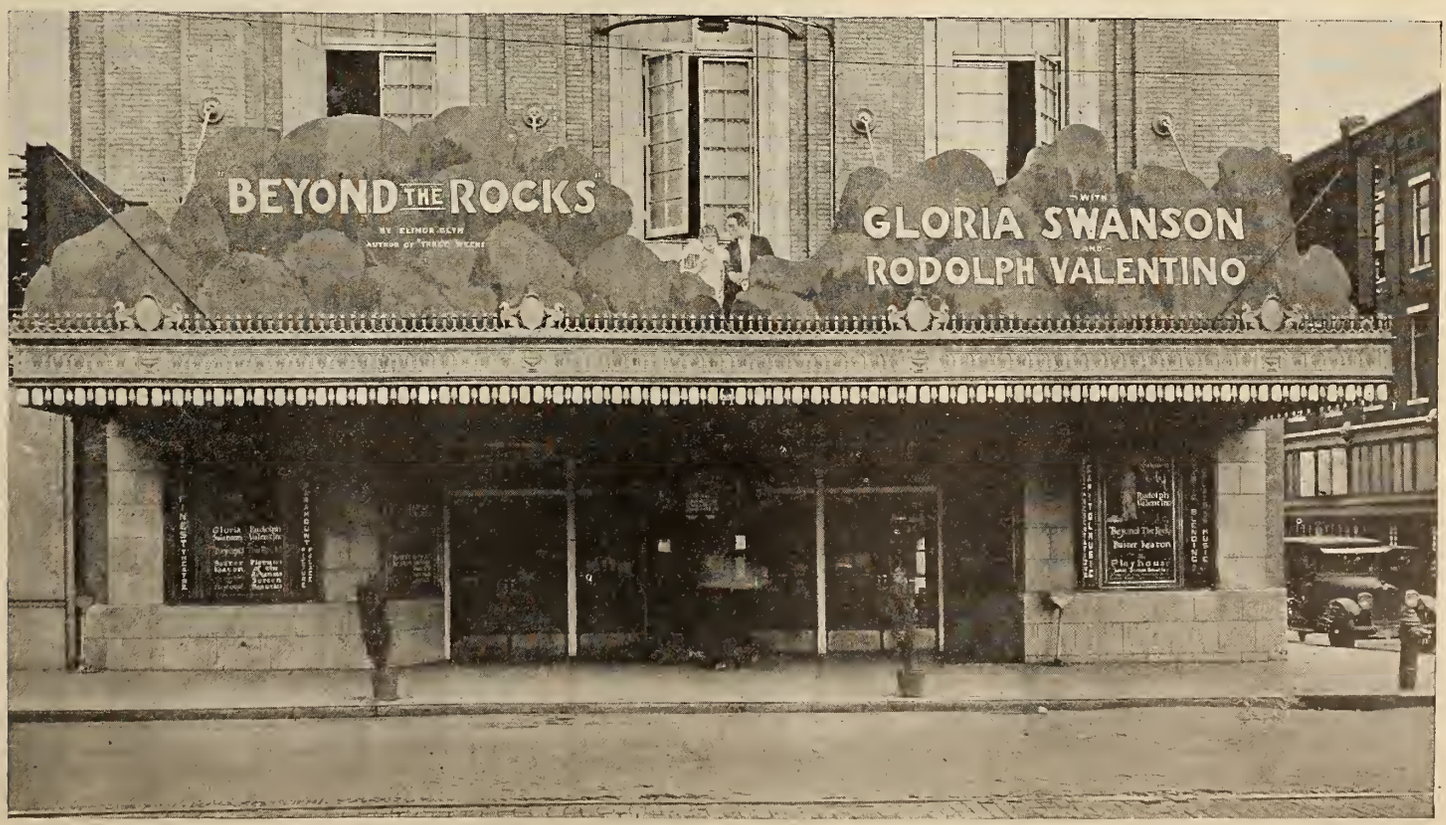
In Denver there are a number of flourishing State societies such as the Kansas Club, the Texas Club, the New York Society of Colorado and the like, where folks get together every now and then to renew old friendships and talk about their home towns. Almost any city of any size has them.

Mr. Birch dug up the presidents and chief members of these societies and gave each a night at the theatre.

Cutting a Figure

Where the Means to Attract Is Found in the Cutout

The space over the theatre entrance may be employed to advantage by a choice use of the cutout. Above is the display for Goldwyn's "Head Over Heels" at Ascher's Merrill Theatre, Milwaukee. A stage built over the entrance enclosed a scene made up of cutout figures. Below, an entrance display of pointed appeal, whether viewed from close-up or at a distance, is this one arranged for Paramount's "Beyond the Rocks," Capitol Theatre, Little Rock, Ark.



Mailing Lists—How to Use Them

The Cost of a Mailing System and the Law on Mailable Matter

III. Cost of a Mailing List

What does it cost to get up and maintain a mailing list that will operate efficiently?

Usually when that question comes to mind one thinks of tons of printed matter, thousands of postage stamps, a roomful of typewriters and half a dozen office boys. And discouragement follows with consequent abandonment of the idea of a mailing list.

The fact is a mailing list and system for maintaining it is as cheap as you want to make it or as expensive as publishing a magazine, if you so desire. We'll talk now of an inexpensive mailing list and if the reader desires to enlarge upon it he may do so.

A card upon which the name, address and other information is kept may be printed, or typewritten in this form:

NAME				REGULAR
ADDRESS				OCCASIONAL
TOWN				AFTERNOON
BIRTHDAY DATE				EVENING
PREFERENCE				
PICTURES	WESTERN	SOCIETY	COMEDY	DRAMA
STARS				
SPECIAL MUSIC				
DAY OR DAYS				
NUMBER IN FAMILY				

The average size for mailing cards in common use is 5 by 3 inches. Cards of this size are kept by every office supply house. They cost 60 cents per hundred and $4.75 in lots of a thousand including, usually, necessary printing of name and address. This price is almost uniform the country over.

It is an easy matter to typewrite on each card the necessary information you desire and frequently it is advisable to enumerate not only the name of one person but the members of the family, occupations and the type of pictures they are interested in. By keeping track of the occupation often a picture that appeals to certain workers can be advertised to a special mailing list. For instance if you were running a picture in which a stenographer is the heroine or a manager could send out a special post card to the stenographers on his list. This scheme operates all down the line in many occupations.

To keep the cards properly a filing tray 3 11/16 by 5 5/6 inches and 10 inches deep should be on hand. This costs about $3 and accommodates the 5 by 3 inch card. These trays take up little space and are most often kept on top of a desk or shelf where they are handy.

One girl can easily address and mail 500 envelopes or cards in a single day. The cashier, or an usher who knows how to run a typewriter can be used for this purpose without additional cost.

The cards should be kept alive by constant checking. The postoffice department returns all first class mail where the addressee has changed address or has left town, so the dead ones can be kept out of the list. Once every two months your list should be covered with a piece of first-class mail matter so that you will get back the dead ones and thus be able to take them off the list. Otherwise one cent can be used for all matter going out to the list.

The suggestions given here are fundamental. You can enlarge upon them in many ways to suit your pocketbook and local conditions. In addition this series of articles will point out novel ways in which to obtain lists and use them.

What Is the Law on Post Cards?

THE Exploitation Editor has prepared digest of the U. S. Postal Regulations concerning post cards. It should be carefully read and posted up near the mailing list where it will save time, trouble and money.

WHAT CAN BE SENT FOR 1 CENT

Post cards manufactured by private persons, consisting of an unfolded piece of cardboard in quality and weight substantially like the Government postal card, not exceeding in size approximately 3 9/16 by 5 9/16 inches, nor less than approximately 2¾ by 4 inches bearing either written or printed messages, are transmissible without cover in the domestic mails at the postage rate of 1 cent each.

WHAT GOES ON FACE OF CARD

Advertisements and illustrations may appear on the back of the card and on the left half of the face. The right half of the face must be reserved for the address, postage stamps, postmark, etc.

ODD SIZE CARDS

Cards which do not conform to the foregoing conditions are chargeable with postage at the letter rate, if wholly or partly in writing, or at the third-class rate, if entirely in print.

CARDS IN ENVELOPES

Cards mailed under cover of sealed envelopes (transparent or otherwise) are chargeable with postage at the first-class rate; if inclosed in unsealed envelopes, they are subject to postage at the first-class rate if wholly or partly in writing, or the third-class rate if entirely in print—to be prepaid with stamps affixed to the envelope. Stamps affixed to matter inclosed in envelopes are not recognized in payment of postage thereon.

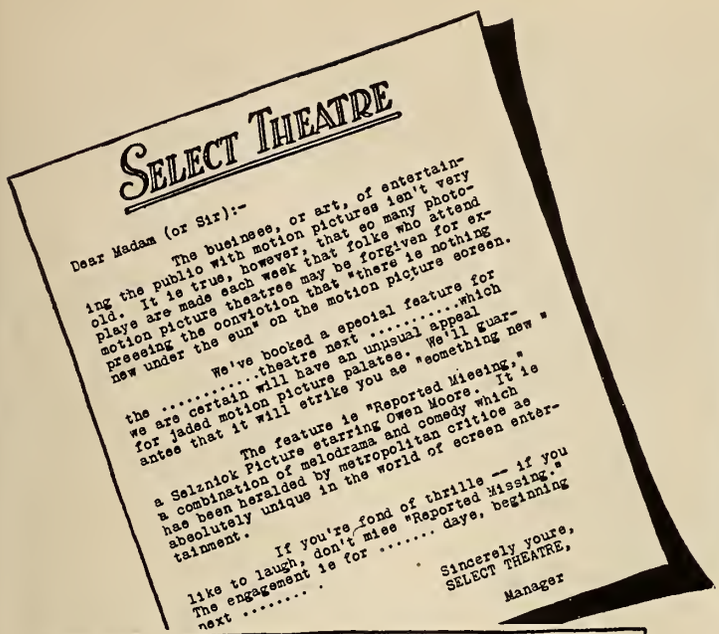
REPLY CARDS

Double or reply post cards each portion of which conforms in size, quality, etc., to the foregoing conditions are subject to 1 cent postage, to be prepaid on the initial portion. The reply half, when detached and mailed, is also subject to 1 cent postage. The postage on the reply half need not be affixed thereto until it is detached from the initial half and mailed for return.

FOLDED CARDS

Folded advertising cards, and other matter entirely in print, arranged with detachable part for use as a post card, are mailable as third-class matter.

Mailing Pieces



SELECT THEATRE

Dear Madam (or Sir):-

The business, or art, of entertaining the public with motion pictures isn't very old. It is true, however, that so many photoplays are made each week that folks who attend motion picture theatres may be forgiven for expressing the conviction that "there is nothing new under the sun" on the motion picture screen.

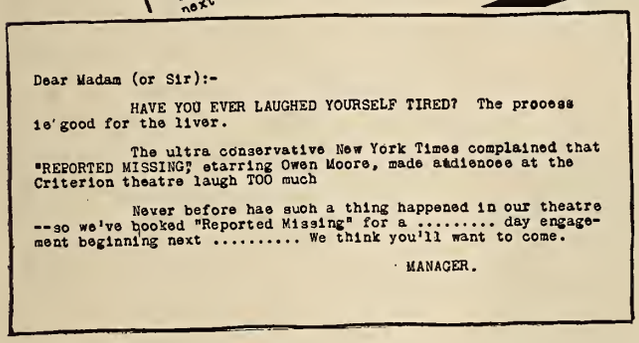
We've booked a special feature for the .....theatre next .....which we are certain will have an unusual appeal for jaded motion picture palates. We'll guarantee that it will strike you as "something new"

The feature is "Reported Missing," a Selznick Picture starring Owen Moore. It is a combination of melodrama and comedy which has been heralded by metropolitan critics as absolutely unique in the world of screen entertainment.

If you're fond of thrills -- if you like to laugh, don't miss "Reported Missing." The engagement is for ..... days, beginning next .....

Sincerely yours,
SELECT THEATRE,
Manager

"Don't Tell Everything"



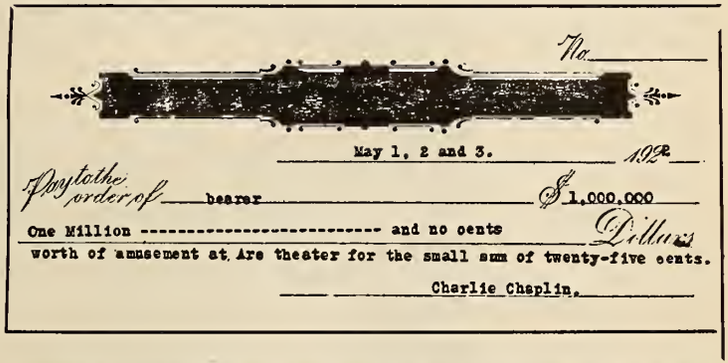
Dear Madam (or Sir):-

HAVE YOU EVER LAUGHED YOURSELF TIRED? The process is good for the liver.

The ultra conservative New York Times complained that "REPORTED MISSING" starring Owen Moore, made audiences at the Criterion theatre laugh TOO much

Never before has such a thing happened in our theatre --so we've booked "Reported Missing" for a ..... day engagement beginning next ..... We think you'll want to come.

MANAGER.



No.

May 1, 2 and 3. 192

Pay to the order of bearer $1,000,000

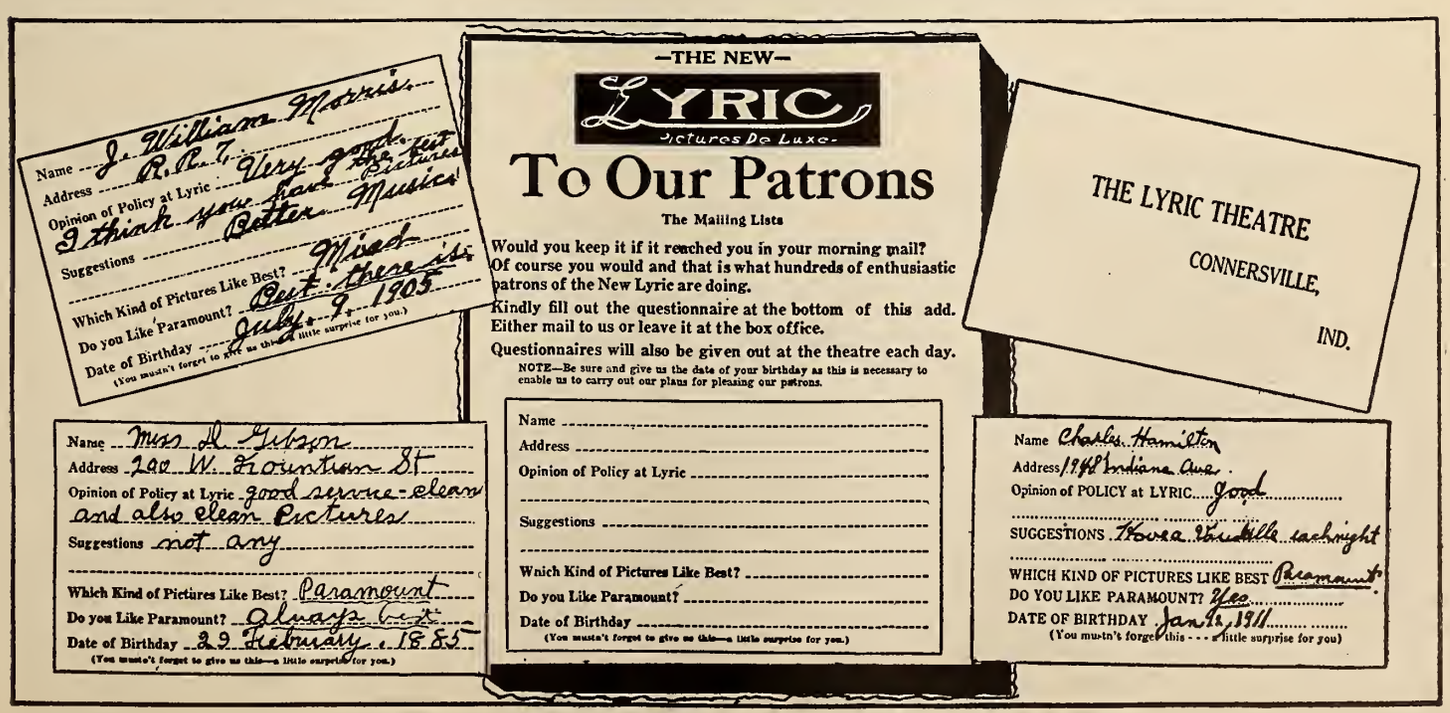
One Million ---------- and no cents Dollars

worth of amusement at Arc theater for the small sum of twenty-five cents.

Charlie Chaplin.

The mailing material shown above are selected examples of devices that have proved their own worth and that of the live mailing list. The Selznick offering, "Reported Missing," was sold through the mail with a direct letter appeal. Regular stamped postcards with the title printed in the lower corner inside a printed border, were used to good purpose in a campaign for the Paramount "Don't Tell Everything" film. The "payable in amusement" check was mailed out by the Arc Theatre, Lafayette, Ind., in a drive for "Pay Day," First National's latest Chaplin

Appreciating the value of an active, up-to-date mailing list, the management of the Lyric, Connersville, Ind., proceeded in the direct method shown by reproduction of the card below. A fold-over card was printed and these cards were distributed at the theatre. The upper fold of the card carried a request for patrons to fill out the questionnaire below, calling especial attention to the necessity of filling in the date of the recipient's birthday. The filled-in cards were then delivered or mailed to the theatre. The possession of the date of birthdays enabled the theatre to carry on a steady follow-up campaign of the most effective sort as it permitted the sending of greetings to individuals, which establishes the most cordial relations.



Name J. William Morris
Address R.R.7.
Opinion of Policy at Lyric Very good. Best Pictures
Suggestions I think you have Better Music
Which Kind of Pictures Like Best? Mixed
Do you Like Paramount? Best. there is
Date of Birthday July 9 1905
(You mustn't forget to give us this--a little surprise for you.)

—THE NEW—
LYRIC
Pictures De Luxe
To Our Patrons
The Mailing Lists
Would you keep it if it reached you in your morning mail? Of course you would and that is what hundreds of enthusiastic patrons of the New Lyric are doing.
Kindly fill out the questionnaire at the bottom of this add. Either mail to us or leave it at the box office.
Questionnaires will also be given out at the theatre each day.
NOTE—Be sure and give us the date of your birthday as this is necessary to enable us to carry out our plans for pleasing our patrons.

THE LYRIC THEATRE
CONNERSVILLE,
IND.

Name Miss M. Gibson
Address 200 W. Fountain St
Opinion of Policy at Lyric good service-clean and also clean Pictures
Suggestions not any
Which Kind of Pictures Like Best? Paramount
Do you Like Paramount? always best
Date of Birthday 29 February 1865
(You mustn't forget to give us this--a little surprise for you.)

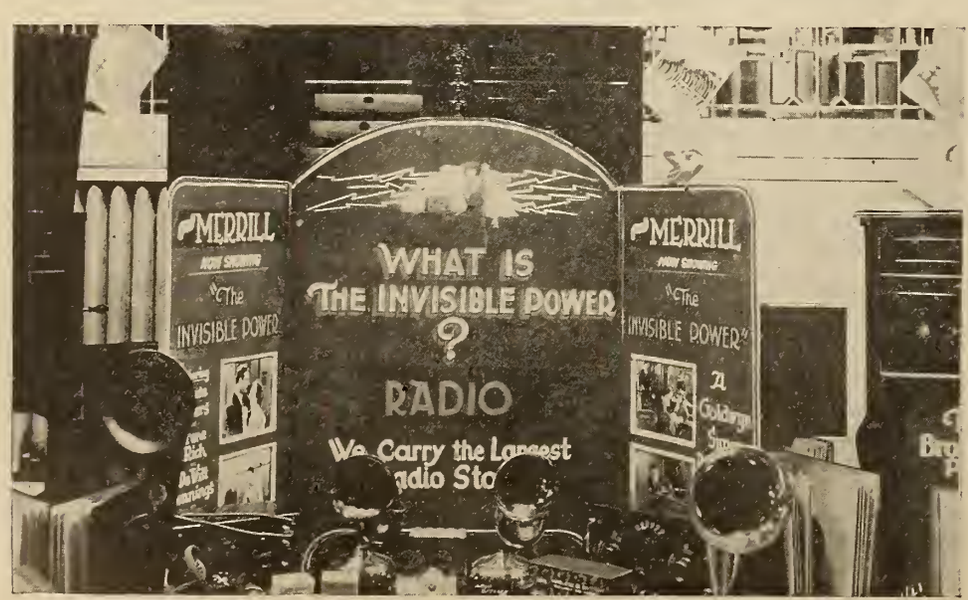
Name
Address
Opinion of Policy at Lyric
Suggestions
Which Kind of Pictures Like Best?
Do you Like Paramount?
Date of Birthday
(You mustn't forget to give us this--a little surprise for you.)

Name Charles Hamilton
Address 1948 Indiana Ave.
Opinion of POLICY at LYRIC Good
SUGGESTIONS Have a Vaudville tachnight
WHICH KIND OF PICTURES LIKE BEST Paramount
DO YOU LIKE PARAMOUNT? Yes
DATE OF BIRTHDAY Jan 12, 1911
(You mustn't forget this - - - a little surprise for you)

Scenic properties, built up of paper board, and an extensive use of advertising lines were combined by Manager John Stille to make a flashing lobby at the Columbia Theatre, Seattle, Wash., for the run of Vitagraph's "The Prodigal Judge."

Co-operative window that proved an important factor in the campaign for Paramount's "Beyond the Rocks" by Manager DeSales Harrison, Howard Theatre, Atlanta, Ga. The window display is given added timely interest through connection with Mothers' Day, and as the florist featured the narcissus, the picture display was tied up by the statement that the star favored narcissus perfume.

The advantages of a tie-up with radio equipment dealers offered by the title of Goldwyn's "The Invisible Power" were seized upon by Ascher's Merrill Theatre, Milwaukee. Radio receiving sets and a cutout board with scene stills made up the display for this window.



Riesenfeld's Stunt

Hugo Riesenfeld has gone in for exploitation. Following his page of co-operative newspaper advertising for *The Top of New York*, he staged a quotation contest for *While Satan Sleeps*, which he played two weeks on Broadway. In his newspaper advertising, Louis Gardy, publicity representative for the Rialto and Rivoli Theatres, included a different quotation in each of his ads and offered a pair of tickets to persons correctly identifying them.

For example, on Monday, the following was printed along with the regular announcements:

"The Devil was sick, the devil a monk would be,
The Devil was well, the devil a monk was he."

The number of answers ran into the thousands and replies came from cities as far away as Toronto, Canada, and Richmond, Va. The average correct replies were unusually high, only about 10 per cent of the contestants sending in wrong answers.

The quotation was from Rabelais' Works, Book Four.

Another was—

"Satan now is wiser than of yore,
And tempts by making rich, not making poor."

Which was identified from Alexander Pope's "Moral Essays."

Makes It Thorough

Manager Ross Rogers of the Mission Theatre, Amerillo, Texas, went after Metro's *Fascination* with thoroughness. He put out plenty of paper in the way of specially painted one sheets, window cards and a few novel displays in the windows of some of the prominent stores around the business district.

So much for the advance work. He next went after something very unusual and got it. Amerillo boasts of a "white way" and Rogers secured permission from the city fathers to enclose the "white way" posts with beaver board painted in similar colors to the art work he was going to use in his lobby display. Small pictures of Mae Murray were used on these beaver board enclosures, and from the top of the posts in front of the theatre, yellow and red streamers were hung across the sidewalk to the center of the lobby. As this extended over the sidewalk, it attracted attention to the display for many blocks in either direction.

He carried out the Spanish atmosphere of the picture by framing a display of flashy posters and cut-outs that brought out the Castilian theme to a fare-you-well. In the center of the lobby was a cut-out of Mae Murray in her dancing costume. While that would attract attention anywhere, it was made still stronger by being flanked by a round piece of beaver board painted to represent a roulette wheel. This wheel was attached to a bicycle sprocket, which was in turn connected to a motor and revolved, causing the different colored background to revolve.

It was a thorough campaign for *Fascination*, and while it only cost $15.00, it sent receipts up approximately twenty per cent.

Applied "Inside Theatre" Organization

By EDWARD L. HYMAN
Managing Director, Brooklyn Mark Strand Theatre

The third article based on a survey made by Mr. Hyman over a period of years to determine whether the motion picture theatre manager could achieve a certainty of patronage plus fair financial return.

HAPHAZARD attention to the physical appearance of a theatre—especially a motion picture theatre doing business every day in the year—subtracts from the hall-mark of quality that every house might be wise in maintaining. The wear-and-tear on a semi-public structure doing business 365 days a year is tremendous, and the amount of care exercised in upkeep not only has its reflection in the financial records at the end of the year—but reveals itself the more prominently in intangibles such as the theatre's general reputation for cleanliness, sanitation, safety, etc.

First impressions are regarded as most indelible, and it is my opinion that this applies most pertinently in the case of the visitor making his or her first visit to a place of amusement. Keeping the physical appearance of a motion picture theatre at par is just as easy as it is to regard this item as secondary or even tertiary. In the end a spick and span theatre is less costly and more valuable, both from a monetary and a patronage-maintaining standpoint.

Constantly applied "inside theatre organization" assures a neat theatre, and artificial efficiency methods are unnecessary.

System is a frayed word and organization is as universally regarded as out of date, yet they are the two principal factors to a well kept theatre. Coupled with common sense and constancy of application I have found that they slice overhead all around.

It is impossible for any one executive to constitute himself as a one-man organization. It is my opinion that the one-man organization is to blame for dirty theatres, poor service and in many cases poor business. There is better degree of result when competent, loyal employees head up certain departments with a close personal supervision by the manager. Especially is this so in the proper maintenance of a house.

Practically every employee of the theatre I supervise is responsible for some specific item of the performance. The responsibility is so definite that "Passing the Buck" is not only impossible, but any attempt is a rarity. The arrangement of the performance is known to the majority of employees. A cue sheet of the show is distributed generally to workers one week in advance, on the Sunday preceding the play date week. One of these cue sheets goes to the publicity department with attached photographs for newspaper use and with appended data concerning the attractions. Thus the publicity department has plenty of time to develop ideas and gain widest distribution through publicity channels.

Other copies go to the musical director, the stage manager, the chief projectionist, the art lobby man, the printer. Each sheet contains information of special value for the department affected. For instance, the cue sheet for the director of the orchestra gives him information in connection with the musical program. It may inform him of the key in which a certain soloist will sing a certain number. It will inform him whether the artist has an orchestration or whether a special one will have to be prepared.

The cue sheet for the stage manager will inform him of the lighting effects and the sets to be used for novelties. The projection chief will be informed on the sheet of the lighting plots. In fact. specific plain directions are given that the minimum of misunderstanding may be brought about.

On Sunday morning, preceding the opening, the entire show is rehearsed. Sometimes it is necessary to deviate from original directions given in the cue sheets and these corrections are made on the spot. The electrician, for example, will mark down the correct lighting effects. On Saturday afternoon all the film is observed. This is the time the topical review is assembled with careful attention to the selection of subjects. Each news subject is timed so that the music will conclude as the scene ends.

In addition to the cue sheet giving the program and presentation details each employee is presented with a time schedule which notes the time of each number on the bill as to hour and minutes. In this way even the girl at the house switchboard is able to tell almost to a minute when the feature will go on, when the show starts and so forth. She is thus able to give such information quickly when patrons call in for such information.

Reverting to organization and system in the cleaning of a house we have ascertained that much waste is eliminated by frequently obtaining a number of estimates for all cleaning materials. Prices fluctuate and it is often the case that a manager may get into the rut of dealing with one firm and paying stationary prices which may have lowered. It is a good plan to obtain new specifications each time that a contract for cleaning materials concludes to gain the benefit of any fall in prices. We get from three to five such bids. A superintendent is responsible for all cleaning details and he is able to give figures on daily cost of cleaning.

The same spirit of organization exists among the floor staff, the ushers and attendants. A chart is kept of the house and every attendant views this chart daily to ascertain to which spot he or she is assigned. Daily inspection of uniforms is made and every usher has a knowledge of exits, waiting rooms, hospital room, etc. Every usher has been ordered to report unusual occurrences. When something against the rules happens the ushers at once notify the management and correction is made. Ushers are trained to always accede to the patron. In fact the patron is regarded as "infallible." When a patron becomes ill first aid is given, a physician called if necessary and the patron escorted home if unattended.

These are elements of organization which tend to make a theatre a community institution, and which make a house known throughout a city. While many of these ideas may not appeal to many executives they have had their degree of success at the Brooklyn Mark Strand and are outlined here for what they are worth.

"Thrift" & "Boost" Campaigns That Scored

Two notable examples of the opportunities for telling exploitation the tieup with a thrift or boost-trade campaigns offers exhibitors are those in which the Liberty Theatre, Yakima, Wash., and the Dawes Theatre, Bridgeport, Conn., joined advertising forces with a bank and a Chamber of Commerce respectively.

The stunt of the Dawes Theatre netted First National's *Smilin' Through* engagement many spectacular publicity stunts, the most effective being a trolley car decorated with banners flashing the slogan "Boost Bridgeport." This ballyhoo was kept on the go during the run of the picture and was paid for by the local merchants' organization.

The title of Charlie Chaplin's most recent First National offering provided the means which Manager Gillespie of the Liberty at Yakima grasped in order to associate his interests with those of the local bank. Newspaper advertising by the bank supplemented the effective display of cutouts in the window of the institution. This stunt illustrates the possibilities for tieups afforded the exhibitor, even the traditionally conservative banks being excellent prospects for an exploitation stunt.

Wins Patronage with "Jazz Night"

Showman Gets the Crowd Out by Staging Local Orchestra Competition

In order to brisk up business during a stretch of hot weather the management of the New Broadway Theatre, Cape Girardeau, Mo., decided to take advantage of a local condition which that town, in common with countless others throughout the country, offered. This consisted of a "Jazz Night" at which the various jazz orchestras of Cape Girardeau were invited to "do their stuff" from the stage of the New Broadway. The recipients of the greatest amount of applause were to be awarded a silver loving cup in token of their demonstrated superiority.

E. M. Berg, assistant manager, who conceived and executed the idea, reports the stunt had great tonic effect on the box office returns. In speaking about it Mr. Berg says: "We booked *The Girl With the Jazz Heart* from Goldwyn. A good Mack Sennett Comedy filled out the program.

"We advertised 'Jazz Night' with an all jazz program, also that immediately after the picture program we would stage a real jazz contest. All the jazz orchestras in town would compete for a handsome silver cup offered by the theatre. The trophy would be awarded to the orchestra that received the most applause.

"That this stunt was a success is stating it mildly; we more than trebled the average business and every one was pleased. Sometime we will repeat the stunt in some different way. All the thing cost was a little extra advertising and the cup. I am sure that this stunt will work for anyone."

To illustrate the interest aroused by the Jazz Night the following paragraph is reprinted from the Cape Girardeau paper: "Manager Brady of the New Broadway has been told that the Peg Meyer orchestra is going to challenge the Fischer combination for a contest.

Capitalizes Blue Law

Haled into court for showing the seventh day and escaping a sentence only on a promise of reformation, W. K. Richards of the New Royal Theatre, Findlay, Ohio, promptly followed his near escape from the hands of the local blue noses by showing *The Seventh Day*, with the slogan:

"It's been decided that you can't see *The Seventh Day* the seventh day, so you'd better come the first day and avoid disappointment."

A lobby that appealed to the populace of Montreal was made up of cutouts arranged to feature a background of seascape for the figure of the First National star for the engagement of "My Boy" at the Midway Theatre. The skillful handling of perspective in the central unit of the display made it appear at a distance not a cutout, but a hand-painted design. The theatre, which has a bi-lingual patronage, emphasized the fact that the titles were written in French and English.

Universal Names New Exploiteers

"Foolish Wives" Exploitation Men Taken Into Permanent Exploitation Organization Reformed on Large Scale Basis

UNIVERSAL this week announces the completion of the exploitation staff which has been in process of formation for some time. The Universal exploitation department is not a new project, but in its present form is really an elaboration of its previous service department, rebuilt in accordance with the ideas and ideals which have been evolved through Universal's extensive experience in that field. The announcement of the new organization was made in the following statement from the Universal home offices in New York:

"If Carl Laemmle, president of the Universal Film Manufacturing Co., ever needed to sum up his personal policy it could readily be covered in three words: 'Nothing is impossible.'

"It is not surprising, therefore, that when the inevitable 'moving the goods' from the Exchange shelves became an acute problem, Carl Laemmle was ready with the remedy. 'Why not help the exhibitor make a big success of every Universal release he books?' said Mr. Laemmle. Then and there was born the advertising and publicity forces that long antedated the adoption of the term 'Exploitation' and 'Exploitation Department.'

"Chronologically, then Universal was the first producer to use nation-wide, large-space newspaper campaign — in 1915 — subjects, Universal pictures and Universal City. The year following Universal first advertised direct to motion picture patrons through a nation-wide campaign in the *Saturday Evening Post.*

"The comment in film circles caused by these, then, innovations, was as nothing compared to the 1916 announcement of the placing of a publicity man in each main exchange, thus antedating the general movement by some six years.

"Gradually, as the work and the opportunities developed, a permanent publicity director of high character and wide experience was placed in each main exchange. So thorough has been the training of these men that during the past season they have been entrusted with the direction of such special representatives as were engaged for *Foolish Wives*—during its triumphant tour of the United States and Canada.

"With its varied program of releases of everything an exhibitor could ask for —from a one-reel comedy, a news weekly, two-reel comedies, novelties, westerns, five-reel one-a-week releases, Jewel features and Super-Jewels, these field men, regardless of their individual experience, found opportunities such as no previous berth had ever given them. The home office publicity, advertising, poster and supply departments were flooded with helpful suggestions. Exhibitors began to take notice and catch the enthusiasm of Universal 'exploiteers.'

"This co-operative movement, under the skillful management of P. D. Cochrane, director of exploitation, grew to such proportions that Mr. Cochrane, who is also secretary of Universal, felt the need of shifting the burden, and to that end selected as exploitation manager Raymond Cavanagh, who is now directing from the home office the work of the field men.

"Since Mr. Cavanagh's appointment and the centralization of effort the field force has received a new impetus. The first effect was the gradual systematization of the routine publicity work in each exchange, to the end that more time could be given to individual exhibitors.

"Exhibitors have always credited Universal press books with setting the highest standard, but with the correlating of the efforts of the entire field force, a wealth of exploitation ideas, suggestions and tried and proven exploitation methods are now setting a new and even higher standard.

The Universal exploitation department personnel is at present as follows:

Home Office, New York. Raymond Cavanagh. exploitation manager, extensive commercial advertising and advertising agency experience—Middle West—Lord & Thomas, Taylor-Critchfield Agencies, Chicago; manager large printing concern, Universal Advertising Department, 1915. Advertising manager, Universal Industrial Department, 1918. Vice-president, scenario writer and director of Industrial and Educational Motion Picture organization to 1922. Handled advertising *Foolish Wives;* directed field force *Foolish Wives.*

Marc Lachmann, now handling special exploitation for Jewel attractions on Broadway at the Central Theatre and assistant to Raymond Cavanagh, exploitation manager, Home Office. Long has been identified with theatricals and newspapers in Chicago, police reporter on the Chicago *Journal* and general assignments on *Examiner.* Shuberts Chicago publicity department after sojourn in box offices of their various theatres. Motion picture and dramatic editor Dallas *Times Herald.* Special exploitation and publicity representative Thomas H. Ince on the road. Ahead of many big shows in legit sphere. Handled personal appearance engagements of Universal stars. Special representative *Foolish Wives.*

Atlanta. Charles Simpson, newspaper man, circus agent and theatrical publicist. Former member editorial staff of *Exhibitor's Trade Review,* New York. Special representative *Foolish Wives.*

Baltimore, Charlotte, Washington, Hattie K. Merrill, one of the best known feature writers and motion picture critics of the South. Came direct to Universal staff after brilliant experience as motion picture editor of Baltimore *News.*

Buffalo. Thomas Cecil Leonard, experienced agent. Special representative San Carlo Opera Company and other big attractions. theatrical agent. Well known Shubert press Wide experience and connection in motion picture sphere. Well known among Buffalo territory newspaper men, as well as throughout the United States and Canada.

Butte, Mont. W. L. Fenney, associated with Stilwell Theatres, Spokane, Wash., for the past four years in capacity of general manager. Handled all publicity also. Was manager of Fox film exchange in Butte. One of the most popular men in the industry in his territory.

Chicago. Walter L. Hill, dean of Chicago's publicity men. Has handled the biggest of attractions in Chicago for Paramount, First National and Universal organizations. Extremely popular with newspaper clan of Middle West and recognized as one of the biggest publicity men in the industry.

Cincinnati. Noah Schechter, experienced in theatricals and journalism for the past sixteen years. Schecter has been an actor, a stage director and taught dramatic art. Handled publicity for Ascher Brothers' Capitol Theatre in Cincinnati.

Cleveland. Lee S. S. Ferguson, assistant editor *Motion Picture News.* Worked in Selznick publicity department. Exploitation for Fox Film Company. Special representative *Foolish Wives.*

Dallas. Morris Frankel handled big specials for the Fox Film Corporation in Texas. Well known theatrical agent for press man. Special representative *Foolish Wives.* Well known by trade and press in Texas.

Denver. Al. Kaufman. Three years with D. W. Griffith doing special exploitation *Way Down East, Orphans of the Storm.* With United Artists as special representative big attractions. With Mr. and Mrs. Coburn and *The Better 'Ole* Companies. Identified with many other big road attractions and pictures.

Detroit. Joseph Mayer, former editor *Billboard,* dramatic and motion picture editor *Commercial Tribune,* Cincinnati. Former director of publicity for Universal. Special representative, Detroit exchange, for Universal-Jewel attractions.

Des Moines. R. C. McCurdy has served on Iowa newspapers. Has been connected with many big Iowa theatres in capacity of treasurer, manager, press representative, etc. For many years one of the most popular and best known theatrical men in Middle West. Personally known to all editors and exhibitors in his territory.

Indianapolis. William Esch, widely known Indiana theatre owner, manager and newspaper and theatre publicity man.

Kansas City. Louis P. Kramer, newspaper man, investigator and well known publicity man. Received early training in St. Louis and Chicago. Assistant sales manager Quaker Oats Company. Was special investigator with Burns Agency. Assisted General Wood as press agent. Was with Fox, Shubert Vaudeville and special man for *Foolish Wives.*

Los Angeles. H. D. McBride, well known in advertising and publicity circles. Served on Los Angeles *Examiner.* Conducted free lance publicity office in Los Angeles. Has been with Metro and other big film concerns. Connected with the biggest of attractions.

Milwaukee. Ann McMurdy, without doubt the best known and most popular motion picture and dramatic critic in the Milwaukee territory with a state-wide acquaintance in newspaper and theatre circles and with some splendid records for theatre and picture exploitation. Mrs. McMurdy is a "star man" in the department.

New Orleans. Boone Mancall, newspaper man in New York, Boston, Philadelphia. Has been an advance agent for Shubert attractions. Special representative *Foolish Wives.* Handled personal appearances of several stars for Universal—Eastern cities.

New York. New appointment to be announced soon.

Omaha. F. C. Croson, well known newspaper and theatre man. Was managing one of Omaha's biggest cinema theatres when he came to Universal's exploitation staff. Popular in Omaha territory.

Philadelphia. J. A. Daly, connected in past with Klaw and Erlanger, Shubert's and B. F. Keith in publicity sphere. Well known newspaper man of Philadelphia.

Pittsburgh. F. J. McGinnis, well known publicity and theatrical man. Popular with Pittsburgh newspaper clan and a good mixer. Has had vast experience in his field.

Portland, Seattle. George E. Bradley, Jr. Five years' experience on Seattle *Post-Intelligencer, Star Bulletin* and New York *Telegraph.* Was publicity director for Community Service. Experienced in theatricals and newspaper work in Portland as well.

St. Louis. George Engel has been with Universal organization for past three years. Has been with biggest organizations in St. Louis. Special newspaper feature writer. Theatrical and motion picture special representative.

Salt Lake. Norman E. Beck, former motion picture editor and dramatic critic for several Salt Lake newspapers. Is dean of Salt Lake newspaper men, ranking in comparison to Percy Hammond of New York *Tribune* in Rocky Mountain Region.

San Francisco. Ben Westland. former dramatic editor San Francisco *News.* Also on *Variety* and *Herald.* Well known and popular in Frisco newspaper world.

Toronto. M. J. Wilkes, well known American and Canadian newspaper writer and publicity man. Has been identified with some of the biggest musical and dramatic triumphs on Broadway. Feature writer and promotion man for big New York newspaper. Widely known throughout the Canadian Provinces.

Seating Problems—Solving Them—II

Modern Theatre Seating Arrangements Have Become One of Sciences of Building

STEEL AND CONCRETE THEATRES

The real development of the modern theatre structure, however, has come only within the past fifty years with the rapid development of steel and concrete construction.

Our climatic conditions, differing so completely from those of Greece and Rome, compel us to put our theatres under roof, and because of the importance of the spoken word, we have had to bring our "hillsides" as near the stage as possible, by means of our really very wonderful overhanging balconies and galleries.

It is this quite complex structure of the theatre of to-day that makes the task of the seating engineer as difficult as it is important.

Theatre Seating an Engineering Problem

To the lay mind and even to the practical theatre manager, theatre or opera seats, as they are sometimes called, are merely considered as furniture. But the real test in the production and installation of theatre seating is in the engineering skill and architectural knowledge rather than in the ability solely to produce good furniture. The experience, equipment and skill to manufacture the seating is, in fact, the lesser requirement of the two. Theatre seating is in reality a very highly specialized industry which requires the attention of specialists.

Must Be Based on Architectural Plan

To equip a theatre properly with seating, the manufacturer must first of all be thoroughly conversant with the uses to which the particular building is to be put. Having determined that, a seating diagram or lay-out is made to insure the maximum seating capacity consistent with comfort, safety, facility of entrance and exit, compliance with local or state building requirements, proper site lines, elevations and other mechanical adaptations and adjustments.

The seating must be determined upon the basis of the above things and also in conformance with the general architectural and decorative scheme and further in proportion to the invested capital of the building as a whole.

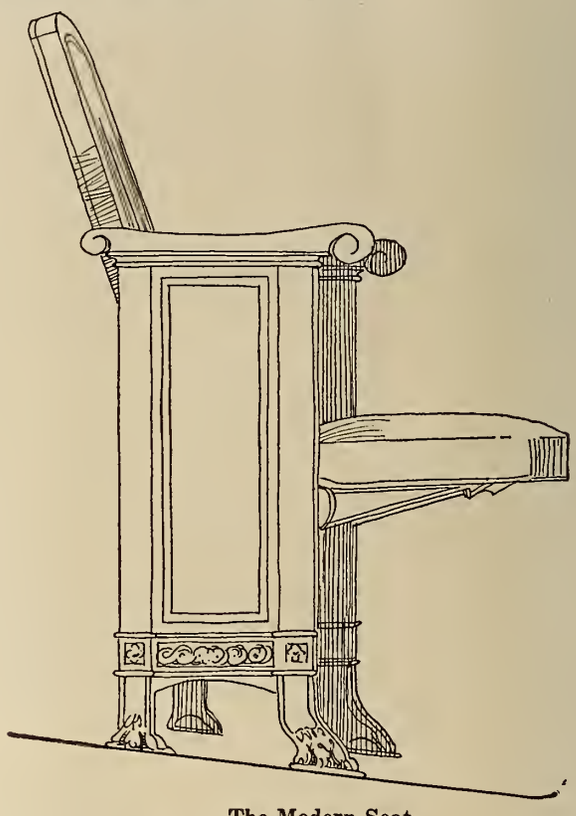
Clear View of Stage From Every Seat Essential

In the second place, every man, woman and child must have direct and open vision to the stage, for that's what he pays the money for at the box office.

The sloping and terracing of the floors and the curvatures of balcony and gallery are, of course, intended to facilitate this. But unless the seats are specially made to meet the requirements of each and every part of the house, these avail but little. For so greatly do theatres vary in plan and design that the seating construction problems that enter here must be solved individually for each theatre, hall or auditorium.

Adapting Seats to Floor Plan

The relative length of chair legs, front and back have to be so adjusted as to conform evenly to the slope of the floor and still keep the chair in its normal position. Then only can the occupant be assured of a natural, easy, comfortable position in sitting, being neither tilted too far forward, nor too far back. His feet and those of the chair should rest very naturally in exactly the same line or plane.



The Modern Seat

Where there are sloping sides toward the center, a two-fold problem presents itself. Not only must the inclination toward the front be right, as explained above, but there must be a mechanical adjustment in the fastening of seats to standards (supports) so that the seats will be perfectly level and parallel with natural floor level and the sitter will not be tilted at an angle—a position bound to be uncomfortable and annoying. A special patented construction of ours makes this adjustment quite simple and easy.

The necessary converging of seats from the outer circumference toward the stage, both on the main floor and in the balconies, offers still another problem to your seating engineer. For not only must there be no loss of chair space and resultant decreased capacity, but the symmetry and the general pleasing and orderly appearance of the house must be preserved.

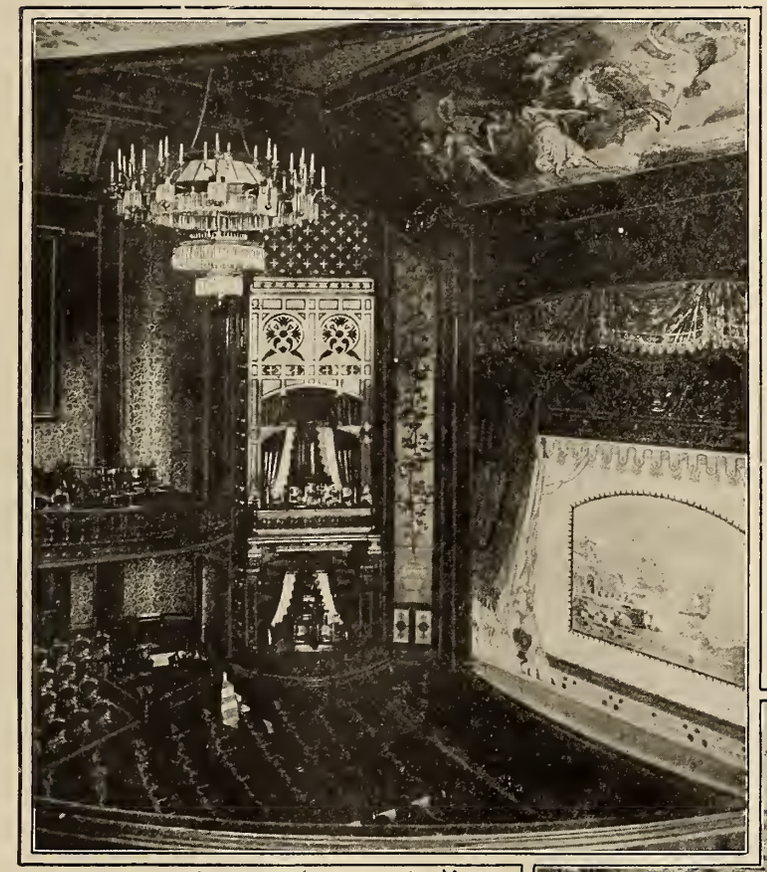
Furthermore there must be no crowding of seats at any point to the discomfort of the theatre patron. A very simple variation in the form of the seat-hinges, an invention of the American Seating Co. engineering department, solve this difficulty efficiently.

NEXT WEEK

How every foot of space is utilized in modern theatre seating plans, based on research by the Engineering Department of the American Seating Co., Chicago.

Rejuvenating Old Age

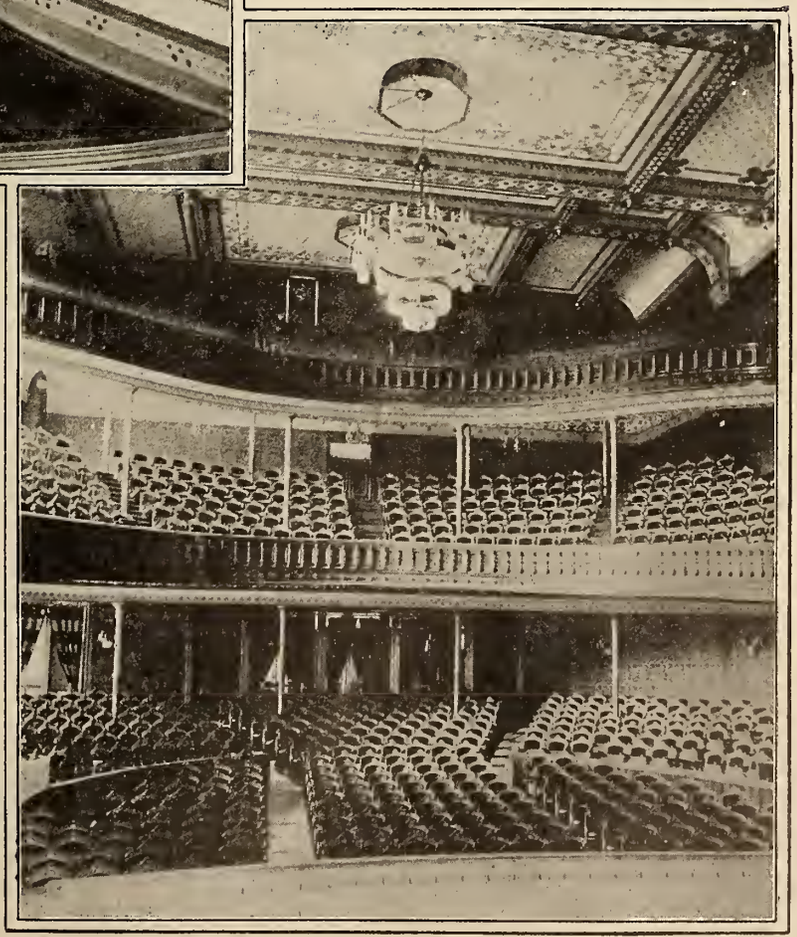
The Importance of Seats in Making Over the Old Theatre Illustrated by Actual Photographs from One of the Country's Famous Theatres. On the Page Facing Is the Theatre As It Was Reseated



"Views of the Academy of Music, Kalamazoo, Michigan, which enjoyed thirty years of successful operation as one of the leading amusement houses of Michigan. It was a theatre with tradition and cherished memories back of it, famous for its wonderful stage facilities, fine acoustics and site lines.

"In 1917, however, it had to close its doors due to the too keen competition of neighboring theatres of more modern design and equipment. It seemed doomed to fall by the wayside, borne down by neglect and old age."

—*From Architect's Memorandum.*



PROJECTION

PROJECTION ELECTRICITY

Wiring Booth and Theatre

Series Two

By Wesley Trout

Rubber Covered Wires

This class of conductor consists of a tinned copper wire with a heavy rubber covering, protected by an outside braiding of cotton which has been saturated with a preservative compound.

(Q) What are the advantages of rubber insulation?

(A) It is waterproof, flexible, fairly strong, and has very high insulating qualities.

(Q) For what service are rubber covered conductors used?

(A) For interior wiring. Projection room and the theatres.

(Q) Is pure rubber used for this covering?

(A) No. Covering should be made from a compound containing 35 per cent of pure rubber.

Difficult to Place Pure Rubber

It would be difficult to place pure rubber on wire, and moreover a covering made of pure rubber would not be very durable and would very easily deteriorate rapidly, particularly at a temperature of 120 degrees Fahr. Accordingly, is mixed with other materials, such as French chalk, silicate of magnesia, sulphur, red lead, etc.

Weather Proof Conductors

In this class of conductor the wire is protected from the weather by a waterproof covering, consisting usually of braided cotton of two or three thicknesses saturated with a moisture resisting insulating compound.

(Q) Where are weatherproof conductors used?

(A) They are used in places subject to dampness, such as cellars, open sheds, etc.

(Q) What precaution should be taken when using this kind of conductor?

(A) On account of the inflammable character of the covering used, great care should be taken in wiring at points where any considerable number of conductors are brought together.

(Q) Where are weatherproof conductors used and especially adapted?

(A) They are used for outside wiring where moisture is certain and where fireproof quality is not necessary.

(Q) Where should slow burning wires be used?

(A) They should be used in hot dry places, where ordinary insulations would be injured, and also where wires may be bunched, as on the back of a large switchboard.

A slow burning covering is considered good enough when the wires are entirely on insulating supports. Its main object is to prevent the copper conductors coming into contact with each other or anything else.

Permission to use this kind of wire must first be obtained from the local Inspection Department.

(To be continued)

New Bardy Projector

We are informed that the new Bardy Optical Projector does not use any shutter, giving 100 per cent light efficiency on the projection screen. It also greatly reduces eye strain and no flicker is perceptible.

The Bardy Projector Company is giving free demonstrations of this latest invention at 729 Seventh Avenue, fifth floor, New York. This projector can be attached to any ordinary outlet. It requires no special wiring. It can be used in schools, hospitals and private homes. Its arrangement is of such character that slow motion of the screen can be so thoroughly visualized that dancing masters can teach the most complicated steps with the use of this projector.

Want Lower Wage Scale

A movement has been launched by Kansas City exhibitors to obtain a lower wage scale for motion picture operators. With hot days looming ahead and amusement parks as competitors, the exhibitors are urging the co-operation of every theatre owner in effort to make the proposed reduction unanimous. It has not been definitely decided yet as to just what wage scale will be proposed.

The following announcement has been made by the committee: "The time has come for the discussion of a new wage scale for motion picture operators. We have every confidence that a marked reduction can be obtained providing the theatre owners will get together and act concertedly. Nothing can be accomplished without the effort of our local exhibitors. We have therefore requested the state association to call a meeting of this district for the thorough discussion of this matter.

"We therefore earnestly request that you attend the luncheon which is being given by our associate, Lawrence E. Goldman, at the Pekin cafe, Friday at 12 o'clock. It is vital to your interest to turn out, as it means a substantial saving of many dollars for the coming year, if we can get together."

THE COMMITTEE,

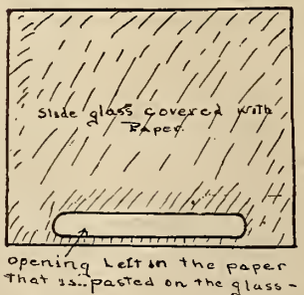
J. W. Watson, Benton Theatre.
L. B. Sonsler, City Centre Theatre.
A. M. Eisner, Circle Theatre.
B. A. Weil, Broadmour Theatre.
G. Goldstein, City Centre Theatre.
A. K. Boussad, World-in-Motion.

Should the proposed reduction be effected, Missouri exhibitors, especially Kansas City theatre owners, will be confronted with a much clearer road to prosperity, as the non-theatrical institution, which only recently was a thorn in the side of Kansas City exhibitors, has dwindled in scope until it now occupies a remote berth with the once troublesome blue laws. Due to co-operation on the part of exchanges and an aggressive campaign staged by the exhibitors, very few churches and schools now are showing pictures in Kansas City, as well as in other surrounding cities.

BRIGHT IDEAS

This Department offers $2 for each practical idea submitted. It may concern any part of the theatre.

Here is an idea that should be of some benefit to the operator. It takes only a few minutes to make. Just get a slide glass and a piece of thick paper and cut an opening in it as in drawing, then paste this paper to the glass and an opening of glass will show; this is where the name of the coming feature is printed. When the slide is complete it is shown at the bottom of the picture while running on the stereopticon of the other machine.



This is only done where you have two machines; and it gives the best result when you flash it on at the bottom of a subtitle. This will surely attract the attention of the audience and will not affect the picture.

Yours truly,
GEO. TUCKER.

TAYLOR-HOBSON PROJECTING LENS
Passes 52% More Light
Perfect Projection Realized in This Wonderful Lens—13 Focal Lengths 3½ to 7 inches—Fits Powers & Simplex.
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American Film Company Laboratories come up to this requirement and go considerably beyond. We are reliable. Many years of experience enable us to get more out of your negatives.

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Samuel S. Hutchinson, President

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8. **PROMPTNESS.** Accustomed to serve exacting requirements.
9. **PRICES.** Reasonable and competitive.
10. **GUARANTEES.** Write for our unique guarantee of quality work.

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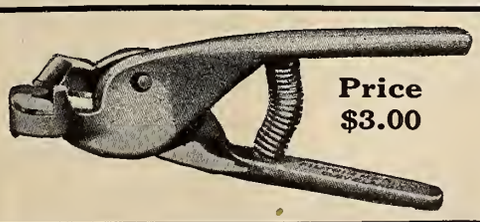
will be paid to any person who can prove that B. F. Porter did not sell and install Simplex Machines in the Capitol Theatre at 51st Street and Broadway, New York City.

B. F. PORTER, 729 7th Ave., New York



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There is just one big reason why Columbia Projector Carbons are used everywhere:

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Incidentally they score high in economy

Write for Information

National Carbon Company, Inc.
Cleveland, Ohio San Francisco, Cal.

Questions and Answers

Pertaining to Projection and Electricity

(Q) What care should the projection machine motor have?

(A) The motor must be kept clean. If the commutator becomes very rough, smooth same down with No. .00 sandpaper moistened with a little machine oil.

(Q) How should new brushes be installed on motors and generators?

(A) When you fit new brushes always sandpaper them down to fit the commutator perfectly by passing to and fro beneath the brushes a strip of sandpaper, having a rough side of the sandpaper toward the brushes.

(Q) When should new brushes be installed on the motors and generators?

(A) Renew the brushes before they become too short, as should the brush holders come in contact with the commutator great damage may be done.

(Q) What causes sparking of the brushes on the commutator?

(A) Sparking at the commutator may be laid to several causes, among them being some of the following: uneven brushes, dirt, high mica, a broken segment in the commutator.

(Q) How is the Simplex intermittent movement adjusted?

(A) Adjustment of the star and cam is made by means of an eccentric bushing and by the use of fork wrench without removing same from the mechanism. Be sure that the star and cam have a little play, not too much, but a little is necessary.

(Q) What kind of a movement does the Simplex have?

(A) The Simplex embodies the "star and cam" movement. The Baird and Motiograph also use this kind of a movement.

(Q) Where are plug fuses used?

(A) Plug fuses are used for protecting the house wiring and circuits carrying very small amperage.

(Q) Where are link fuses used?

(A) Link fuses is the fuse always used in the projection booth, being of the open type it cannot be readily boosted without being seen.

(Q) What is a fuse?

(A) A fuse is a safety device used on your line to protect the circuit.

(Q) Will hard carbons form a good crater?

(A) Carbons that are too hard will not form a proper crater. The arc will keep sputtering and the light will travel around the carbon, thereby losing a large percentage of your light. On the other hand if your carbons are too soft while the crater will easily form, the arc will need continual attention. It will be readily seen that a carbon should not be too soft or too hard, and above all things should be uniform right through. Try several makes out until you secure the best suited for your current.

(Q) What is a step-up transformer?

(A) This form of transformer is used to transform a low voltage current into a high voltage current.

(Q) What is a step-down transformer?

(A) When current is supplied to consumers for lighting purposes, and for the operation of motors, etc., considerations of safety as well as those of suitability, require the delivery of the current at comparatively low pressures ranging from 110 to 220 volts for lamps, and from 100 to 600 volts for electric motors. The transformers used for the electric motion picture arcs is called a **step-down** transformer.

(Q) What name is given to coil through which current source flows?

(A) This is called the **primary** winding.

(Q) What is the name given to the coil in which the current is induced?

(A) This is called the **secondary** winding.

(Q) What is the character of the construction of a three phase transformer?

(A) Three phase transformer is practically similar to that of a single phase, except that it is somewhat of heavier parts and larger core construction.

(Q) If machine motor should stop suddenly, what would be the cause?

(A) A fuse may have burned out somewhere along the line. Use a testing lamp for finding burned out fuses.

(*To be continued*)

CONSTRUCTION NEWS

New Theatres—Changes in Ownership—
Theatres for Sale — Theatres Wanted

Live Opportunities

New Theatres

DETROIT, MICH.—Archts. C. W. & Geo. L. Rapp, 193 N. State Street, Chicago, Ill., have completed plans and awarded the separate contracts for theatre for Grand River Avenue and W. Grand Blvd., Detroit, Mich. Owner, Northwestern Bldg. Corp., John Atkinson, general mgr., Grand River Avenue and Grand Blvd., Detroit, Michigan.

GRAND RAPIDS, MICH.—Archts. Robinson & Campau, 715 Michigan Trust Bldg., have completed plans for Community Center Bldg. for James and Logan Streets.

WAUWATOSA, WIS.—Archts. Baches & Pfaller, 636 M. & M. Bank Bldg., Milwaukee, have completed plans for the new $100,000 Auditorium Bldg. for Blue Mount Road.

CEDARBURG, WIS.—Archt. H. T. Schramek, 221 Grand Avenue, Milwaukee, Wis., has completed plans for theatre addition for Cedarburg. Owner, Wm. F. Loidl, Cedarburg.

DES MOINES, IOWA.—Archt. C. E. Cope, 268 Fine Arts, is engaged in the drawing of plans for the new Jewish Community House bldg. for Eighth and Forest Avenue, Des Moines, Iowa.

COUNCIL BLUFFS, IOWA.—Archt. J. Chris Jensen, 305 Broadway, has completed plans for theatre for 317-321 Broadway, Council Bluffs, Iowa. Owner, Broadway Bldg. Co., care of R. B. Wallace, 11 Pearl St.

KANSAS CITY, MO.—Archt. R. E. McIlvain, Orear-Leslie Bldg., has completed plans for the new $2,500,000 Community Center Theatre for 37th and Troost Avenues, Kansas City. Owner, Schoenberg Realty Investment Co., 607 Finance Bldg.

INDEPENDENCE, KANS.—Archt. Rudolph & E. R. Meier, 203 Lincoln Bldg., St. Joseph, Mo., has completed plans for the new Convention Hall $250,000 bldg. for Independence, Kans.

CHICAGO, ILL.—Archt. Howard Shaw, 39 S. State Street, is accepting bids for general contract work on $75,000 Community Bldg. for s. e. corner Loomis and Sixty-eighth streets. Owner, Ogden Park M. E. Church.

CHICAGO, ILL.—Archts. Schmidt & Garden & Martin, 104 S. Michigan Avenue, engaged in drawing plans for $1,250,000 club house for Pearson and Rush streets. Owner, Illinois Women's Athletic Club.

BERWYN, ILL.—Archt. Robert M. Hyde, 8 S. Dearborn Street, engaged in the drawing of plans for the new $100,000 theatre with stores bldg. for Elliott Avenue and Windsor Street.

EVANSTON, ILL.—Archt. Arthur H. Knox, 7 W. Madison Street, ready for bids on $60,000 Community Bldg. for Harrison and Hartney streets. Owner, Covenant M. E. Church.

BENTON, ILL.—Archts. Kennerly & Stiegenmeyer, Title Guaranty Bldg., St. Louis, Mo., drawing plans for the $100,000 theatre for 100 S. Main Street. Owner, Reed & Yamm, Duquoin, Ill.

GRANITE CITY, ILL.—Archts. Wedemeyer & Nelson, Wainwright Bldg., St. Louis, Mo., revising plans for the $300,000 Y. M. C. A. bldg.

ROCKFORD, ILL.—Archt. C. E. Wolfley, Stewart Bldg., has awarded the general contracts for the $200,000 theatre for N. Main and Auburn streets. Owner, The Alhambra Theatre Corp.

RUSHVILLE, ILL.—Archt. J. K. C. Pearson, Jacksonville, Ill., completed drawing of plans for the Community Bldg. and Club House for owner, Scripps Park Board, Rushville, Ill.

ELKHART, ILL.—Archt. F. J. Klein, 331 Main Street, Peoria, Ill., completed plans for Community Bldg. Owner, B. of E., H. G. Keys, Sec'y.

BUFFALO, N. Y.—Archts. Edw. B. Green & Sons, Inc., 75 Niagara Street, awarded contracts for the $1,000,000 club house for Niagara and Eagle Streets. Owner, Buffalo Athletic Club, K. S. Kent, president.

ROCHESTER, N. Y.—Archt. Frank Frey, 611 E. & B. Bldg. Owner, Elks Club, plans completed for addition to club house.

BINGHAMTON, N. Y.—Archt. Walter H. Whitlock, Chas. H. Conrad, 602 Security Mutual Bldg., have completed plans for the $300,000 Masonic Temple for Main and Murray Streets.

NIAGARA FALLS, N. Y.—Archts. Kirkpatrick & Cannon, Third Avenue and Niagara Street, have completed plans for the Y. M. C. A. bldg. for southeast corner Pierce Avenue and Portage Road.

NIAGARA FALLS, N. Y.—Archt. Henry L. Spann, 52 W. Chippewa Street, completed plans and awarded contracts for theatre for 31 Falls Street. Owner, Cataract Amusement Company.

HOLLEY, N. Y.—Archt. J. Mills Platt, 525 Cutler Bldg., Rochester, N. Y., completed plans for Community Bldg. Owner, Jewell Buchman Post of American Legion.

HARRISON, N. Y.—Archt. Stanley Wetmore, Liberty Square, Portchester, N. Y., completed plans for $50,000 theatre for owner, A. Baluisco, Harrison.

PHILADELPHIA, PA.—Archt. not selected as yet for the drawing of plans for the $5,000,000 hall for Vine and Wood Streets. Owner, Philadelphia County Comm.

GERMANTOWN, PHILADELPHIA, PA.—Archt. J. P. Sinkler, 1211 Chestnut Street, completed plans for town hall $400,000 bldg. for Germantown and Chelton Avenue. Owner, City of Philadelphia, Dept. of Pub. Works.

PHILADELPHIA, PA.—Archt. Edw. L. Rothschild, 1011 Chestnut Street, completed plans for Community Bldg., for owner, Lee Weinberg.

PHILADELPHIA, PA.—Archts. Morris & Erskine, 1716 Cherry Street, completed plans for Y. W. C. A. Bldg. for Sixteenth and Catherine Streets. Owner, Y. W. C. A.

WILKES-BARRE, PA.—Archt. Clark Wright Evans, Coal Exchange Bldg., completed plans for the Hall Bldg. for S. Washington Street. Owner, Concordia Society.

READING, PA.—Archts. High & Huber, 230 N. Sixth Street, completed plans for Club House Bldg. for Reading. Owner, Northeastern Republican League.

GALETON, PA.—Archt. Otis Dockstader, Elyria, Pa., completed plans for the Community Bldg. for owner, Galeton Park Assn. M. Handwalk, pres., Galeton.

MELROSE PARK, PA.—Archt. W. Ellis Grobon, 6719 N. Sixth Street, Philadelphia, Pa., awarded contract for the club house—$40,000 bldg. for Twelfth and Valley Road, Melrose Park. Owner, Oaklane Review Club.

RICHLAND, PA.—Archts. Ritcher & Eller, Fifth and Court streets, Reading, Pa., awarded contracts for hall and theatre building, $40,000, for Main Street. Owner, Neptune Fire Company, Town of Richland.

FREDERICK, MD.—Archt. Edw. L. Rothschild, 1011 Chestnut Street, has awarded general contracts for the community bldg. for Frederick. Owner, Lee Weinberg, Frederick, Md.

PORTSMOUTH, VA.—Plans for the $50,000 theatre for High Street, Portsmouth, have been completed. Owner, Portsmouth Improvement Co., Paul Blanford, pres.

New Firms

NEW YORK.—Frontier Exhibition Co., Buffalo, $10,000, Benjamin T. de Chalais, H. J. Miller, W. N. Cash, Buffalo; The Roman Colony Company, $500, H. C. Howells, Carlo Cattapani, Charles Fama, New York City; Phenix Projector Corporation, $250,000, H. C. Gomprecht, Tycie Fullen, A. P. Wollheim, New York; Greenwich Productions, $100,000, William Kaufman, E. N. and Harry Bloomberg, New York; Cartis Corporation, $75,000, Mineola, C. D. Stamatis, G. D. Stamatis, Brooklyn; George Carnavos, Rockaway Beach; O. K. Film Corporation, $3,600, Moses Jacobs, P. H. J. Daly, New York; R. E. Fausel, Brooklyn; Production Enterprises, Inc., $1,000, Milton Winn, Abraham Durst, S. D. Smoleff, New York; Rosenberg-Hertz, Inc., $20,000, William Rosenberg, Isaac Hertz, J. S. Shapiro, New York City; Richonore Corporation, $5,000, G. K. Bloch, N. E. Bloch, James L. Feder, New York; Irmy Amusement Corporation, $10,000, Bany Stern, Louis Elgarten, Samuel Stern, New York; Jester Productions, Inc., $20,000, Edgar Dudley, Lyman Hess, Charles L. Kahn, New York City; Sue Dear, Inc., $20,000, Bide Dudley, F. H. Gray, Arthur Rosenfeld, New York City; Three G Amusement Co., Beacon, $15,000, Louis Goodman, Yonkers; Isidore Gordon and Charles Goodman, Bronx.

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Projectionist wants permanent position in first class theatre. Long experience. Any machine. Prefer North, East or West. State salary. L. M. X., Exhibitors Trade Review.

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ORCHESTRA LEADER for September. Competent, reliable; expert picture scoring; staging prologues, original ideas, pleasant personality. Own large library. Only exclusive theatres considered. Address Box A. F. C., Exhibitors Trade Review.

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By Robert Berenttsen

Vice-President Society of Theatre Organists

(Concluded from Last Week)

The publishers claim, also, that not only are all motion-picture organists able to arrange their numbers from the piano conductor's part but also do so in preference to buying organ transcriptions. This statement, if correct, leads us to the conclusion that if the piano conductor's part is sufficient, there is no need of a solo organ part, and as most motion-picture organists will duplicate the library of the orchestra leader in the various theatres where they play, they will become accustomed to dealing with the orchestral department rather than the organ department of any publishing house.

Three Possible Solutions

A thorough discussion of the problem among the members of the society suggested three possible solutions, all of which have been presented by our personal representative to the publishers.

First—An improved two-line harmonium part, completely cued with no measures tacit, to be used both for harmonium and pipe organ playing in conjunction with the orchestra.

Second—A three-line organ solo part, with all orchestral instruments cued, to be sold both for organ recital purposes and together with the orchestrations—this part being a combination of the present piano conductor's part and the well-known solo organ part as used in all organ literature, names of orchestral instruments, however, replacing the more or less useless present method of indicating definite organ stops.

Third—Elimination of the present harmonium part and substitution of a piano conductor's part, with a possible slight reduction in the price of the second piano conductor's part, when purchased with a complete orchestration.

Considering all three arrangements the improved harmonium part is the easiest for the publisher. It may be used both as a harmonium part in the manner the present harmonium part is intended, and also as a motion-picture organ part. It will incur only minor additional expense and no new system of prices will be necessary. The revision of price lists and catalogues is a real item of expense to the publisher that the organist seldom considers. Those publishers who find that the harmonium part cannot be eliminated, who, however, recognize the need of an improved organ part for motion-picture work, but can see no financial return upon an additional organ part, will find this arrangement the immediate, though not the final, solution.

The motion-picture organist's criticism of this arrangement lies in the fact that the present piano conductor's part will be far superior to any two-line harmonium part written, and he will endeavor to secure the first in preference to the latter, whenever circumstances will permit.

The solo organ part is intended for those houses that maintain a circulation for concert organ numbers. All orchestral and organ compositions can be duplicated in this way without the added expense of an organ transcription. The solo organ part should cost no more than the piano conductor's part, both are written on three lines, only the arrangement is different, and in circulation the one part would serve two entirely separate fields of organ playing. According to present indications the solo organ part will be the most artistic, most satisfactory and possibly the final arrangement.

The substitution of a piano conductor's part is already taking place and is usually satisfactory, as any organist worthy of a picture position will be able to arrange his performances from piano parts. The organist feels, however, that the expense saved in paper and work whenever the harmonium part is eliminated should be made to benefit the organist by offering the second piano conductor's part when sold together with an orchestration at a definite reduction.

The organist, however, must be fair—the price of the present piano conductor's part, considering its size, number of pages and the great amount of printing, is often the cheapest single instrumental part in the orchestration.

In closing—to the publisher—the picture business is to-day one of the largest in America. A large percentage of the theatres already have organs adequate to be used as concert instruments, and new organs are constantly being installed, creating a new, rapidly increasing field of organ playing, calling definitely for a new organ part.

To the organist—anything worth while is worth while asking for. Make known to the publishers what you want in unmistakable terms, and he as a sensible business man will publish any part upon which he may be assured a sale.

Music Notes of Interest

A $40,000 Wurlitzer Hope Jones orchestral organ will be installed in the Elmwood Theatre, Buffalo, one of the finest neighborhood houses in the city.

Theodore Hahn, Jr., as director of the orchestra at the Capitol Theatre, Cincinnati, offers interesting musical programs to the patrons of this house.

M. Shea is installing one of the largest Wurlitzer organs ever built in Shea's Hippodrome, Buffalo. The organ and organist will be featured as one of the big attractions of this popular house.

Edward J. Fitzpatrick has been engaged to head the reorganized orchestra at the Strand Theatre, San Francisco. Mr. Fitzpatrick was formerly concert master for Herman Heller.

The Circle Theatre, Indianapolis, features a new Wurlitzer orchestral organ with more than 2,000 pipes. The organ is said to be one of the largest in the country.

A feature at the Bellevue Theatre, Niagara Falls, N. Y., was the prologue from "Pagliacci," sung by Carle Burch, a local baritone, accompanied by an Ampico reproducing piano.

The new million dollar Hope Theatre, Dallas, Tex., one of the most beautiful picture palaces in the Southwest, is equipped with a $40,000 Wurlitzer grand unit organ which is played by Cesar Barre, an eminent Belgian organist. Graham Harris, formerly concert master at the Capitol, New York, conducts a twenty-piece orchestra. Quartettes, soloists, dancers and prologues are other features at this house.

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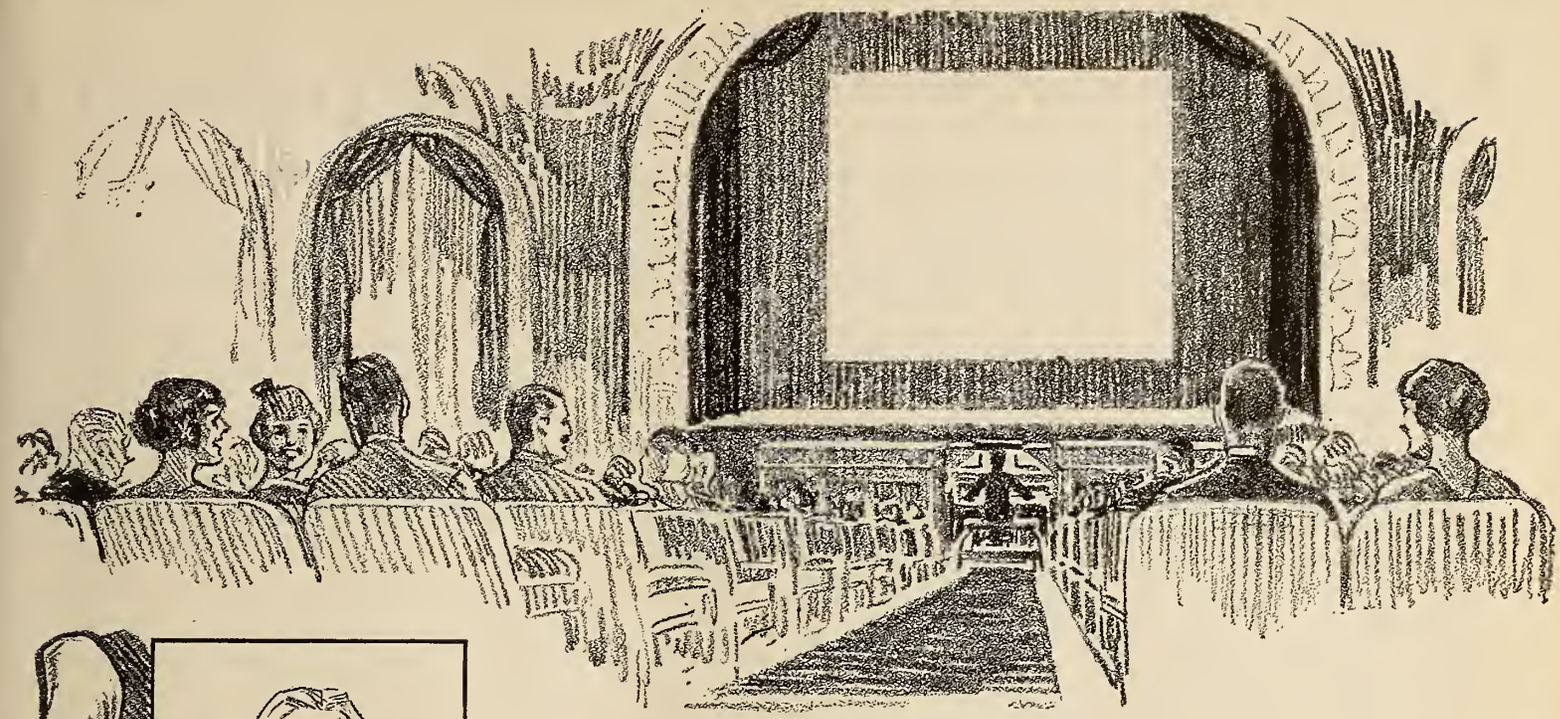

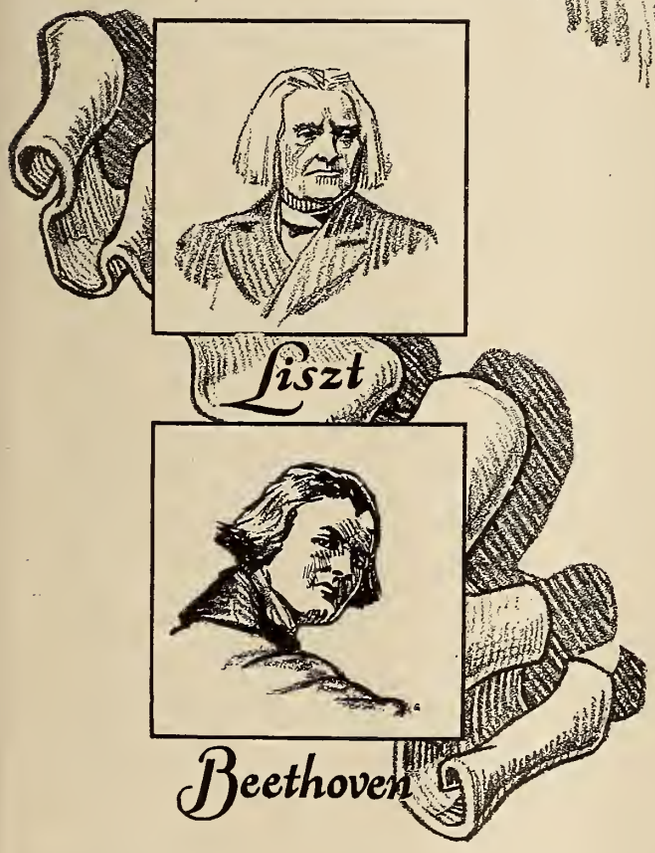

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Theatre Orchestra-Organ

Cameraman's Department

Editor Cohen's Staff

Famous Aggregation Covers the World for Pathe News

By CURTIS DUNHAM

(*Concluded from last week*)

"Among the trips that stand out most prominently in my mind was taken during the occupation by United States troops of Vera Cruz, under General Funston. I was in Mexico when President Huerta fled for his life out of Mexico City. I lived with Carranza before he entered Mexico, and was with him when he made his triumphant entry. I recall that there was one day when Mexico had five presidents. I covered the troubles in Ireland during 1920-1921, and you may believe that I had to watch my step every minute. Covering the transatlantic flight from the Azores and Portugal was one instance where I had to travel fast and far for the results achieved—and this reminds me of the fact that I am the first photographer to take a picture from the air. This was on the occasion of the Boston-Harvard meet in September, 1911."

Fasold's talent for adapting himself easily to all sorts of conditions has made him personally known to most of the distinguished visitors to this country in the last ten years. He is the Pathe News Cameraman who accompanied the King of the Belgians on his tour of this country, was with the Prince

J. T. Baltzell and General Pershing

of Wales in Canada, photographed the arrival of Marshal Joffre and other European celebrities in the great war. He has filmed the ceremonies of all the presidential inaugurations since that of Taft. The burial of the Unknown Soldier at Arlington on Armistice Day was an assignment which he covered brilliantly.

As for the indomitable L. C. Hutt, who has been scheduled for something rather neat in this symposium, procrastination cannot save him. He is one of the Unknown Heroes whose efforts to remain in obscurity are hereby foiled. It is regrettable that his "map" does not appear among the portraits accompanying this story. So far his modesty prevails, as the writer has not the gift of portraiture from memory.

Hutt is one of Editor Cohen's camera staff who makes an idol of the movie-loving public. He is always getting his mental picture-eye on thrills bigger than Nature and events provide. It was Hutt who, a few months ago, enabled the Pathe News screen to startle people with a panorama air-view of the city of San Francisco as a background for closeups of daring airplane "stunts"—which means that Hutt was right there grinding his camera on another plane. While grinding with his right hand he had to signal his pilot directions with his left. Early in this display of ambidexterity the whizzing propeller sliced off three of Hutt's fingers. Afterward, when he had finished the stunt to his satisfaction and some officious person or persons had carried him to a hospital, Hutt is said to have expressed some annoyance. If L. C. Hutt is in the audience, will he kindly step up on the platform?

Harry D. Harde is another member of the Pathe News camera staff who becomes interesting when prodded into writing about himself and his job. He has served continuously with the organization since 1910.

"I soon discovered," he writes, "that in the life of a news cameraman thrills and dangers are never lacking. Every day of his life he has to be 'Johnny on the job,' rain or shine. I've been up against it many a time, fighting my way through 'cops' and fire lines and the red tape of officials to get a good picture. One of my hardest tasks—one in which it was necessary to risk my life—was when the oil tanks at Hoboken exploded and the army piers burned. It was a man's-size job to get on the scene at all, with flames and explosions on all sides. Having lost my camera crank, I was compelled to use a piece of wire with which to 'grind'—but came out with a whole skin, somewhat scorched, and a fine picture after all.

"The most difficult story I ever covered was of President-Elect Harding. Much to my relief of mind, Emanuel Cohen, Editor of Pathe News, went to Florida with me—it was just after the election. Having decided on a double exposure, we proceeded to 'set the stage' in a hotel room next to that occupied by the President-Elect, and fitted it up with arc lights, spots, velvet and other studio fixtures. Then we rehearsed with the camera and the positions of the doubles, so as not to detain our distinguished subject beyond the limit of time he would give us. The thing to do next was to get Mr. Harding's consent to pose for us. Mr. Cohen stopped my worry on that account by arranging for a few minutes through Secretary Christian.

"I thought of a dozen things that might happen. The camera might 'buckle' and throw the picture out of focus, or the film might be scratched, or the light too bright or too dim, etc., etc. As a matter of fact, one of the arc lights did get too hot and burned our 'fireplace' so badly that it had to be replaced.

"When Mr. Harding reached our room I was ready with the camera and the lights, and 'shot' the scenes in schedule time—but it was the hardest job I've ever tackled. Less than an hour later Mr. Cohen and I were on our way back to New York with the film.

"Three other cameramen and myself went to the Churchill Downs race track to get the story of the Kentucky Derby, which we covered from all angles. I was working the Akeley ultra-speed camera, and was the only one to get 'shots' from the Clubhouse, from which all other cameramen had been barred. This enabled me to obtain scenes of the horse, Morvich, from the beginning of the race to the end."

The news camera work of John Thomas Baltzell has filled Pathe News 'fans' with many different kinds of thrills. Considering that he was not born until 1896, his record is impressive. Beginning his camera news work for Pathe in 1918, his duties saw him in the thick of all the important post-war events, conferences and ceremonies. Baltzell is an accomplished optician, electrician, chemist and engineer. He is the author of the highly practical and reliable volume called, "How to be a Newsfilm Cameraman." Pathe News patrons are now able to identify him with the thrilling films on the following subjects.

First Air Mail Service—1919; upside-down Washington from an airplane; May Day bomb explosion; Dempsey-Carpentier fight; Air-bombing of battleships Alabama and Indiana; West Virginia mine war; Leap for life from an airplane; Roma dirigible disaster; Washington race riots; only scenes ever taken of a President of the U. S. addressing Congress.

Baltzell's use of the airplane in his camera news work did much to popularize the air route for the speedy delivery of negatives at their destination, or in placing them aboard the nearest fast train or steamship. In this way Pathe has secured many notable "beats" on important events pictured for the screen.

Another Pathe News cameraman who is also an airplane expert is C. C. Pritchard, staff cameraman for the Chicago territory. Pritchard learned to fly in 1912. "For four years," he writes, "I flew for exhibitions in the summer seasons, and

back to the movie box in winter. In July, 1915, I breathed a mouthful of exhaust gas while 200 feet in the air and dived head-on into the ground. Spent three months in the hospital with my left leg broken in six pieces. When the U. S. went into the war I tried to get into the aviation service as a pilot instructor, but was turned down on account of my left leg being two inches shorter than its mate. I am pleased to state that Editor Cohen has never appeared to think that a short left leg interfered with my flying after news pictures."

"The number of times I have flown for 'stunt' pictures I can't remember," writes John A. Bartone, of the Pathe News camera staff since 1918. "As for climbing for what I'm after, that's my middle name. I have 'shot' from the most dangerous positions on the tallest buildings in this country and elsewhere, and climbed the tallest of towers for elevation shots.

"A newspaper reporter can go out and cover a story and return to his office and write his 'copy' and all is over. But a camera newsman has to figure how to get good 'picture-stories' from every imaginable angle—and that means performing a great variety of athletic stunts on solid ground and in the air. To sum up the whole thing, a cameraman's life is just one risk after another."

Henry de Siena, unknown hero of many a thrilling Pathe News "beat," obliges with the following: "It was at the time of the Black Tom explosion in 1918 that I got my opportunity to go out with a camera 'on my own.' I was projector for Editor Cohen, but I was pretty certain of my ability to 'shoot' news pictures as well as project them, and was eager for an opportunity. It came. One day Mr. Cohen came running into the projection room saying: 'Henry, take a camera and do your best. I have not heard from my other men.' I went—in a hurry.

"It was a hard story and a dangerous one—in the midst of cases of dynamite liable to explode any minute, as others had. But I 'brought home the bacon,' and when Mr. Cohen had looked over my stuff he declared me a full-fledged cameraman, and I have been on the job ever since."

Jake Coolidge, of Waltham, Mass., has photographed news events and travel scenes in all four quarters of the globe. He might be called dean of the film news reporters guild. He is too modest to have any of the details printed.

Charles T. Chapman, now stationed at Chicago, has been a member of the Pathe News staff since 1919. J. R. Johnson, now at Los Angeles, served Pathe News from Chicago two years and from Washington, D. C., one year. In other years he has done distinguished work for the news screen both here and abroad. Will E. Hudson, with headquarters now at Seattle, has been with Pathe News since 1918. Before that he was cameraman to the Harvard Museum Kamchatka Expedition, which ended in partial disaster. With three companions he "mushed" across Alaska from the Arctic Ocean to the "outside," making a distance of 1350 miles—one of the greatest undertakings in the photographic history of the Far North.

Some day, perhaps, when they're not too busy "shooting big stuff" for the News "fans," a small army of these Unknown Heroes of the News camera scattered about Europe, Asia and Africa, will come forward with some details about themselves. And that—as Kipling remarks—will make "another story."

WITH THE MEN BEHIND

A Series of Close-ups of Prominent Studio Cameramen

Charles Von Enger and Lyman Broening, left, filming Bessie Waters in "Kindred of the Dust," released by First National, while Miriam Cooper the star, directs

Hahn in Charge

John G. Hahn has been named assistant general manager of the Rothacker Film Company. His appointment was made by the board of directors. He will be at the helm in Chicago while Watterson R. Rothacker is in Europe this summer. Mr. Hahn was Mr. Rothacker's private secretary fourteen years ago when the latter was western manager of "The Billboard." He was with Universal on the Coast for two years before joining the Rothacker forces in Chicago in 1916.

Cowling Shooting in Northwest

Hereford Tynes Cowling and his $2,700 Akeley camera are in Seattle and vicinity shooting scenery of Mount Rainier, Snoqualmie Falls, the Olympic Peninsula, and other Northwest scenic grandeurs. Mr. Cowling has worked behind a moving picture camera since 1910 and has been with Burton Holmes since 1917. He has visited practically every foreign country taking educational and scenic pictures, and is anticipating one of his biggest thrills in his forthcoming trip in the wilds of Africa, over the trail used by Theodore Roosevelt. He leaves America August 27 and will be in Africa seven months, following which he expects to spend a year in India and other Asiatic countries. In all his travels, he has never met with any accident even so great as a scratch on the thumb.

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The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

ALBANY

CLINTON SQUARE

"LOVE'S MASQUERADE," Conway Tearle (Select); "THE FORBIDDEN CITY," Norma Talmadge and Thomas Meighan (Select). Double Features. The two ran the entire week. Did well from box office standpoint, despite car shop strike. Remainder of program made up of comedy and news weekly.

MARK STRAND

"ONE CLEAR CALL," All Star (First National). Ran three days. Did not measure up, however, to expectations, probably due to strike and hot weather.

"THE MAN UNCONQUERABLE," Jack Holt (Paramount). This picture proved better than the one the first three days, Holt being favorite in city. No extra exploitation. Remainder of program Topical Review; "Away, Dull Care," and comedy, "Pure and Simple."

ATLANTA, GA.

HOWARD

"ACROSS THE CONTINENT," Wallace Reid (Paramount). One of the most popular pictures ever played here. Business excellent.

Presentation.—Overture selections from "The Chocolate Soldier." Prologue, "The Carnival of Venice" and "Lights and Shadows."

Short Subjects.—Howard News and Views, Pathe and Selznick News Weekly.

METROPOLITAN

"SISTERS," Seena Owen (American Releasing). Received endorsement of Better Films Committee. From a good opening on Monday, business built up steadily all week and was unusually good. The endorsement of the Better Films Committee which was printed in the Atlanta papers doubtless brought many to the theatre.

Short Subjects. — "The Rag Doll" (Campbell comedy), Kinograms.

CRITERION

FIRST HALF

"MAN'S LAW AND GOD'S," Jack Livingston (American). Played to consistently good business.

SECOND HALF

"TURN TO THE RIGHT," special (Metro). Second run. Business was very good.

Short Subject. — "O Promise Me" (A Neal Burns comedy). Although second run, proved so successful was kept all week.

GRAND

"THE SONG OF THE SOUL," Vivian Martin (Goldwyn)—First half. Did not please its audience and was replaced by the "Blonde Vampire," which was rather entertaining.

"WESTERN SPEED," Charles Jones (Fox). Very popular star, business good.

Short Subjects. — "Should Watchman Sleep?" (Star Comedy). Fox News. "The Messenger" (Vitagraph Comedy). "How to Grow Thin" (Educational). "Speed 'Em Up" (Century Comedy). News, Mutt and Jeff and a Goldwyn Sport Review.

RIALTO

"WILD HONEY," Priscilla Dean (Universal). A trifle too dramatic but held its own to satisfactory business.

Short Subjects.—"International News," "Treasure Hunters" (Grantland Rice Sport Pictorial).

TUDOR

"THE LEECH," Claire Whitney (State Rights). Monday and Tuesday. Favorably received.

"IN SOCIETY," Edith Roberts (State Rights). Wednesday and Thursday. Did good business despite the hot weather.

"THE REDHEAD," Alice Brady (Kempson). Friday and Saturday. A re-issue which proved very successful.

Short Subjects. — International News, Star Comedy and "Spooners," a Vanity comedy.

STRAND

"THE OLD OAKEN BUCKET," special cast (American Releasing). Not suited to Strand and was replaced after the second day by "Rangeland," Neal Hart. Business picked up and continued good during the entire week.

Short Subjects.—"Holy Smoke" (Mermaid Comedy), and the fourth of "The Leather Pushers."

ALLENTOWN, PA.

COLONIAL

"MY BOY," Jackie Coogan (First National). "Great," said fans and picture stayed on screen for whole week's run instead of mid-week split as usual. Star enjoys justly earned popularity. Picture rated as being better than some of previous Coogan offerings and was classed as the best he has produced yet.

Exploitation. — Lettered printing, such as a boy might turn out, together with pictures showing star and some scenes from production. These details were splashed over lobby, in newspapers and on billboards. Made good run and was unqualified success.

RIALTO

"FIND THE WOMAN," Alma Rubens (Paramount). Popular prices feature in successful showing. Well developed and worth seeing. Most of the exploitation was done in the newspapers, where some clever space writing aroused interest in the mystery which the film unfolds to the audience.

STRAND

FIRST HALF

"THE VERMILLION PENCIL," Sessue Hayakawa (F. B. O.). Pulled well and was considered about as good an attraction as one could wish for the length of showing.

SECOND HALF

"TOO MUCH WIFE," Wanda Hawley (Paramount). Fair success with not much known about picture. Feature appreciated as a good entertainment.

BETHLEHEM, PA.

LORENZ

FIRST HALF

"CHIVALROUS CHARLEY," Eugene O'Brien (Selznick). Hot weather cut down attendance to some extent, but picture made an average record. Good interest developed in star who has big following here.

SECOND HALF

"THE WALL FLOWER," Colleen Moore (Goldwyn). Fair sized audiences and average results reported.

LEHIGH ORPHEUM

"REPORTED MISSING," Owen Moore (Selznick). Picture a real knockout. Audiences usually cold-blooded, but they managed to thaw that look off their faces and were able to laugh heartily and often. Picture was one of the best shown here in many months and is safe booking for any exhibitor who is out to make his summer showings a success. Ran for full period of booking with attendance excellent, despite warm weather.

PALACE

FIRST HALF

"GOOD REFERENCES," Constance Talmadge (First National). Fairly satisfactory attendance, with interest kept up by the star's name. Pleased all who saw it.

SECOND HALF

"LOVE'S MASQUERADE," Conway Tearle (Selznick). Audiences about normal, possibly a little below that standard. Star well known and liked and his name was one of the drawing cards that brought out patrons.

BOSTON

PARK

"DISCONTENTED WIVES" (Associated). Well received by full houses throughout the week.

"THE POWER WITHIN," All Star (Associated). A powerful drawing card, and was better liked than the other. Business picked up on both of these and it was a mighty good show.

Exploitation.—No newspaper advertising. Window cards, three sheets in lobby and framed stills. Posters in all elevated and subway stations.

Short Subjects. — Educational Comedy, Movie Chats and International News Reel.

MODERN

"WHEN ROMANCE RIDES," Claire Adams (Goldwyn). A great knockout.

(*Continued on page* 610)

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

The Real Adventure

Associated Exhibitors Photoplay in Five Parts. Author, Henry Kitchell Webster. Scenario by Mildred Considine. Director, King Vidor. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Rose Stanton, Florence Vidor; Rodney Aldrich, Clyde Fillmore; John Walbraith; Portia, Liyan McCarthy; Mrs. Stanton, Nellie P. Saunders.

After her marriage to Lawyer Rodney Aldrich, Rose Stanton finds that although kind to her he entirely underestimates her intellect. Anxious to help him in his business she makes a study of legal problems, but her offer of aid is scorned. She determines to show him that she is entitled to consideration otherwise than as a mere domestic mate, and leaves for New York resolved never to rejoin him until she has proved her independence. She obtains a position as chorus girl in a musical comedy, where shortly her ability to design costumes brings her under the approving eye of the management. She makes a distinct hit as a Broadway designer. Made love to by another man she is brought to face the truth that the interest of the opposite sex in what a woman can accomplish is outweighed by the genuine feminine lure. She is about to accept a contract as designer at a big salary when her husband appears. He having realized that he made a mistake in treating Rose as a mere pleasing companion, has come to beg her to forgive and come home to him. Husband and wife are reunited.

There is a good deal of straight human interest in this picture, which accomplishes the difficult film feat of pointing a domestic moral and furnishing very pleasing entertainment into the bargain. The question as to whether many unhappy marriages are not due to the inability of husbands to perceive that brainy wives will not be content to occupy the position of a mere household companion has been asked and answered in the affirmative on the screen frequently, but seldom handled with such clearness of vision and freedom from unnecessary sentimental padding as in the present instance. Director King Vidor and his talented cast of players deserve congratulation on the vivid presentation of a story likely to appeal to all classes of patrons. It is an attraction worthy the consideration of all exhibitors.

Points of Appeal.—The heroine wins and holds the audience's sympathy from the beginning of things. Her adventures in the big city are interesting because they seem perfectly natural and likely to happen to a young woman starting out in life's business battle on her own account. Also, the introduction of incidents back-stage lend a colorful atmosphere to the plot and feminine patrons will no doubt find additional stimulus in the lavish exhibition of numerous gorgeous gowns evolved by the lady costumer. A happy climax gives universal satisfaction.

Cast.—The work of Florence Vidor in the leading role of Rose Stanton is sincere, appealing and entirely free from the curse of overacting. Clyde Fillmore is excellent as the husband whose narrow views as to the limitations of his wife's mentality are finally broadened by her courageous experiment in the outer world, and well balanced support is supplied by other members of the company.

Photography, Lighting, Direction.—Both exteriors and interiors are remarkably well filmed, the shots behind the scenes being particularly attractive and the lighting is adequate. The continuity is unbroken and the action fast.

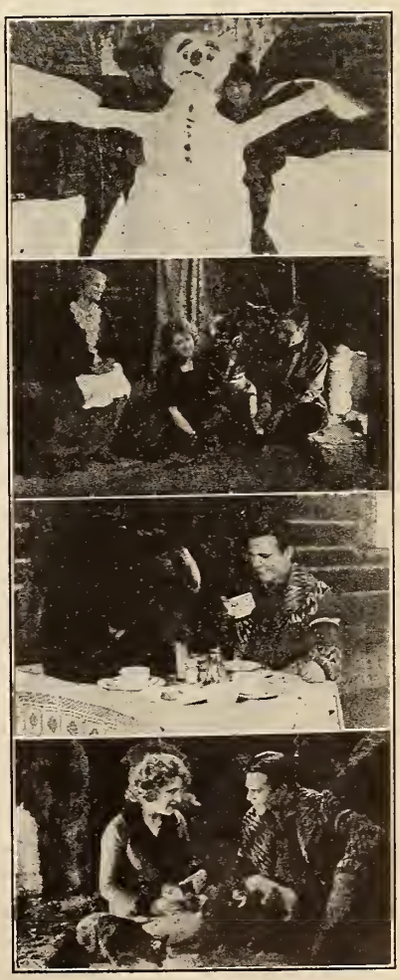
My Dad

Distributed by Film Booking Offices of America. Six Reels. Author, Walter Richard Hall. Scenario by E. Richard Scheyer. Director, Cliff Smith. Cameraman, John H. Thompson. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Tom O'Day, Johnnie Walker; Barry O'Day, Wilbur Highy; Mrs. O'Day, Mary Redmond; Dawn, Ruth Clifford; La Due, Les Bates.

Tom O'Day lived with his father and mother at a trading post in the Canadian Northwest. His father is under the domination of the Factor of the post, a crafty individual who has the father in his power because of a murder the latter is alleged to have committed. Tom is in love with Dawn, stepdaughter of the Factor, and his ardent love-making is interrupted because of the Factor, who covets Dawn and is jealous of Tom. Finally the Factor threatens to expose the father unless he makes Tom cease his attentions to Dawn. But Tom has his suspicions of the Factor and after a successful journey through the big snows gets information which proves that the latter and not Tom's father is guilty of the murder. Thus after a fight with the Factor and his henchmen Tom is free to continue his love-making to Dawn.



To the sweltering town dweller, whose disposition during July days is naturally to be grateful for any little suggestion of coolness, *My Dad* will bring some welcome scenes of the land of the big snows and therefore has some timely attractions. The locale is probably the only element in this six-reel production that makes a decisive bid for notice. The plot of this love romance is slow-moving and without novelty in treatment of its time-worn situations. The author displayed his hero held firmly in the proverbial struggle between love and duty, but the struggle fails to attain heroic proportions until the climax in which he goes into a hand, fist and foot fight with the man who holds the secret of the mysterious murder of which the hero's father is supposed guilty. The fight is a good, spirited affair and introduces a most effective flash in which a faithful canine of the husky type comes bounding through a window of the cabin and fastens itself at the throat of one of its master's assailants. This scene, lasting but a moment, seems to be the most effective and thrilling of its kind so far revealed on the screen, and it has many predecessors.

Points of Appeal.—The locale, to repeat, is the main attraction. There are some good outdoor effects, with fairly impressive vistas of snow-laden hills and trees. The story proper offers nothing that will give it the power of lasting appeal and can be entered into only by those who give lavishly of their sympathy and interest for romantic characters.

Cast.—Johnny Walker does his best to make Tom O'Day a good-looking, manly chap. Nevertheless Tom, like the other characters of the play, never takes on the semblance of life and reality. Ruth Clifford brings some physical charm to the role of Dawn.

Photography, Lighting, Direction.—The picture has an adequate production and photography that is entirely satisfactory. The director, among other commendable things, made good use of animals for the "human interest" touches so everlastingly popular. The animal actors include a skunk, a fox, a great, amusing bear and, star of all, a dog.

Excellent work in this picture, with close interest and excitement from first to last. Comments of the audience most wonderful heard in long time.

"THE UNDERSTUDY," Doris May (F. B. O.). A very, very good picture, as good as any since the release of "Twenty-four Hours' Leave." Business here was better than ordinary with these subjects. No mistake on these.

Exploitation.—Regular newspaper ads, with specials on Sunday. Subway and elevated posters. Window cards. Framed stills in lobby advance week and during run. Automatic still projector same. House has regular patronage, exclusive.

Short Subjects.—"Bucking Broadway," Christie Comedy, Topics of the Day and International News Reel.

BEACON

"WHEN ROMANCE RIDES," Claire Adams (Goldwyn). This was the big picture here and took even better than the Modern. The theatre, from its location, has more variety in its patronage.

"THE UNDERSTUDY," Doris May (F. B. O.). Was also a good audience picture here. Not as much appeal as at the Modern, however.

Exploitation. — Same as the Modern, with a fine lobby set up for the picture. Judge's stand around box office. Race starts chalked up on blackboards and results with favorites thrown on screen. Went big.

Short Subjects.—"Bucking Broadway," Christie Comedy, Topics of the Day and International News Reel.

CRITERION

FIRST HALF

"TWO KINDS OF WOMEN," Pauline Frederick (F. B. O.). Very strong audience picture. Went big all three days.

"GLEAM O' DAWN," John Gilbert (Fox). Very good. Took well.

Exploitation. — Window cards, subway and elevated posters and usual advance display in lobby.

Short Subjects.—Harold Lloyd reissue, "Velvet Fingers," serial. News reel.

SECOND HALF

"CAPPY RICKS," Thomas Meighan (Paramount). Went very well to good houses.

"DON'T WRITE LETTERS," Gareth Hughes (Metro). This was the hit at this house.

Short Subjects.—Rolin Comedy (Pathe). "Yellow Arms," serial.

SHAWMUT

FIRST HALF

"SHAMS OF SOCIETY," All Star (F. B. O.). Good average picture. Good houses, picking up on previous weeks.

"THE ANGEL OF CROOKED STREET," Alice Calhoun (Vitagraph). A very good picture for neighborhood house. Bill above average.

Exploitation.—Several frames of stills in lobby during run and advance week. Window cards, 1 sheets, elevated and subway posters.

Short Subjects.—"Torchy and Orange Blossoms," Educational Comedy. "Go Get 'Em, Hutch," serial. Topics of the Day.

SECOND HALF

"YELLOW MEN AND GOLD," All Star (Goldwyn). A great picture that went over with a bang.

"THE SLEEP WALKER," Constance Binney (Paramount). Great and she is a favorite. The best program in a long time.

Short Subjects.—"It Was Ever Thus," Educational Comedy, fable, "Avenging Arrow," serial.

BUFFALO

SHEA'S HIPPODROME

"TURN TO THE RIGHT," Alice Terry (Metro). A street car strike and the Fourth of July were contributing factors in cutting into business. The picture was well received by those who did see it.

Exploitation. — The Hippodrome has somewhat curtailed its newspaper space for the summer. A fine display in incandescent bulbs atop the marque, billboards, window cards, etc., completed the publicity campaign.

Short Subject.—"Any Old Port," a Christie comedy, Hippodrome Review, Topics of the Day and Pathe hand-colored scenic.

LOEW'S STATE

"THE CRADLE," Ethel Clayton (Paramount). Considering the street car strike and the holiday, business was very satisfactory.

Exploitation. — Newspaper advertising continues to occupy large space in the Saturday and Sunday papers. Window cards, electric display, lobby frames attractively set and billboards.

Short Subject.—"The Nick of Time Hen," a comedy; "Mutt and Jeff" cartoon and Pathe News.

LAFAYETTE SQUARE

"LOVE'S MASQUERADE," Conway Tearle (Select). House seems to hold up in spite of everything, street car strike, Fourth of July, etc. Business continues excellent. The Tearle picture was enjoyed by the large audiences.

Exploitation.—Large advertising space in newspapers, electric display on front of house, billboards, window cards, lobby display.

Short Subjects.—Christie Comedy, Fox News and Courier Camera, showing local events.

MARK-STRAND

"THE MEN OF ZANZIBAR," William Russell (Fox). Box office receipts held up to the average on this attraction, which is full of action. A good summer feature.

Exploitation. — Newspaper ads, lobby display and window cards.

Short Subjects.—Charlie Chaplin in a revival of "A Dog's Life," "The Ghost of Slumber Mountain," Kinograms.

SHEA'S NORTH PARK

"TURN TO THE RIGHT," Alice Terry (Metro). This first run neighborhood house benefited by the trolley strike. Folks visited this theatre instead of going downtown. Business was good. Unusually large auto trade.

Exploitation. — Newspapers, window cards in neighborhood, lobby attractively decorated.

Short Subjects. — Christie's "Any Old Port," Pathe News, scenic.

CHARLOTTE, N. C.

BROADWAY

"GAS, OIL AND WATER," Charles Ray (First National). Three-day run to big business.

IMPERIAL

"THE WOMAN WHO WALKED ALONE," Dorothy Dalton (Paramount). Three days to fine business.

CHICAGO

RANDOLPH

"THE LAST TRAIL," Eva Novak (Fox). An adventure story elaborately screened and capably acted. The favorable weather conditions helped greatly in holding up the attendance records.

ROOSEVELT

"ORPHANS OF THE STORM," Lillian and Dorothy Gish (United Artists). First showing at popular prices of this newest Griffith production brought capacity audiences to every performance all week. Holding it over for a second week.

CHICAGO

"OUR LEADING CITIZEN," Thomas Meighan (Paramount). Delightful entertainment and sure to please every one. Excellent attendance at every performance.

STATE-LAKE

"THE DEUCE OF SPADES," Charles Ray (First National). Ray's popularity helped put the picture over. Business was good all week.

CLEVELAND

STATE

"OUR LEADING CITIZEN," Thomas Meighan (Paramount). Star is a favorite here and can be counted upon to draw good audiences. The feature was an exceptional treat and was well advertised via word of mouth.

Exploitation. — Pictures of this type need very little "ballyhooing"; they attract by the star-author combination.

Short Subjects.—Prizma, Cape of Good Hope and Pathe news.

ALLEN

"BALI, THE UNKNOWN" (Prizma) and "THE GRIM COMEDIAN," Jack Holt (Goldwyn). Management struck "gold" with the offering of "Bali, the Unknown." "Bali" received more and better comment than "The Grim Comedian," which film in itself was a worth-while attraction.

Exploitation. — Newspapers advertisements, with space equally divided between the two attractions.

STILLMAN

"THE WOMAN WHO WALKED ALONE," Dorothy Dalton (Paramount). Good business. The picture created favorable comment.

Exploitation.—The title of the picture, the star and her support were published by way of advance newspaper copy of an interest arresting nature. Street car cards were used to good advantage.

PARK AND MALL

"NORTH OF THE RIO GRANDE," Jack Holt (Paramount). Fair business. Not much advance publicity or exploitation of this attraction.

Short Subjects.—Chester Conklin in "Safe in the Safe," Topics of the Day and News Weekly.

(*Continued on page* 612)

Always the Woman

Goldwyn Photoplay in Five Parts. Author, Perley Poore Sheehan. Director, Richard Rosson. Cameraman, Ernest G. Palmer. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Celia Thaxter, Betty Compson; Boone, Emory Johnson; Mrs. Boone, Doris Pawn; Reginald Stanhope, Gerald Pring; Mahmud, Richard Rosson; Vaudeville Manager, Arthur Delmore; Kelim Pasha, Macey Harlan.

In ancient Egypt a young queen, Neco-Tokris, sacrificed her life and throne for the love of a handsome priest. In modern times an Egyptian mystic, Mahmud, astounds passengers on a steamer sailing for the Orient by declaring that Celia Thaxter, show girl and ship's dancer, is the reincarnation of the dead queen, and that a treasure awaits her in a secret desert tomb. Kelim Pasha, wealthy Egyptian statesman, is aboard and plots to win both girl and treasure. His lackey, Reginald Stanhope, makes love to Celia and gains her trust, but Celia becomes interested in Boone, an American suffering from shell shock. The latter's wife is infatuated with Kelim. An expedition is arranged, and in the desert Kelim's intentions toward Celia are made manifest. She is saved by Boone, but again threatened by Kelim. Mahmud intervenes and promises to reveal the location of the tomb. Arriving in the tomb Mahmud calls down the wrath of the ancient gods upon Kelim, whose sin of betraying the queen has followed him through the centuries. Kelim stumbles into a deep pit, and Mrs. Boone, attempting to rescue him, is dragged to death. Boone and Celia, lovers of an earlier age, are united again.

Skilfully directed and handsomely photographed, *Always the Woman* registers as an unusually brilliant example of fine screen technique. It is a most pretentious production, apparently filmed with scant regard to expense, and exploits a story of peculiar interest to those for whom the theory of reincarnation holds fascination. There is a possibility that this idea of human passions transferred throughout the ages and maintaining sway in revived personalities may prove a bit weird and too difficult to analyze for many folks of a strictly practical turn of mind. But even these latter will no doubt find pleasing entertainment in witnessing the adventures of the expedition in search of buried treasure, an old but never-failing lure of the silent drama, with its accompanying thrills of desert dangers and the triumph of true love at the close. It is the sort of picture whose gain or wane in popularity must depend largely upon the character of the audience it faces.

Points of Appeal.—The mystic atmosphere is strongly developed but never to such an excess as to interfere with the more modern tone of the narrative. There are plenty of well accentuated melodramatic "punches" and emotional phases which take a powerful hold on the imagination and a crashing climax is achieved.

Cast.—That versatile actress Betty Compson adds fresh lustre to her laurels by her excellent work in the role of heroine Celia Thaxter. In the dancing interlude her physical charms are exploited to the best advantage and she is fully equal to the many demands made upon her emotional ability in the threatening situations which arise after the exploring party enters the vast wastes of the desert. Emory Johnson fills the lover role acceptably, Richard Rosson make an eerie impression as the mystical Mahmud, Macey Harlam scores a decisive hit in the part of the reincarnated villain Kelim Pasha, and the native types are realistically convincing.

Photography, Lighting, Direction.—Oriental color of the richest description predominates. There are some rarely beautiful marine bits, the night effects being particularly fine. The desert views abound in marvelous long shots, quaint glimpses of ancient ruins and superb lighting governs the entire film.

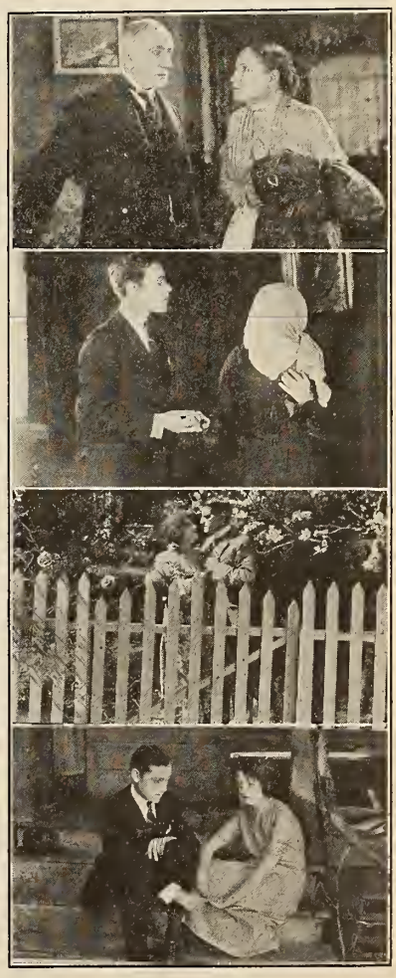
The Veiled Woman

Hodkinson Photoplay in Six Parts. Author, Myrtle Reed. Scenario by David Kirkland. Director, Lloyd Ingraham. Running Time, Sixty-five Minutes.

CAST AND SYNOPSIS

Evelina Grey, Marguerite Snow; The Piper, Edward Coxen; The Doctor, Landers Stevens; The Doctor's Son, Ralph McCullough; Araminta Lee, Charlotte Pierce; Aunt Hitty, Lottie Williams.

Evelina Grey, a village beauty, and young Dr. Ralph Dexter are in love. The girl, interested in the scientific experiments of her sweetheart, is present in his laboratory one day when an explosion occurs. Both are badly injured and taken to hospital. The doctor recovers quickly, but is told that Evelina is horribly disfigured. He leaves the village without attempting to see her. When Evelina recovers she wears a veil which entirely conceals her features, and no one is permitted to see her face. Many years pass. Evelina travels abroad with her mother, who finally dies. About the same time she hears that Dr. Ralph Dexter is not living in the village. Alone, Evelina goes back to the old homestead. Aunt Hitty comes to her, bringing her niece, Araminta Lee. From Aunt Hitty Evelina learns that she was misinformed, that Dr. Dexter went away, married and later returned with a baby boy, his wife having died. A wandering piper, Tom Barnaby, comes to the village. He is a kindly soul with a handsome dog, an animal which he saved from vivisection by Dr. Dexter. Barnaby is a general favorite, helps Evelina in her garden, and they become fast friends. Dr. Dexter's son, also a physician, falls in love with Araminta, and they become engaged. His father visits Evelina and begs her to marry him, in atonement for his youthful folly. In response she refuses and lifts the veil, revealing a beautiful face without a mark or scar. He goes home and kills himself. The piper is called away from the village, but tells Evelina he will be back. She tells him they will all be anxiously awaiting him.



Despite its dominant note of pathos and the tragic suicide of one of the main characters just before the finale, *The Veiled Woman* does not fall into the category of depressing pictures. The plot is powerful, unusual in conception and development, with dramatic moments which strike right home to the mark, there is plenty of human suffering and heart-ache, yet here and there the sun peeps through the clouds, a flash or honest humor lights up the gloom now and then, if one love story ends darkly, another reaches a happy goal and even the wrecked life of the heroine is cheered by the glowing friendship of that kindly character—Piper Tom Barnaby. It is this deft handling of light and shadow that saves the picture from leaving a morbid impression behind and aids in registering it as screen entertainment of the best and highest grade. Players and director have worked in perfect harmony with gratifying results and exhibitors should find this production a valuable treasury aid.

Points of Appeal.—Sympathy goes forth in full and generous measure to the heroine whose lover deserts her when he believes that her beauty is destroyed. And afterwards every movement of the drearily veiled figure suggests an infinite sorrow and unavailing reproach. Wonderfully dramatic is the scene when the lifted veil discloses to the renegade lover the fact of his unforgivable error—for the tranquil, lovely face is unmarred by a single scar. Nor does his suicide cause much of a shock and certainly no regret to the onlooker, rather does one feel that he ought to have made away with himself at an earlier date. Aunt Hitty's comedy stuff is a pleasant relief, the love affair of Araminta Lee and the doctor's son is prettily arranged and the climax, with Piper Tom bidding Evelina a temporary adieu, is delightfully artistic.

Cast.—Marguerite Snow gives a wonderfully appealing performance in the role of Evelina, Lottie Williams proves herself a sterling comedienne as the nosey Aunt Hitty, Landers Stevens scores as the elder Dr. Dexter and the support is faultless.

Photography, Lighting, Direction.—There are many fine interiors, some pretty rustic scenes, with skillful long shots, the lighting is adequate, the action moves swiftly and unbroken continuity is maintained.

COLUMBIA, S. C.

LESTER'S RIVOLI

"HER MAD BARGAIN," Anita Stewart (First National). Three days to good business.

Short Subjects. — "Bright Eyes," with Ben Turpin, was a really good comedy offering.

IMPERIAL

"REPORTED MISSING," Owen Moore (Select). Three days to big business.

HARTFORD

MAJESTIC

"THE FOURTEENTH LOVER," Viola Dana (Metro), and "DISRAELI," George Arliss (United Artists). Both pictures started off to fair business, but failed to attract the expected trade of the Fourth, due partly to stormy weather. Viola Dana has a large following at Majestic and many favorable comments heard regarding her feature.

Exploitation.—Extra newspaper advertising, unusual lobby display and large window display about city for both pictures.

PRINCESS

"EDEN AND RETURN," Doris May (F. B. O.). Sunday, Monday, Tuesday, Wednesday. Also "IT CAN BE DONE," Earle Williams (Vitagraph). General slump in business throughout the city felt here, although the double bill did a fair trade. Vitagraph feature seemed to be the general favorite. Extra newspaper advertising and catchy lobby display. Thursday, Friday, Saturday, "SURE FIRE," Hoot Gibson (Universal). Also "RAINBOW," Alice Calhoun (Vitagraph). Former seemed to be the best bet with patronage, which is somewhat of a transient character.

EMPIRE

"TOL'ABLE DAVID," Richard Barthelmess (First National). Also "SQUIRE PHIN," Maclyn Arbuckle (San Antonio Pictures Corp.). Steady rain hurt business first part of week. Gradual comeback, but box office takings not up to par. Balthelmess a great favorite here and critics as well as public generous in their praise of feature. Arbuckle picture a mild hit. Usual newspaper advertising.

KANSAS CITY

NEWMAN

"THE WOMAN WHO WALKED ALONE," Dorothy Dalton (Paramount). Hot weather had no effect whatever on this one. A good week's business.

Short Subjects.—"Cold Feet," Christie Comedy and Newman News and Views, current events.

Exploitation.—The fact that George Melford, who produced "The Sheik" and other pictures which have gone over strong here, produced this picture was played up in copy of newspaper space. Names of cast given prominent space in lobby display and billboard advertising.

LIBERTY

"THE CUP OF LIFE," Hobart Bosworth (First National). Played to well filled houses for a week's run.

Short Subjects.—"The Leather Pushers," serial, and Pathe News, current events.

Exploitation. — The prominence of the cast played up in newspaper, billboard and lobby display space.

ROYAL

"COME ON OVER," Colleen Moore (Goldwyn). Went over good. Lively business all week, despite unusually hot weather.

Short Subjects. — "The Adventures of Sherlock Holmes," serial, and Royal Screen Magazine.

Exploitation.—The line, "The punch of a shillelah, the sweetness of an Irish rose —fun, fresh from the 'ould sod,'" was given liberal space, along with prominent mention of Rupert Hughes, the author. Also billboard and lobby display space.

TWELFTH STREET

"THE BROADWAY PEACOCK," Pearl White (Fox). The star is a Missouri product and has a large following here. A good week's attendance.

Short Subjects.—Current events, Screen Magazine.

Special Number. — "Oh, You Wildcat," Overseas Revue with cast of fifteen.

Exploitation.—The name of Pearl White and the special revue were played up strong in newspaper, billboard and lobby display space.

LOS ANGELES

GRAUMAN'S MILLION DOLLAR THEATRE

"THE DICTATOR," Wallace Reid (Paramount). Showed very good business both afternoon and evening performances. The usual amount of advertising was used and no exploitation other than news stories. Wallie is a strong favorite with many in Los Angeles. An added attraction was Edna Wallace Hopper, the fifty-year-old "flapper."

Short Subjects.—The Grauman Greater Symphony Orchestra; Urban Movie Chats; Pathe Weekly; Henry B. Murtagh at the Wurlitzer, playing "Georgette"; Grauman's World Visions; Edna Wallace Hopper in person; Edna Wallace Hopper in her photoplay "The Girl of Nineteen and the Woman of Sixty"; Atmospheric Prologue to the feature picture.

GRAUMAN'S RIALTO THEATRE

"WHEN SATAN SLEEPS," Jack Holt (Paramount). Received the best reviews of the week but only drew fair business with usual advertising. The heat has much to do with the box office receipts.

Short Subjects —Grauman's Rialto Orchestra; Pathe Weekly; Herbert Burland at the Wurlitzer, giving his impression of Brown's Saxophone Six playing "Allah's Holiday": Grauman's Rialto Swim Easy Bathing Girl Revue.

SYMPHONY THEATRE

"GRANDMA'S BOY," Harold Lloyd (Pathe). In the seventh week and showing better business than the sixth. The management put new 24 sheets on the 100 boards and this proved attractive. The Sunday business was not as good as week days, but the heat does not seem to affect the general run of business.

Short Subjects. — Fox News; Pathe Screen Views, "Yosemite Valley"; "Good Things of Life."

PANTAGE'S THEATRE

"THE GRAY DAWN," All star cast (Hodkinson). Good audience picture. The advertising of the feature was given the space over the vaudeville bill. A volume of the novel was framed in an easel in the lobby, which proved a very simple and effective lobby display. The usual amount of advertising was used.

Short Subjects.—C. L. Chester Comedy, "Birthday Guests and Jungle Beasts."

CLUNE'S BROADWAY THEATRE

"LITTLE EVA ASCENDS," Gareth Hughes (Metro). Very good business; the reviews were fine in all the papers and the picture was universally well received by both afternoon and evening audiences. The usual amount of advertising was used and no exploitation.

Short Subjects. — Screen Snapshots; Kinograms: Harold Lloyd in "Ask Father"; Tommy Price singing "Jeannette."

SUPERBA THEATRE

"ONCE TO EVERY WOMAN," Dorothy Phillips and Rodolph Valentino (Universal). This is an old picture, but showed more business than any booking within the last six months. The matinees were much better than the evenings. The usual amount of weekly advertising was used, with very good lobby display.

Short Subjects. — International News; Solo, "Georgette"; Queenie, the horse wonder, in "Horse Tears."

HILLSTREET THEATRE

"HER OWN MONEY," Ethel Clayton (Paramount). Good audience picture. The usual weekly advertising with the vaudeville bill.

Short Subjects. — Kinograms; Scenic; Comedy, Johnny Hines in "Torchy's Ghost."

MISSION THEATRE

"A FOOL THERE WAS," All star cast (Fox). This picture closed in the second week, and did fair business. It proved a little heavy for "Dog Days." The advertising was increased about half over the average weekly layout.

MILLERS THEATRE

"CROSS ROADS OF NEW YORK," All star (First National). Closing in the third week with only fair business. A great deal of exploitation was used on this feature, and extensive advertising, but the film was shown here as "Heartbalm" and failed dismally and as the fact was advertised by word-of-mouth, it has hurt the picture in spite of the extensive exploitation.

MILWAUKEE

ALHAMBRA

"NORTH OF THE RIO GRANDE," Bebe Daniels and Jack Holt (Paramount). Given splendid newspaper mention. Combination of stars good.

Exploitation.—Lobby display, street car posters and attractive newspaper ads.

Short Subjects. — Christie Comedy, Pathe News Reels, Educational Reels and operatic selections.

BUTTERFLY

"FREE AIR," Marjorie Seaman and Tom Douglas (Hodkinson). Good summer picture. Newspaper approval unanimous.

Short Subjects.—Selznick News Reels, two-reel comedy, "Good Morning, Judge"; Starland Review.

GARDEN

"THE WOMAN WHO WALKED ALONE," Dorothy Dalton (Paramount). Star very well liked in this town and story a good one for her. Newspaper critics and audiences liked it.

(*Continued on page* 614)

If You Believe It, It's So

Paramount Photoplay in Seven Parts. Author, Perley Poore Sheehan. Scenario by Waldemar Young. Cameraman, Harry Perry. Running Time, Seventy-five Minutes.

CAST AND SYNOPSIS

Chick Harris, Thomas Meighan; Alvah Morley, Pauline Starke; Ezra Wood, Joseph Dowling; Sky Blue, Theodore Roberts; Colonel Williams, Charles Ogle; Tessie Wygate, Lura Ansen; Frank Tine, Charles French; Bartender, Thomas Keunedy; Constable, Ed Brady.

Chick Harris, New York pickpocket, steals a wallet containing $1,100 from Ezra Wood, an elderly countryman, in the Grand Central Station. Learning that this money represents the sole savings of the rightful owner and his wife, Martha, Chick returns the wallet. Incidentally a talk with Ezra has such an effect upon him that he resolves to go into the country and try to earn an houest living. In pursuance of this determiuation he starts out as a soap salesman, reaches the village of St. Clair, meets Alvah Morley, niece of an old colonel, at whose house he rooms, and falls in love with her. Tine, a real estate agent, hires Chick to sell insurance for him. Chick, who has assumed his real name of Richard Davies, thrashes a big bartender who throws Alvah's uncle out of a saloon, and becomes universally respected in the village. A former crook associate of the erstwhile Chick's, a confidence man known as Sky Blue, comes to St. Clair in the guise of a lecturer and starts to raise funds for the supposed purpose of building an orphanage. Chick remonstrates, but is told that his past will he exposed if he makes trouble. Sky Blue gets hold of a large amount of money, and believing that Chick will be agreeable to share it, consents to the latter being appointed custodian of the sum. Chick then orders him out of town, daring him to do his worst, and Sky Blue, cowed, departs. Meantime Tine, the real estate agent, embezzles insurance money and tries to throw the blame upon Chick, but the auditor detects the fraud and Tine is arrested. Chick, or Davies, wins Alvah and settles down for a life of usefulness, building the orphanage with the money raised by Sky Blue.

Offering a story simple in construction but of absorbing interest from the first to the final reel, *If You Believe It, It's So*, is entitled to rank as one of the season's best pictures. The introduction consists of a few significant views contrasting the darker side of city life with the quiet peace of the countryside. Then the action snaps into high speed and quickly the tale of a crook's reformation and successful fight to win the heights of honesty is unfolded upon the screen. There is no false sentimentality, no straining for effect, one situation glides smoothly into another, an undercurrent of bright comedy relieves the serious tension at appropriate occasions and so cleverly have director, scenario writer and players combined their efforts that the spectator is kept on the keen edge of speculation as to just what is going to happen next. The film runs for seventy-five minutes, yet there isn't an inch of superfluous footage in it and exhibitors should find it a box office magnet of extraordinary drawing power.

Points of Appeal. — Few features in the past have developed such power to awaken an audience's deepest sympathies. There is but one scene in which the physical element is utilized as a "thrill" force—that in which Chick Harris whips the big bartender in a scrap of gorgeous excitement, a remarkably well staged affair. For the rest, the appeal is altogether to the softer emotions, the love romance is beautifully handled, without any resort to sloppy sentiment and the climax is sure to please everybody.

Cast.—Thomas Meighan may safely set down his impersonation of Chick Harris as one of the most artistic contributions he has yet made to the world or filmdom. It is a clean-cut performance which touches the heart and never loses its magic from beginning to end. Pauline Starke is wistfully fascinating in the role of heroine Alvah Morley, Theodore Roberts gets some wonderful comedy effects out of the character study of old Sky Blue and better support than that provided by other members of the company could not be desired.

Photography, Lighting, Direction.—The country scenes are charming, including many wooded views and long shot vistas of green lanes, the lighting is efficient, quick action prevails and there is not a single break in the continuity.

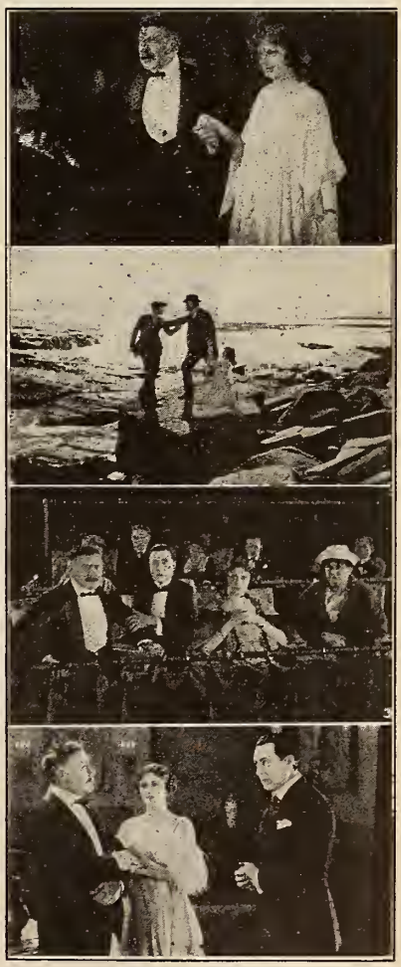
The Unfoldment

Associated Exhibitors, Inc. Photoplay in Six Parts. Scenerio by James Caildwell and Reid Heustis. Director, George Kern. Cameramen, Allen Mohr and Edward Gehler. Running Time, Seventy-two Minutes.

CAST AND SYNOPSIS

Katherine Nevin, Florence Lawrence; Martha Osborne, Barbara Bedford; James Osborne, Charles Frencb; Charles MacLaughlin, William Conklin; Angus, Albert Prisco; Mrs. MacLaughlin, Lydia Knott; Jack Nevin, Raymond Cannon; "Mayor of Avenue A," Murdock MacQuarrie; Ted Peckham, Wade Boteler.

Left in poor circumstances hy their father's death Jack and Katherine Nevin obtain jobs as reporters on James Osborne's newspaper. Charles MacLaughlin is city editor and Osborne's right-hand man. MacLaughlin has no personal friends and is feared by his associates. But he falls in love with Katherine, who accepts an iuvitation from his mother to dine at their home, where she meets his hrother Angus. The latter is a cripple, and, like his hrother, an atheist. Jack Nevin runs across a graft story in which the principal is a man known as "The Mayor of Avenue A," who claims to have been ruined hy a publisher. Nevin is ordered to let the story alone, but is not aware that Osborne is the publisher in question. Nevin begins a romance with Martha Osborne, his boss's danghter. Osborne intervenes, orders Nevin out of the house, abuses Martha, pushes her aside, she falls downstairs and is so badly injured that the doctors declare she will never walk again. The case being considered hopeless, Martha resigns herself to her fate. At a coming election Osborne prepares to hack a candidate with a had record. He and MacLaughlin decide to have a motion picture made, with the candidate as hero, showing the latter up in a good light. To Katherine is assigned the task of writing and producing the picture. This gives her the idea that a film sbould be produced with her friends as the principal characters, portraying their respective faults and virtues. This picture, entitled "The Unfoldment," is finished and exhibited. Osborne sees himself held up as a man whose life is crooked, MacLaughlin appears as a hrute whose will power has destroyed his better nature and Angus as one who is wilfully hlind to God's mercy. Reformed hy the revelation Osborne goes home. "The Mayor of Avenue A" comes to kill him, wben Martha arises from her bed and walks into the room. All present recognize a miracle and are awed. Osborne and his enemy are reconciled, Martha and Jack united, MacLaughlin wins Katherine and Angus kneels beside his mother in prayer.



Judged from an artistic standpoint "The Unfoldment" registers as a high-grade picture, handsomely photographed, well directed and cleverly acted by a thoroughly competent cast. Considered as a straight commercial proposition, its value is lessened by the fact that films with a strong religious atmosphere carry a heavy handicap, because their appeal is necessarily limited to patrons who are disposed to take a very serious view of life and find grave pleasure in discussing problems dealing with the possible reformation of every-day evils. It must, however, be clearly understood that the producers have skilfully steered clear of any creed entanglement, avoiding propaganda in favor of any particular religion and giving offense to none. Also, there is a good deal of human interest developed in the course of the narrative. But it is up to the individual judgment of every exhibitor as to whether or not his patrons will rally to the support of a feature of this type.

Points of Appeal. — As a "picture within a picture" this production strikes a novel note and hints significantly at the power of the screen as a moral and political influence in public life. The heroine wins sympathy from the start and it is suggested that the new-found ability of the crippled Martha to regain the use of her limbs, while accepted as a miracle by several of the characters, is really the effect of an involuntary use of will power, prevailing over the mistaken counsel of her physicians. Both of the love romances wind up cheerily and a happy climax is achieved.

Cast.—Florence Lawrence, a former well known star of Biograph days, returns to the screen in the leading role of Katherine Nevins and gives a sincere, well balanced performance which stamps her as an actress of unusual emotional ability. Barbara Bedford scores as Martha and the support as a whole is deserving of the highest praise.

Photography, Lighting, Direction.—The exteriors include beautiful marine views and realistic shots of the city slums, the latter contrasting with some admirable rustic color. There are many fine interiors and good lighting prevails. The continuity is smooth and the action moves rapidly.

Exploitation. — Newspaper advertising, street car posters and lobby display.
Short Subjects.—Christie Comedy, Fox News Reels, Education News Reels.

MERRILL

"LOVE NEVER DIES," Lloyd Hughes and Madge Bellamy. Fair business. Stars not very well known in this section, although picture was given favorable mention by press.
Short Subjects. — International News Reels, Tony Sarg's Almanac, Educational News Reels and two-reel Century Comedy.

PALACE

"GAY AND DEVILISH," Doris May (F. B. O.). Picture liked by audiences and given favorable criticisms by local press. Good summer picture.

SAXE'S RIALTO

"THE FACE BETWEEN," Bert Lytell (Metro). Fair business. Picture given the razz by newspaper critics.
Short Subjects.—"The Studio Rube," a two-reel Vitagraph comedy; Selznick News Reels and fashion hints.

SAXE'S STRAND

"SONNY," Richard Barthelmess (First National). Excellent business. Star loved by all who have seen him.
Exploitation.—Lobby display, street car posters and attractive advertising.
Short Subjects.—First National Kinograms and Sketchograms and Topics of the Day.

TOY

"THE SAFETY CURTAIN," Norma Talmadge and Eugene O'Brien (Selznick). An early release given praise by local press.
Short Subjects.—A Snub Pollard comedy and International News Reels.

NORFOLK, VA.

GRANBY

"TURN TO THE RIGHT," All Star (Metro). A whole week to very big business, with the added attraction of Charles Chaplin in "Pay Day."

WELLS

"THE PRIMITIVE LOVER," Constance Talmadge (First National). A week to very good business with strong opposition.

STRAND

"KISSES," Alice Lake (Metro). Very fair business on a three-day run.

OKLAHOMA CITY, OKLA.

CAPITOL

"ACROSS THE CONTINENT," Wallace Reid (Paramount). Picture enjoyed; pleased big business.
Short Subjects.—St. John comedy, "Ship Ahoy"; Kinograms.

CRITERION

"REPORTED MISSING," Owen Moore (Selznick). Picture fine, as was also the business.

RIALTO

"SCHOOL DAYS," Wesley Barry (Warner Bros.). Although here for the second time, the picture enjoyed splendid business.

EMPRESS

"WATCH YOUR STEP," Cullen Landis (Goldwyn). Picture enjoyed; pleased good business.

RICHMOND, VA.

BIJOU

"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT," All Star (Fox). A three-day run only was given this to fair business.
"THE QUEEN OF SHEBA," Betty Blythe (Fox). Three days to big business.

COLONIAL

"KISSES," Alice Lake (Metro). Three days to good business.

BROADWAY

"MY OLD KENTUCKY HOME," All Star (American Releasing). Three days to fair business.

SCRANTON, PA.

STRAND

"ACROSS THE CONTINENT," Wallace Reid (Paramount). Would get a better reception if things were back to normalcy. Mine strike in thirteenth week and three sets of railroad staffs on strike, starting this week. Naturally business was affected. Picture good, one that measures up to Reid standards, interesting and well told.

NEW STATE

"WOMAN'S PLACE," Constance Talmadge (First National). Made some impression with management raising the question as to whether woman should be at home or at the polls. Star popular and that helped. Prevailing business conditions poor.

POLI

"GAY AND DEVILISH," Doris May (F. B. O.). Fair attendance in midst of coal and rail strikes, which have city by throat and which are making their pinch felt in most homes as well as in business places.

REGENT

"THE FIGHTING STREAK," Tom Mix (Fox). Not half bad considering industrial situation in coal and railroad fields. Business almost normal, showing this rough and ready star can drag 'em in, if the people have any spare change to spend on amusement.

SEATTLE, WASH.

STRAND

"THE WOMAN WHO WALKED ALONE," Dorothy Dalton (Paramount). Patronage well sustained. Good business.
Exploitation. — Billboards, newspaper advertising, window cards, solid lobby trim blue and organge, panel cut-outs, illuminated frames, very attractive.
Short Subjects.—"Cold Feet," Christie Comedy, Kinograms.

LIBERTY

"SONNY," Richard Barthelmess (First National). Attendance excellent. Star popular.
Exploitation.—Newspaper advertising, window cards, billboards and lobby.
Short Subjects.—Liberty News, Pathe scenic, "Light Showers" comedy.

COLISEUM

"THE CROSSROADS OF NEW YORK," All Star (First National). Excellent business.
Exploitation. — Regular newspaper pace, billboards and window cards, lobby cards.
Short Subjects.—"Days of Old," Snub Pollard comedy, Pathe News, Kinograms, Topics of the Day.

COLUMBIA

"THE BLACK BAG," Herbert Rawlinson (Universal). Better than average patronage.
Exploitation.—Newspaper advertising, lobby trim very effective with black panels and white cut-outs. Man with black bag appearing in business district, with prizes for first to accost him as such. Afterward stationed in lobby.
Short Subjects. — "Some Class" with Brownie, Screen Snapshots, International News.

BLUE MOUSE

"QUEEN OF SHEBA," Betty Blythe (Fox). Popular return, playing to excellent business. Attractive lobby with illuminated frames, good newspaper advertising.

PALACE HIP

"THE SPITFIRE," Texas Guinan, who is also appearing in person with her company of five. "Female Bill Hart" drew heavy crowds.

WINTER GARDEN

"THE SHEIK OF ARABY," H. B. Warner. Put on with attractive prologue. Played to excellent business.
Short Subjects. — International News, Marion Hamilton in artistic dance interpretations.

ST. LOUIS, MO.

NEW GRAND CENTRAL, WEST END LYRIC AND LYRIC SKYDOME

"THE SILENT CALL," All Star (First National). Attendance at both theatres and Skydome, despite very hot weather, registered good during the run of this picture. Local papers praised highly the remarkable dog that takes the principal role and no doubt this helped greatly to draw. Attendance at Skydome seemed to be a bit above the average.
Short Subjects.—News and Views, Topics and Comedy.
Exploitation.—Advance trailers on the screen run on feature. Lots of paper out in advance and all copy carried line, "Sensational run of 18 weeks in Los Angeles."

MISSOURI

"THE WOMAN WHO WALKED ALONE," Dorothy Dalton (Paramount). Star never fails to draw a nice attendance in this town regardless of heat or any kind of inclement weather. Matinees did not register so good, but the night attendance well made up for the afternoon slack.
Short Subjects. — "Toonerville Trolley Comedy," News and Views.
Exploitation.—Usual newspaper space.

COLUMBIA

"SECOND-HAND ROSE," Gladys Walton (Universal). Vaudeville is found in this house also, but the picture was well liked by the audience and received big laughs on its funny situations.

In the Name of the Law

Emory Johnson Production in Six Parts. Distributed by Film Booking Offices of America. Author, Emilie Johnson. Director, Emory Johnson. Cameraman, Ross Fisher. Running Time, 65 Minutes.

CAST AND SYNOPSIS

Patrick O'Hara, Ralph Lewis; Mrs. O'Hara, Claire McDowell; Mary, Ella Hall; Harry O'Hara, Emory Johnson; Johnnie O'Hara, Johnnie Walker; Mr. Lucas, Richard Morris; Children in the Prologue, Benny Alexander, Josephine Adair, Johnny Thompson and Jean Adair.

The play deals with the home life of a policeman on the San Francisco force. O'Hara and his wife practice the greatest frugality in order to get together sufficient money to buy their own home, but they have always shown reasonable liberality in bringing up their children, two boys and an adopted girl. One of the boys determines to study law against his father's wishes, and when word is received that this boy has been accused of stealing, the entire family strive to raise the money to save him. In her attempt the girl receives money from her employer, a bank president. The other boy, also employed in the bank, believes she has stolen the money, and in an attempt to learn the truth one night is mistaken for a robber and shot at by his own father. The boy recovers, however, and then faces trial, at which he is defended by his brother. The outcome is a justification of the motives of all characters concerned, and the O'Hara family settles down to peaceful and happy home life again. The love romance concerns the boy who works in the bank and the adopted girl.

Humanizing the cop proves a rather effective melodramatic venture as it is done in Emory Johnson's production of *In the Name of the Law*, which the F. B. O. opened this week at the George M. Cohan Theatre for an indefinite Broadway run. In depicting the policeman of a metropolis as a home-builder and a home-lover the play should strike a responsive note of appeal in the average spectator, to whom the various human interest scenes bring the interesting realization that the blue-coated individual, so austere of aspect when exercising his offices as an arm of the law, is after all a human sort of person when on and off the "beat." Further than that the play offers representations of melodramatic situations which time and many pictures have shown to be provocative of emotional response. From the outset the spectator is aware that the director has allotted the situations more prominence than they deserve by giving them too much "footage." Thus Mr. Johnson has produced a picture that drags in spots but one in which there are many finely done scenes and decidedly appealing moments.

Points of Appeal.—The picture has entertainment value and a breadth of appeal that should insure it a general popularity. In his biggest scenes Ralph Lewis imparts a telling power to the character of the cop and with good support all along the line he assumes leadership in a cast that is almost uniformly good. The father's denunciation of the boy who "wasted his time getting an education" is a fine piece of acting and directorial skill, and of equal effect is the scene in which the officer discovers that the supposed thief he shot is his other boy.

Cast.—Johnny Walker plays his role with great sincerity of purpose and effect and Claire McDowell realizes all the "sobbie" possibilities of the mother role. Emory Johnson, Ella Hall and the juvenile stars also record good performances.

Photography, Lighting, Direction.—The photographic work is especially good where attempts at soft-focus effects are striven for and with the lighting arrangements achieves good. rich tone for the scenes. The direction shows nice descrimination in all departments save that of movement, the drawn-out scenes being the flaw in the director's work.

Desert Gold

Benjamin B. Hampton and Eltinge F. Warner Present Through W. W. Hodkinson Corporation Zane Grey's Drama. Scenario by Fred Myton. Directed by T. Hayes Hunter. Cameramen, Abraham Scholtz and A. L. Todd. Footage, 7014.

CAST AND SYNOPSIS

Dick Gale, E. K. Lincoln; Captain George Thorne, Edward Coxen; The Yaqui, W. Lawson Butt; Mercedes Castenada, Margery Wilson; Nell, Eileen Percy; Jim Belding, William H. Bainbridge; Mrs. Belding, Laura Winston; Rojas, Walter Long; Ladd, Russell Simpson; Lash, Arthur Morrison.

The production of a marriage certificate by Burton changes the determination of Warren to kill him. The two men had met on the desert. Later, just after finding gold, they die in a storm. They leave a message stating that the mine is to be one-half the property of Nell Burton, daughter and granddaughter of the men. At Casitas bandits under Rojas surround Mercedes and her lover, the captain. Through the intervention of Gale they escape. Dick is employed on his ranch by Belding, the foster father of Nell. He falls in love with the girl. Rojas, seeking Mercedes, comes to the ranch, but through a ruse the girl accompanied by several men and her new husband, escapes. Later the party is assailed by the bandits in a rifle battle among the rocks, and the ranchers win. Nell, sought in marriage by Chase, a new neighbor, rejects him, and in revenge is taunted as to her birth. When the ranchers return Gale learns of the remarks of Chase, seeks him out and whips him. Nell, however, in doubt as to her parentage, refuses to marry Gale. The latter with the Yaqui goes prospecting. The Indian leads his companion to the old mine, where are found the combined claim and will of Burton written on the back of his marriage certificate. This ends all controversy as to the legitimacy of Nell. The marriage follows.

For the lover of the real Western picture here is a subject that ought to please 100 per cent. It has all the elements of the orthodox "Western" as we have been taught to recognize it. For rugged desert scenery, mountain as well as plain, you will search your memory a long while before you are likely to excavate a subject that in this respect will match it. To those for whom the desert has a lure *Desert Gold* will satisfy on the backgrounds alone.

The production, however, will stand firmly on its feet from the dramatic side. The story is chock-ablock with related incident, much of it easily falling within the category of thrilling. If any fault is to be found it is that there is a bit too much of it, that the tale might be shortened a little to advantage.

Points of Appeal. — There are, as stated, the remarkable views of an unusually wild country. There is a strong appeal in the very opening situation, the meeting of the two men at night and the discovery by Burton that his visitor is his father-in-law in search of the man he believed betrayed his daughter. The fight in the inn, where Gale baits Rojas and provides a diversion enabling the captain and his sweetheart to escape, is thrilling. The battle among the rocks at the summit of the mountain, too, is filled with suspense. The capture of Mercedes by Rojas in the cave and the subsequent fight on the cliff between the bandit and the Yaqui also stir notably. These are but a few of a number of situations that stand out.

Cast.—The cast is one that speaks for itself, one the quality of which will be recognized by any exhibitor or picturegoer either, for that matter.

Photography, Lighting, Direction.—Mr. Hunter has done his work with his usual fidelity to theme. His backgrounds were an inspiration in themselves, and the photographers have skillfully transferred these to the film. (This picture is not new.)

FIRST RUNS ON BROADWAY

Their Presentation and Press Comments by Various New York Dailies

Week of July 9

GEORGE M. COHAN THEATRE

Overture.
Current Events.
Hy Mayer's Travelaugh.
Starland Review.
Musical Prologue.
Feature—*In the Name of the Law.*

Press Comments

Herald.—It is a picture that does not always grip the attention, but on the whole it can be recommended to Police Commissioner Enright, who can in turn recommend it to his fellow citizens. Cops, it now appears, have homes and don't spend all their leisure time at the station house. And in this instance it appears to be quite a regular American family, for it has pleasures and sorrows, because, while representative of the law of the land, it is not immune from the law of life. *Times.*—It often becomes tiresome because of the innumerable and unimportant details which clutter it. It never reaches any real climax, but, instead, rambles and gets nowhere. *American.*—Really, it is difficult to see why such an absolutely illogical series of events could have been screened as carefully as this particular picture has been screened. *Telegram.*—More or less of the melodramatic type, yet, withal, clean and wholesome. It is straightforwardly acted, although some of the scenes seem to be just a little too prolonged. This, however, is characteristic of sad scenes in tales of the sort. *Sun.*—Ralph Lewis has put the police under heavy obligation to him in playing the bluecoat's role for the feature. *Globe.*—Evidently Mr. Powers and his co-workers set about to produce a picture with the maximum amount of wholesomeness, heartaches and thrills; and it is sufficient to say that success has crowned their efforts. *Journal.*—Gives the police a square deal. In that respect it is a most unusual motion picture.

STRAND

Overture—"The Fortune Teller" (Herbert).
Sport Review—*Once Upon a Time* (Goldwyn).
Contralto Solo—"Oh, Promise Me" (De Koven).
Strand Topical Review.
Musical Prologue.
Feature—*The Fast Mail* (Fox).
Comedy—*F.O.B. Africa* (Warner Bros.).
Organ Recital.

Press Comments

World.—Operates on the general lines of a Kansas tornado. Nothing is impossible in it. It sweeps everything before it, lays barren everything over which it passes, travels at the speed its name would imply, and after all is said and done, is of little value to anybody. *Times.*—*The Fast Mail* is an honest motion picture. It is a regular old-fashioned smash-'em-up-and-shoot-'em melodrama and doesn't pretend to be anything else. Action? That's it. If there remain any who like the real thing in out-and-out melodrama without pretentious insincerity, *The Fast Mail* ought to suit them. *Herald.*—Brushes aside the logical development of a story and just goes after keeping you a-quiver in ding-dong fashion. It succeeds, for it simply explodes with excitement, literally in one episode. *Mail.*—If there is anything whatsoever in the field of melodrama of the ultra-mellow variety that was overlooked in the screening of this film it has not yet been discovered. It begins with some fast "drammer," speeds up in the second reel and then goes on ever faster and more furious until that time-honored and well-known sub-title is flashed on the screen. *Telegram.*—So fast does the action move that one has a hard time keeping up with the thrills. It is a melodrama pure and simple, but remarkably well done. There is action of all sorts. *Journal.*—It's bing, bang, crash! And everybody holds his hat at the Strand this week! The Strand is showing that thriller of thrillers, *The Fast Mail.*

CAPITOL

Unit No. 1. Overture—"Rienzi" (Wagner).
Unit No. 2. Sport Review—*Building Up* (Goldwyn).
Unit No. 3. Divertissements—
(*a*) "Une Tabatière à Musique" (Lladow).
(*b*) "In the Shadows" (Herman Finck).
Unit No. 4. Capitol News.
Unit No. 5. 'Cello Solo—"Scherzo" (Van Goens), "Traumerei" (Schumann).
Unit No. 6. Feature—Betty Compson in *Always the Woman* (Goldwyn).
Unit No. 7. Interlude—"Pourquoi Pas" (Gandria).
Unit No. 8. Cartoon—*Such Is Life 'Mong the Idlers of Paris* (Hy Mayer Travelaugh).
Unit No. 9. Organ Recital.

Press Comments

World.—Is sufficiently mystifying to be successful. It is excellent photography in parts, and Miss Compson has surrounded herself with a generally capable cast. *American.*—It was not until the last two reels that I slipped into the spirit of the thing and realized what a joyous travesty it was. Not since Ben Turpin's *Small Town Idol* has there been a picture shown with such a field of mirth. *Tribune.*—It is a sort of cross between *The Sheik, The Undying Flame* and *The Green Temptation. Herald.*—It is undeniably picturesque, and some of the scenes, splendidly photographed, are beautiful, but it just trifles with the theme of reincarnation. And it has some of the misplaced emphasis to be expected when the usual star is allowed to supervise her own production and turn herself loose on close-ups. *Journal.*—There are many scenes in which Miss Compson's work calls for commendation, notably that in which she entices a wealthy young Englishman on shipboard to become her fiance, but, all in all, the picture is a conglomeration of hackneyed ideas, very much overdone. *Sun.*—Miss Compson, Emory Johnson and Macey Harlan strive to make the most of their opportunities, but they have too many of them.

RIVOLI

Overture—"The Carnival of Venice" (Thomas).
Rivoli Pictorial.
Duet—Barcarolle from "Tales of Hoffman" (Offenbach).
Feature—*If You Believe It, It's So* (Paramount).
Dance Interlude—"Voices of Spring" (Strauss).
Short Feature—*A Trip to Paramountown* (Paramount).
Cartoon Comedy—*What a Difference a Little Hair Will Make* (Paramount).

Press Comments

Herald.—The picture triumphs over its drawbacks, just as every film is bound to triumph that deals with regeneration and follows the time-honored recipe of putting crooks in the country and Broadway in the byways. *Tribune.*—The story would be filled with hokum were it not so lightly and humorously done. It isn't life, of course, but it is a motion picture, made by men who know life, and that is something even better. *American.*—A novel little comedy of country and city, teaching what all of us know—that every crook is at heart virtuous. *World.*—The opening scenes are so far from truth and probability that the entire yarn loses much of the appeal it otherwise might carry. *Mail.*—It is a pleasing, delightful story, wonderfully well told. Meighan plays his role with the wholesome appeal and unaffected sincerity that are his screen strongholds. *Journal.*—Is the sort of picture that is produced with the idea of achieving success by the use of ideas of demonstrated popularity, so it will probably do very nicely, indeed. *Globe.*—If there was a redeeming feature to the picture it was Theodore Roberts' excellent characterization of an elderly but extremely energetic confidence man. *Sun.*—No, the picture is not able to make you forget the hot weather, but the rest of the program is excellent. *Telegram.*—Another film play of a crook's regeneration, but told in different spirit.

EXHIBITORS TRADE REVIEW

Vol 12
No. 9

July 29, 1922

Price
25 cts.

41 Great Paramount Pictures

No. 9

ADOLPH ZUKOR PRESENTS

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WITH

DOROTHY DALTON

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"THE SIREN CALL" With Dorothy Dalton

JACK HOLT In "While Satan Sleeps"

CECIL B. DE MILLE'S "Manslaughter"

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EXHIBITORS TRADE REVIEW

A Vital Necessity

THAT was an interesting observation which one of our staff men came across the other day out in the Middle West. An exhibitor was discussing with a fellow-showman the value of trade papers—particularly in the summer.

"We were just talking about trade papers," explained the showman. "My friend John here asked me what I do with the trade papers during the summer lull."

"Well, what do you do with them?" inquired the staff man.

"Read the advertisements," was the reply. "I read them carefully all through the summer months. They reflect the hopes of the producers and give me a line on what the starters are going to be. In fact, they tell the trend of production and the types that will figure in the coming season. This is the only means I have of coming anywhere near figuring out what type of picture will reign supreme.

"Then, again, the ads tell me how far to go in my booking, and serve as a caution not to load up too heavily on one kind or another."

The importance of the observation is emphasized by the fact that the man who made it absolutely controls the booking of eight first run theatres and double that number of smaller houses.

He was stating, in pointed fashion, a fact which ought to be patent to all the industry, namely, that the trade paper is the only real avenue of trade merchandising for the producer and distributor; and the only authoritative booking guide for the exhibitor. This double service is only one of the many which the trade paper renders, but its importance, especially at this season of the year ought to be stressed.

The point at which all the business activities in the industry

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EXHIBITORS TRADE REVIEW, Inc., also publishes quarterly, INTERNATIONAL CINEMA TRADE REVIEW, in six languages, in the interest of assisting the motion picture industry of the United States in successfully exploiting and merchandising its products throughout all foreign countries where a potential market exists.

"Confidence and Co-operation" Began as a Happy Phrase: It Has Become a Living Thing in the Industry

focus is the picture, its making, its distribution, its exhibition. Obviously, the whole process of getting the picture to the public cannot succeed as it should unless the distributor gives the exhibitor the necessary information upon which to base his booking. An independent medium, which carries this information consistently and authoritatively, thus becomes an imperative necessity to the whole business operation of the industry.

Furthermore, the trade paper has a vital bearing on the vexed problem of play-dates. The information it carries, in the advertising announcements of distributors, as the showman in the Middle West pointed out, not only guides the theatre owner, but serves as a danger signal against overbooking.

A good idea of what the situation would be can be gained in a moment by imagining the industry without trade papers. There would then be no independent source to which the exhibitor could go for the business facts he must have in order to serve the public properly and thus turn back to the producer and distributor the money necessary to continue their operations.

The result would be hopeless confusion. No industry has ever got along without trade papers. Nobody who is clear-headed supposes that this industry could. We will go further and say that the clear-headed among producers, distributors and exhibitors, equally, value the vital service that is rendered by the trade paper fifty-two weeks in the year.

More Signs of Stability

THE new organization of theatre supply dealers and manufacturers of theatre equipment formed in Indianapolis last week is but another sign of the desire to stabilize the industry. Hardly a branch of the business is now left without its organization. The tendency toward organization is a healthy sign.

Looking ahead to a time when the industry's various organizations are functioning one hundred per cent we foresee great benefits. The time will come, and very soon, we believe, when the forces of autocratic reform will mass its quadrennial attack upon the industry.

With every branch of the industry organized and functioning properly, imagine what a united front it would present to those forces which make necessary the continuous battle against autocratic censorship.

That is one thought for our readers to ponder.

As to the future ahead of the new supply dealer's association, it is plain that it has a place in this industry if it *serves* the industry. Its great field of service is the theatre. It must not be content with merely selling goods. The members must give service to the theatre, and if they fail to do that they will drop into the category of plain middlemen performing only the work of selling, in which case the theatre man will prefer to deal direct.

The theatre, like the press, must suffer no interruption in its service to the public. The supply dealer with his modern service department can eliminate costly interruptions by being at the constant beck and call of his customers. His duty toward his customer does not end with the sale of a projector, motor generator or screen. His duty begins then and there.

The Association of Motion Picture Equipment Dealers of America knows it has a definite service to perform and the men in it and back of it appear capable of shouldering the responsibility. This publication would not have aided in organizing the association unless it believed in the business integrity of the large majority of dealers and the necessity for such an organization.

Hays Goes to Los Angeles to "Meet the Folks Who Make the Pictures"

By L. W. BOYNTON

Editor, Exhibitors Trade Review

Chicago, July 20.

WILL H. HAYS, President of the Motion Picture Producers and Distributors of America, left Chicago today on the California Limited for Los Angeles, where he will arrive Monday.

In Mr. Hays' own words, he is going to the Coast "to meet the folks who make and direct the pictures." He expects to remain in Los Angeles all of next week and then return direct to New York.

For a considerable period Mr. Hays has been besieged by all branches of the industry in Los Angeles to go to the Coast, and he is assured of a big welcome. According to present plans, he will be the guest of the Los Angeles Chamber of Commerce at a luncheon or dinner and a number of other affairs have been planned in his honor.

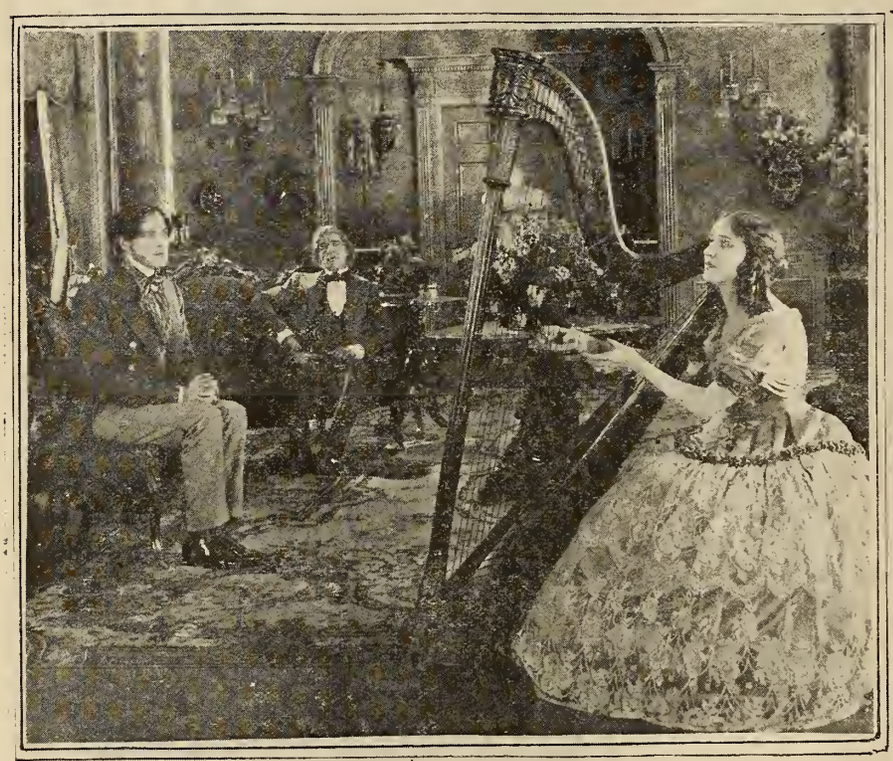
It is expected that a great massmeeting of the whole film colony will be held, at which Mr. Hays will make an address. The trip to the Coast is one of the most important events in the industry since Mr. Hays entered it and is expected to have far-reaching results.

During his stay in Chicago, Mr. Hays conferred informally with several exhibitors, exchange and producer representatives and supply dealers on various problems affecting their interests. Dr. W. E. Shallenberger, President of Arrow, was one of those who joined Mr. Hays here for the Coast trip.

The events connected with the trip to the Coast will be the subject of special articles in Exhibitors Trade Review by Mr. Boynton, who accompanied Mr. Hays to Los Angeles.

Borderland

Adolph Zukor presents Agnes Ayres in a Paramount Picture. Written by Beulah Marie Dix. Directed by Paul Powell.



Equipment Dealers Organized

Much Needed Association Gets Enthusiastic Start at Indianapolis—Officers Elected and Permanent National Organization Formed — Landis Represents Hays

By HOWARD McLELLAN

INDIANAPOLIS, JULY 15.

HEAT, great gobs of it, pessimistic opinions that organization "could never be effected," were abroad here continuously during the three days' session of the Association of Motion Picture Equipment of America, but, like all other new movements, the enthusiasm of the pioneers and their determination to get somewhere led to a permanent national organization which includes dealers and distributors of motion picture equipment and its manufacturers.

The new association is a part of the general movement toward stabilization in all branches and, if the new association carries out the plans of the pathfinders, benefits heretofore unknown will accrue not only to those having membership but to those who form the support of the dealers—the theatre owners.

On Thursday, the first day of the meeting, plans for organization were unintentionally sidetracked while some twenty delegates in attendance rehearsed the many abuses and difficulties they had encountered and which made necessary some kind of an organization. It reminded an observer of the man who had suffered for years from all kinds of ailments and poured his full tale of woe into every ear that would listen. The dealers needed organization, that's all—needed a get together.

By Thursday evening the determination to organize reached the white heat point and ten dealers sat down to an all-night session and framed the organization. Credit for this belongs to these pioneers: Henry J. Smith of Pittsburgh, Harry A. R. Dutton of Chicago, Joe Hornstein of New York City, George C. Perkins of Montreal and Detroit, Dr. Otto Dieckmann of Cincinnati, Leo F. Dwyer of Cleveland, B. A. Benson of Chicago, C. E. Cornwell of Charlestown, W. Va., H. Lihou, of St. Louis, Barney Pearlman of Chicago, E. E. Oliver of Cleveland, W. H. Swain and B. H. Gumm of Indianapolis, and Harry Bugie, Cincinnati.

These men represented thirty-five equipment stores in all parts of the United States and do about 75 per cent of the equipment business. They formed themselves into a committee on organization and on Friday night had completed the organization, adopting a temporary constitution and by-laws and electing the following officers:

Leo F. Dwyer, president.

Henry Jay Smith, first vice-president.

B. A. Benson, second vice-president.

C. E. Cornwell, third vice-president.

Sid Louis, Minneapolis, fourth vice-president.

Dr. Otto Dieckmann secretary-treasurer.

The above men and Harry K. Lucas of Atlanta, Robert L. Hosmer of Boston and H. G. Mohrbacker of Denver form the Board of directors to whom large powers have been given. The final act of the directors was to select Chicago for the first meeting of the organization on July 15 next year. Special meetings to complete the organization probably will be held before July 15.

Of the manufacturers who sell through supply dealers twelve had representatives present who welcomed the new organization and pledged their companies' support in every way to the organization.

The manufacturers represented were: D. C. Cookingham, Hertner Electric Co.; Jay Kroesen, Edison Lamp Works; W. L. Brandel of Nela Specialties Division, General Electric Co.; J. E. McAuley, Peerless Arc Control; William Peabody, Simplex Ticket Co. and National Electric Ticket Register Co., Major H. A. Bohning, Acme Projector; R. G. Harker, Invincible Vacuum Cleaner Co.; Axel Jacobsson, Jacobsson Screen Co.; Sam Lears, Peter & Volz

Congratulate Trade Review

In his opening address to the delegates to the first meeting of the Association of Motion Picture Equipment Dealers of America in Indianapolis, Leo F. Dwyer, president, spoke of the lone effort of Exhibitors Trade Review in promoting the organization. He spoke of the editorial support given to the organization by this publication; of the work of its field force in arousing interest in the organization and attendance at the meeting and the sending out by this publication of literature to prospective members detailing the purposes of the association.

No other publication in the industry, it was pointed out, had given to the new organization anything like the attention given to it by Exhibitors Trade Review.

This crew worked all night. Left to right—Henry Smith of Pittsburgh, C. E. Cornwell of Charlestown, Leo Dwyer, the president; B. A. Benson of Chicago and H. A. R. Dutton of Chicago. They did the thing in the wee sma' hours

Left to right—Harry Bugie of Cincinnati, A. C. Hessel of Arcus Ticket, Bill Kunzman of National Carbon, Bill Peabody of Simplex Ticket, Doc Dieckmann, Cincinnati; B. H. Gumm, Indianapolis and Axel Jacobsson, the screen man

E. E. Oliver and Dr. Dieckmann wore smiles and worked

Co.; E. A. Taylor, Bausch & Lomb; W. C. Kunzman, National Carbon Co.; A. C. Hessell, Arcus Ticket Co.; O. F. Spahr, Enterprise Optical Mfg. Co.; Grant Heth, Minusa Screen Co. On Saturday morning E. S. Porter, Precision Machine Co., and several other manufacturers arrived.

The new organization starts with a membership of twenty-five recognized equipment dealers and twelve manufacturers, but letters and telegrams from other dealers and manufacturers, who could not be present, announced their willingness not only to join but to heartily support

Axel Jacobsson and Grant Heth, the screen men

the new organization. Among those registering their willingness are: Nicholas Power Co., American Theatre Equipment Co., Columbus, Ohio; S. C. Behrend, Movie Supply Co., Chicago; Yale Theatre Supply Co., Kansas City; Becker Theatre Supply Co., Buffalo, N. Y.; Southern Theatre Equipment Co., Atlanta, Ga.; Rialto Theatre Co., Minneapolis, Minn.; B. F. Shearer, Seattle; Lewis M. Swaab, Philadelphia, Pa.; Eastern Theatre Equipment Corporation, Boston, Mass.; Tampa Photo & Art Supply Co., Tampa, Fla.; Williams, Browne & Earle, Philadelphia; Denver Theatre Supply Co., Denver; Southern Film and Supply Co., Pine Bluff, Ark.; Salt Lake Theatre Supply Co., Salt Lake City; Washington Theatre Supply Co., Washington, D. C.; W. C. Smith Motion Picture Equipment Corporation, New York City.

Not a Discordant Note

Unlike other infant organizations not a discordant note was sounded during the session; not a voice was raised against the formation plan of organization. It was the first opportunity afforded dealers and manufacturers to get together around the table and air their differences and discuss ways and means of settling difficulties. The discussions revealed many hard problems ahead of the organization and many months of hard work.

The presence of manufacturers who were voted in as associate members of the association helped immeasurably in the tedious hours of the first session. Their experience with organization and management of business proved a valuable aid to the dealers. D. C. Cookingham shone out brightly as one of the manufacturers' representatives and in the course of several talks he offered to pay all the expenses incurred in the work of preliminary organization.

The matter of expenses, which is always a troublesome feature in organization, was well taken care of at the closing session when every dealer and manufacturer present paid his dues into the treasury. This association already has a splendid start, financially.

The big feature of the session was the speech made to the delegates on Friday afternoon by former Congressman Frederic Landis of Indiana who attended the meeting at the request of Will H. Hays, president of the Motion Picture Producers and Distributors, Inc., with whom Congressman Landis has been associated for several weeks. Mr. Landis received a warm welcome.

"The motion picture business is fast finding itself," said Mr. Landis. "It has gone through the Klondike stage, the days of early chaos and ruthless competition which always mean anxiety and loss. After a while it becomes a business like banking and manufacturing. This is what is happening in this industry to-day. If the men interested in all branches get together and correct all abuses they will be

O. F. Spahr, the enterprising Chicagoan, and E. L. Taylor, representing Bausch & Lomb

100 per cent ahead of the government."

The speaker impressed his hearers with the dangers facing the industry, which will injure the supply dealer as well as other branches if censorship of films takes firm root.

"The time has come for all in this business to pull together for the good of the industry. Most of your difficulties are due to misunderstandings and can be eradicated. Your association must get together in your business on features that are not competitive. And I want to say here that Will Hays has had his success because he deserved it. He succeeded because he has a card index as well as a logical mind. He can look at tangled situations and make them stand up on

H. A. R. Dutton and D. C. Cookingham were able aids

their hind legs and straighten out. He is an analyst and harmonizer and he's on the square, absolutely. He thinks all the men in this industry can get together and build up the business. The motion picture industry cannot slump if the whole industry presents a united front.

"I am charged by Mr. Hays to say: His good will and Godspeed go out to you. He's interested in every man closely and remotely associated with this industry. He feels he is the servant of all to serve all associated with the industry."

Frederic C. Landis, who spoke for Will Hays, and two sons snapped just after he had addressed the meeting at the Claypool

General Electric's soldiers. Left to right—Jay Kroesen of Edison Lamp Works, C. H. Brandel of Nela and T. R. Rarick

Riegel Makes New Censorship Rules

Credentials and Free Passes to Theatres Issued by Mrs. Snow Revoked—Distributors, Not Exhibitors, Held Primarily Liable for Violation of Board's Orders

ALL inspections of motion picture theatres in Ohio for the purpose of ascertaining whether the censorship law is being complied with will be made direct from the censor board's headquarters in Columbus, according to a letter written by Vernon M. Riegel, Director of Education, to Martin G. Smith, President of the Motion Picture Theatre Owners of Ohio.

The free passes to theatres issued by Mrs. Snow have been revoked.

Mr. Smith this week forwarded a copy of the Riegel letter to EXHIBITORS TRADE REVIEW.

Riegel also informs Mr. Smith that it will be the censor board's policy to prosecute distributors for violation of censorship orders in places where exchanges are located rather than exhibitors.

The letter to Mr. Smith is under date of July 10. It follows:

Riegel's Letter

"I am this day writing a letter, recalling the passes and credentials that were issued by Mrs. Snow to persons for purposes of inspection of motion pictures. You can advise the members of your association that all inspections will be made direct from headquarters, and that no credentials and free passes will be granted to anybody. Our inspectors will pay their way into the shows the same as anybody else.

"I suggest that you inform members of your association that it will be our policy to prosecute distributors for violation of the orders of the Division of Film Censorship and of the statutes in places where there are distributing points rather than exhibitors, although both are equally liable under the law. In all cities and villages where there are no exchanges, the exhibitors will be prosecuted for violations. It is suggested, therefore, that exhibitors require the distributors to guarantee to them that the pictures will come to them in conformity with the orders of the Division of Film Censorship. It is suggested, furthermore, that the exhibitors require the distributors to guarantee to them indemnification for all loss, cost and expense that may result to theatre owners as a result of the failure of distributors to obey the orders of the Division of Film Censorship.

"I am trying to do all I can to protect theatre owners and to relieve us of the necessity of prosecuting them for violations because, as stated above, I do not think they are primarily liable and these suggestions are made for their protection. However, it is entirely too expensive and inexpedient to prosecute distributors in cities where no exchanges are located, when the picture was shown by an exhibitor in some other city possibly at a great distance from the jurisdiction in which the distributing point is.

"I would like to have a letter from you, giving me your opinion as to the value of these suggestions. I think with the proper co-operation of theatre owners along the lines suggested above that inspection will eventually become unnecessary."

Selznick News Reel Is Censored

New York Censors Order Elimination of Police Happening in Chicago — No Appeal Planned

THE Motion Picture Commission of the State of New York has ordered eliminated from Selznick News No. 1058C the main title, subcaptions and related scenes of four bathing girls attired in the standard costume usually associated in the minds of normal human beings with "bathing girls." The reason advanced by Mrs. Marion Burton, the deputy commissioner who viewed and passed on the picture, is that it was indecent.

The main title ordered eliminated was: "Bathing Girls Jailed in Near-Riot Over Their Alleged Scanty Raiment." The sub-caption set forth that "Patrol Wagon and Reserves Called to Convey Resisting Girls to Hoosegow."

The action following is that of four girls, in bathing garb that would attract no attention at numberless resorts, walking along the beach toward the camera; of a woman, probably a policewoman, either measuring the trunk of the costume on one of the girls or else attempting to pull it down; of her arresting the girls; of their walking along the beach under arrest; and of one of the girls resisting a policeman, who has her in his arms, her feet well off the ground and being roughly thrown into a patrol wagon, the other girls being forced in behind her by several policemen and the policewoman.

The arrest was of sufficient importance to be noted in the columns of Chicago newspapers. In fact, the captions employed in the film were practically the same as those appearing in one of the local newspapers.

Mrs. Burton makes the point that the "girls obviously had no intention of going near the water."

Joseph Levenson, secretary of the commission, when asked regarding the action of the commission, said he had not seen the picture and that he would not do so unless an appeal were taken from the decision of the board. He referred to the recent decision of the Appellate Division in Albany and invited the reporter to read it. It may be remarked that the decision declaring the news in a film is censorable where the same subject matter in a newspaper is not subject to prepublication review occupied a prominent place on his desk.

No appeal notice has been filed.

State Board's Censorship Revised by Kansas Towns

An important question in censorship will be decided in Kansas next week by Attorney General Richard Hopkins. Recently several Kansas towns have taken authority upon themselves to supervise the censoring of productions already passed upon by the Kansas State board of censorship.

In many cases, according to M. Van Praag, president of the M. P. T. O. of Kansas, important parts of film have been cut by the self-instituted censors of the cities, causing no end of grief to the exhibitor, who had purchased the production, already passed upon by the state board, under the presumption that it was immune from any further censoring, as far as Kansas was concerned.

"I have every confidence in the world that Attorney General Hopkins immediately will put a stop to this unfair practice," said Mr. Van Praag.

Alias Julius Caesar

A Forthcoming First National release starring Charles Ray.

Form Company to Assist Production

Producers Finance Corporation Organized by Motion Picture Executives for Purpose of Specializing in Loans in the Industry

AN event of real importance in the field of motion picture production especially in the independent department was consummated last week when Producers Finance Corporation awarded to Converse D. Marsh, a broker at 111 Broadway, a contract for the sale of more than $3,000,000 of its capital stock.

Producers Finance Corporation was organized a year ago by Frank R. Wilson, one time newspaper man, formerly associated with the establishment of the Federal Farm Loan system and a one time executive in the Treasury Department in the Liberty Loan campaigns. Mr. Wilson at the close of the war joined the D. W. Griffith organization, and through his activities D. W. Griffith, Inc., was organized and financed.

When this work was completed Mr. Wilson got together several important men in the motion picture field and proposed a plan for the creation of a banking organization to specialize in loans to motion picture producers. It met their approval.

Conclude Year's Experiment

A company was formed under New Jersey laws. The board of directors contains several prominent figures in the industry, including J. E. Brulatour, Arthur S. Friend, D. W. Griffith, P. A. Powers, Oscar A. Price, A. H. T. Banzhaf, Whitman Bennett, J. J. McCarthy and Frank R. Wilson, all of New York City; John B. Cochran, president of the Franklin National Bank of Washington, and A. J. Dalton, a coal operator of West Virginia.

It was determined that before going to the public for a large volume of capital to finance the corporation a year's experiment should be made with a limited capitalization subscribed by directors, organizers and others. The first year has now been concluded. The corporation has made a number of loans to producers with such success, it is announced in a statement of the company, that the profit-making capacity of the corporation has been demonstrated. "According to a recent audit, Producers Finance Corporation has earned in a few months' operation its dividend on the paid-up capital for the entire year," the statement further says, and continues:

"Producers Finance Corporation will solve the long standing difficulty under which the motion picture industry has labored in getting adequate credit at the banks.

Strong Executive Committee

"Producers Finance Corporation, officered by responsible motion picture men who understand motion picture values and who know the credit and integrity of producers and distribution companies, can pass safely on such loans. The finance corporation, then having responsibility, will place its indorsement on these loans and pass them on to the banks. Producers Finance Corporation has established relations with several banks, and its plan of operation meets the approval of those banks which are seeking a larger proportion of motion picture business.

"The Executive Committee of Producers Finance Corporation, which passes upon the loans, consists of Frank R. Wilson, Arthur S. Friend, A. H. T. Banzhaf, J. E. Brulatour and Oscar A. Price. The company has offices at 807 Longacre Building. Mr. Wilson is president of the corporation."

President Wilson was seen at the offices of the company this week. In the course of a conversation Mr. Wilson expressed the conviction that in the beginning the company would be able to make a measurable reduction in the interest rates now paid by producers for banking accommodations, and that these rates could be decreased as the company increased its reserve and gained in experience by actual contact with the varying conditions in the industry.

Will Not Gamble on an Idea

It is not the intention of the company, Mr. Wilson declared, to make loans or to indorse applications for loans that do not have substantial collateral behind them. "It is not our aim to gamble on an idea," he said. "We believe there is a distinct field for a company of this sort. At the present time there are banks which would like to do more motion picture business, but their officers are unaccustomed to estimating values in the industry.

"Many worthy producers are denied accommodations because of the banks' unfamiliarity with motion picture values. The existence of an agency like the Producers Finance Corporation, which can apply expert judgment to a motion picture proposition, means increased opportunity for the worthy producer. Also, this additional agency will be welcomed by the banks because it will supply to them that expert judgment on motion picture values which heretofore they have been unable to apply.

"The successful picture producer, our theory is, ought not to pay a rate for money that is based on the assumption that one out of four productions is going to turn out badly. The good producer ought to get a rate compatible with his strength and security. By having an executive committee like ours we are able to say when a man brings a proposition whether or not it is a good one and salable. With men on the board who know motion picture values we can make a rate conforming to the degree of risk there is in the loan.

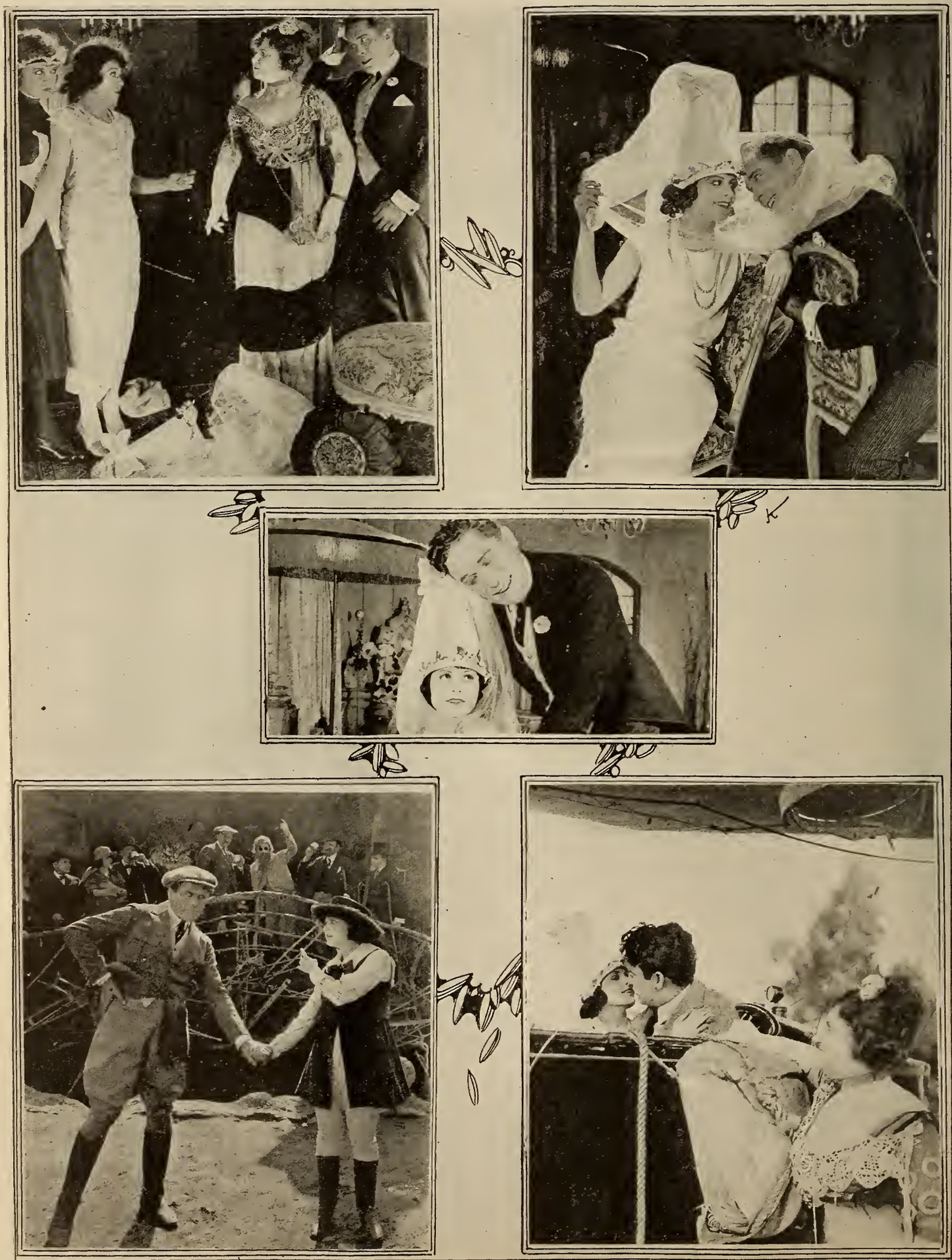
Expert Judgment Required

"There is no valid reason why a man who makes nine successes out of ten should not borrow money just as cheaply as does a man who makes soap providing he has collateral to put up for his loans. Of course, the banker finds it much easier to appraise the value of soap than of motion pictures. It takes expert motion picture judgment to pass on these loans. The fact that these men in the motion picture industry have passed on these loans and put their names on the applications gives a banker confidence — and brings money into the industry. We believe we have here a plan that can solve the industry's financial difficulties. So far as we know there has been nothing like it before anywhere in the world.

"Of course, from the nature of the business it is probable the industry always will have to pay a little higher rate of interest than the average. The price of money always depends on safety, availability and knowledge. We give it safety by our indorsement. We are trying to make it available by satisfying the public and the banks that it is safe. And we have the information in our executive committee that will enable us to deal with these loans wisely, I think."

Up in the Air About Mary

An Associated Exhibitors Release in five parts. Story and scenario by William Watson, who also directed.



Making the Big Town Theatre Pay

Hyman, of the Brooklyn Strand, Discusses the Subject from Viewpoint of Practical Showman—The Rugged Road to Profit

By EDWARD L. HYMAN,
Managing Director Brooklyn Mark Strand Theatre

This article is the first in a series prepared exclusively for EXHIBITORS TRADE REVIEW *by prominent exhibitors who won the advertising prizes given by Associated First National Pictures, Inc., during its anniversary week, Feb.* 18 *to* 25 *last. Eight of these exhibitors went to Los Angeles as the guests of First National. Mr. Hyman, the author of this article, not only has helped to make the Brooklyn Mark Strand Theatre a big success, but is keeping it so.*

IT is just as difficult proportionately to run a small town theatre upon a profitable basis in this hazardous period as it is to wean earnings from a metropolitan theatre. With something like 1,000,000 unemployed even now and 6,000,000 out of work about six months ago, it is my belief the exhibitor has had a full test of his business acumen and staying powers. Thus it seems almost like heresy to fling generalities in the exhibitors' face and that is about all one may do when conditions of theatre operation are so diverse and individual situations so different. Might I state one contention with a definite degree of sanguinity? The man who has made a profit in the last six months or year needs no cheap advice. Who knows, he might even resent my suggestions as gross impertinences.

Yet there are a few sharply etched conclusions which I have retrieved out of the bewildering maze of dizzy conditions which have assailed me recently as a manager of a metropolitan theatre seating 3000, and which is situated within a few minutes' ride of the world's most attractive amusement center.

What did I learn, a manager of a house in the near shadow of mighty Manhattan with its scores of motion pictures palaces and numberless other enticing entertainment?

I learned to be humble, to reflect in my theatre the wishes and ideals of my community, to uphold the high traditions which the founders of the Brooklyn Mark Strand, wise and worthy men, had conceived when I was a boy. I learned to value the fellowship of my employees as it is nurtured in a compact organization and the concentration of all our combined effort in one common cause —that of presenting a performance that I, as a manager, am willing to accept the responsibility for without excuse or qualm.

Yet all these are platitudes, ancient as the Hudson palisades, and which might be applied to the affairs of the tiniest theatre.

Specifically, certain fundamentals have lodged in my mind. These are a few of them, stated quickly:

1. Too many large city motion picture theatres lack identity. They are merely one of many places of amusement. The attraction—and not the theatre, or its reputation for quality, control the rise or fall of attendance. A metropolitan theatre that aspires to personality is not lost in the shuffle. The large city theatre that develops over a period of time the institutional idea and keeps on developing it, and in addition presents consistently commendable shows—that theatre may have its dangerous days, but it will rarely call for the use of red ink.

2. To operate a metropolitan house upon a basis of profit it is necessary to g a g e competition which has been on the increase in most large cities. To duplicate the program of a competitor may win a few of his patrons. To outdo and outgeneral him in presentation, novelty, service, quality, is to leave him behind.

3. We are all simple folk, who understand and like only those things which are simple and pleasant. City folk are the same as small town folk except that the city folk live faster, assimilate and demand more of artificial amusement and naturally are somewhat harder to satisfy because of constant exposure to entertainment. They attend the theatre more often, and of course the novelty and surprise element must be more pronounced to satisfy their appetite, for their amusement appetite is a jaded one in a sense. Then to meet this situation it is my course to contrive, to study, to plan programs which are not too much like those which are given them elsewhere and which are much different from those which experience has led them to expect.

4. Pictures, worthy, clean, vitalizing, constitute half the battle on the rugged road to profit. It is the city that creates stars or crazes for certain types of photoplays. It is a wise city manager who adheres to these fluctuations of his people, unless they have objectionable phases. If in business to stay the metropolitan theatre in the end must be as reputable or as dignified as a respected firm of goldsmiths or bootmakers. How many accept a featured film, surrounded with the usual film incidentals and hope to heaven the feature will "get across"?

While I faithfully feel my featured film should be sufficient unto its name when I book it, I am not wholly dependent upon it for the success of my performance. Should the film fail for some unaccountable reason, and different communities have varied reactions, it is my plan to so assemble my bill that there are other numbers which will tend to keep our reputation for quality entertainment above water. How may this stability of quality be accomplished? Through endeavoring to put on musical novelties which are worthy. Through maintaining an orchestra of highest standard. Through specializing in short subjects. Thus if the feature falls down the manager may rely upon his symphony orchestra to repay in part for the failure in that performance.

Perhaps a short subject film may overcome some of the shortcomings of the feature film, for all features cannot be features. They do not make them all that way. There are many other elements to be mixed in this recipe. You know them all—unity and coherence of your working organization, minimum of waste, maximum of efficiency in house administration, proper advertising methods, low overhead. They are legion and all worthwhile. I have only washed the high spots, spots which we sometimes neglect in keeping our eyes close to such problems as film rentals, new subject films, house expenses and the other terrible necessities. But when it is all said a little jingle runs through my mind which goes like this:

"Count that day lost whose low descending sun
Finds business done at cost is
business done for fun."

T. O. C. C. Formed in Kansas City

Membership on Application Only—Organization to Be Represented in Mayor's Civic Body

In the future the Kansas City Exhibitors' Association will be known as the Theatre Owners' Chamber of Commerce of Kansas City.

Following the meeting of the organization at the Hotel Baltimore last week, one of the several important developments has been an invitation from Mayor Frank Cromwell of Kansas City for a committee from the exhibitors' organization to be represented in the mayor's civic body, composed of various civic groups of the city. The theatre owners will participate in all civic and community campaigns in the future.

Contrary to the past, membership to the new body can be obtained only by application, accompanied by $50. The prospective member must be a member of the M. P. T. O. A., as the city organization is in no way a departure from the national organization. The by-laws require a monthly payment of $5, while a meeting of the board of directors will be held weekly and, if necessary, oftener. Headquarters temporarily will be located at 811 Gloyd building.

The meeting last week was addressed by A. B. Carder, secretary of the National Restaurant Association.

"To have harmony paramount in your organization, you can promote progress in no swifter manner than to meet weekly, the custom which you have adopted," Mr. Carder said. "There is nothing which so quickly will dispel suspicion and doubt that one fellow exhibitor may hold for another than to gather at the same table weekly and discuss matters frankly and openly. Co-operation and harmony always have been and always will be the keynote of success for any organization."

Hoy System Again Under Fire

M. P. T. O. A. National Headquarters Issues Attack —New Form of Arbitration Under Discussion

A STATEMENT attacking the Hoy System, and declaring that the M. P. T. O. A. "are firmly behind" Fred Nixon-Nirdlinger in his suit against the Film Board of Trade of Philadelphia, was issued this week from M. P. T. O. A. National Headquarters in New York.

The statement was accompanied by a letter written by the President of the M. P. T. O. A. which read in part: "It is stated as a matter of fact that all, or nearly all, of the important distributing companies have decided to withdraw from all further participation in the Hoy System and will very shortly be entirely disassociated from it."

A copy of a statement made by Mr. Nirdlinger accompanied the letter and the M. P. T. O. A. attack, in which Mr. Nirdlinger said:

"While an adjournment was made of the injunction proceedings instituted in Common Pleas Court No. 5 by Mr. Love and myself, the action was not dropped but discontinued pending the fulfillment and good faith of the film companies in not discriminating against my theatres in general and against the Ambassador Theatre in particular; that I was not compelled in any manner, shape or form to assume any of the obligations of our predecesssors nor any of the contracts arranged or negotiated by them, a large portion of which were antedated and rushed through after settlement of the property had taken place and which they were endeavoring to force me to play.

"I did agree to play one of the pictures previously contracted for with the distinct understanding that the contract was to be made directly with me and that thereby no precedent was established obligating me in any way. There was no recognition of the Film Board of Trade nor the big stick of the Hoy System."

It is understood that a new method of arbitration to be adopted in the dealings of exchangemen and exhibitors has been under extended discussion between the M. P. T. O. A. and the Hays organization during the negotiations on contracts.

The negotiations of the three exhibitor groups with Mr. Hays are not yet completed, and it is expected the form of arbitration will be agreed upon and made public when the final results of the negotiations are announced.

Jake Wells Re-Elected Head of Virginia M.P.T.O.

Jake Wells, head of the Wells Amusement interests, was re-elected President of the Motion Picture Theatre Owners of Virginia, at the close of the annual convention at Ocean View last week.

Other officers were chosen as follows: Vice-president—E. C. Heins; secretary; Harry Bernstein; executive committee—G. F. Crall, Newport News; W. F. Harris, Petersburg; L. Weinsburg, Lexington, and Messrs. Wells and Bernstein, Richmond. Allegiance to the M. P. T. O. A. was reaffirmed.

That the industry is on the upgrade and that the spirit of co-operation among the producers and distributers is having a salient influence on the business was the opinion of Mr. Wells, gathered, he said, from the opinions of the exhibitors at the convention.

"I believe," he added, "that the future of the business in Virginia is a bright one, in spite of occasional unfavorable laws."

N. Y. Operators' Union Still Firm Against Wage Cut

At the regular semi-monthly meeting of Motion Picture Machine Operators' Local 306 of New York City, held Wednesday morning at Mansion Hall, East Eighth St., and attended by close to 600 operators, the attitude of the men was absolute determination not to accede to the demands of the Theatre Owners' Chamber of Commerce. This body had offered the operators a 10 per cent reduction in wages for the year commencing Sept. 1.

A motion was offered and passed unanimously whereby the men went on record as willing to pay a self-inflicted assessment of 15 per cent weekly between now and the wage scale agreement to provide additional funds to carry out the policy they have decided upon, namely, to accept no wage reduction. It was pointed out at the meeting that this 15 per cent assessment would work great hardship upon the men but the general attitude at the meeting was to "give until it hurts."

No clamor or disturbance marked the meeting. The body had previously listened to the wage scale committee of the Chamber of Commerce in the Central Theatre and individual operators had expressed inability to conform to the reduced scale. Statements of these men to the effect that living costs made it impossible to accept the cut were confirmed.

The attitude of Local 306 will, it is stated, be communicated to the Theatre Owners' Chamber of Commerce at an early date.

The News of the Week

Seventy From American Releasing

Company's Output for New Season Will Include George Beban's "Sign of the Rose"

American Releasing Corporation, making announcement for the coming year of an annual output of 70 productions reveals the fact that it has captured from competitive distributors George Beban's production *The Sign of the Rose.* This picture has been presented by Mr. Beban, in conjunction with a company of eight players, in certain of the larger first run theatres of the country to overwhelmingly large business, it is declared.

Simultaneously, American Releasing, through Walter E. Greene, its president, and F. B. Warren, its vice-president, announces its entire sequence in order of release for the first quarter of the 1922-1923 season at the rate of one big picture per week, beginning Sunday, Sept. 10th. An announcement is made in connection therewith of the casts, authors, directors, scenario-writers of each production. The company points out that this represents the largest amount of definitely assured product ever announced for release by any new organization in the history of the industry. American Releasing was formed in late December, 1921, but did not begin actual distribution until the second week of February, 1922.

The productions announced, and their dates of release, are as follows:

Sept. 10—*Queen of the Moulin Rouge*, Ray C. Smallwood's Pyramid Production of Paul M. Potter's play, featuring Martha Mansfield, Joseph Striker and Henry Harmon. Art direction by Ben Carre. Scenario by Garfield Thompson and Peter Milne. A tremendous melodrama.

Sept. 17—*Timothy's Quest.* A Dirigo Films, Inc., production of Kate Douglas Wiggins'. Directed by Sidney Olcott. Production manager, Charles M. Seay. Scenario by Catherine Stuart.

Sept. 24—*Fools of Fortune.* An A. B. Davis production written and titled by W. C. Tuttle and directed by Louis William Chaudet. Star cast includes Marguerite De La Motte, Tully Marshall, Russell Simpson, Frank Brownlee and Jack Dill.

Oct. 1—*The Woman He Loved.* A J. L. Frothingham production. Directed by Edward Sloman from the story by William V. Mong. All-star cast includes Marguerite De La Motte, William V. Mong and eight other prominent players.

Oct. 8—*When the Desert Calls.* Ray C. Smallwood-Pyramid production featuring Violet Heming, Sheldon Lewis, Robert Fraser and a big cast. A romance of the desert.

Oct. 15—*The Pillagers.* A story of the far north with an all-star cast of seven principals. An A. B. Davis production directed by Louis William Chaudet, and edited and titled by W. C. Tuttle, author of *Fools of Fortune.* Romance and melodrama.

Oct. 22—*The House of Solomon.* Starring William H. Strauss, supported by Brenda Moore and Nancy Deaver. Directed by Lem F. Kennedy. Produced and presented by Carl Krusada from the story by Val Cleveland.

Oct. 29—*Flapper Love.* From Eugene Walter's newest play, "The Flapper," which is to be presented this fall on the New York stage. All-star cast includes Faire Binney, Lucy Fox, Florence Billings, Huntley Gordon, Joe Striker, J. Barney Sherry, Julia Swayne Gordon. Directed by George Terwilliger.

Nov. 5—*The Other Side.* A Hugh Dierker production from the story by Thelma La Nier. Dierker is the man who produced *When Dawn Came*, a screen production that set the entire country talking. A story of the home with an all-star cast including six names.

Nov. 12—*The Deerslayer.* Another of James Fenimore Cooper's famous Leatherstocking Tales. Produced at Glacier National Park by Sacramento Pictures Corporation with entire tribes of Crow and Blackfeet Indians.

Nov. 19—*Miles Brewster and the Super Sex.* A Frank R. Adams production of his own story, personally supervised by the author made known internationally through his stories in Hearst's *Cosmopolitan Magazine* and the *Saturday Evening Post.*

Nov. 26—*At the Crossroads*, starring Seena Owen. This is Harriet Comstock's new domestic novel that is one of the best sellers to-day.

Dec. 3—*The Great City.* A melodrama of New York's night life—its dance palaces and its bright lights. Produced at the Whitman Bennett Studios under the personal supervision of Whitman Bennett.

41 Features and Specials Are on Vitagraph List

During the 1922-23 season, Vitagraph will release eight 7-reel special productions. There will be twenty-eight feature pictures, starring Corinne Griffith, William Duncan, Earle Williams, Alice Calhoun, Jean Paige. Larry Semon comedies to the number of six, and eight Jimmy Aubrey comedies, will be produced.

Vitagraph will also release five Jess Robbins special comedy productions of six reels each, and 52 Urban Popular Classics, besides a number of independent specials, now in preparation by independent producers.

Group Bookings Are Abandoned by F. B. O.

Following the meeting of Eastern and Southern exchange managers in the Home Office, a second convention in Chicago on July 6th and 7th marked the inauguration of the Film Booking Offices of America, the newly-named Robertson-Cole Distributing Corporation. This meeting served to introduce three Home Office executives to Mid-West and Western branch managers, J. I. Schnitzer, vice-president of F. B. O.; Harry M. Berman, general manager of distribution, and Nat G. Rothstein, publicity and advertising manager.

When the meeting closed the abandonment of group bookings by the F. B. O. was announced. The company's policy will hereafter be "picture for picture." This distribution plan was announced by Mr. Berman to the Southern and Eastern managers on July 1st and at the Chicago convention the week following.

Edward Sloman Forms His Own Producing Company

Edward "Ted" Sloman, director of many plays for the screen, among which are *The Westerners, The Mutiny of the Elsinore, The Ten Dollar Raise, The Other Woman, Pilgrims of the Night,* and others, has formed his own producing organization and will start work this week on the filming of a series of dramatic features, which he will personally direct and supervise.

For his initial subject Mr. Sloman has selected *Blind Justice*, Frank R. Adams'

Edward Sloman

story which ran in serial form in *Munsey's Magazine.* The cast is expected to be announced shortly.

Among those on Director Sloman's staff are Chance Ward, production manager; Sherry Hall, assistant director; Max Dupont, cameraman; Billie Hodges, auditor; Hylda Hollis, scenarist; Al Risley, publicity manager; George Minnig, property man; Neal Jack, electrician, and others.

Production quarters have been established at the Fine Arts studios in Hollywood, Cal., and announcement of the company's plans for distribution is expected to be made shortly, it is stated.

Kennedy Is Representative of Associated Exhibitors

Arthur S. Kane, president of Associated Exhibitors, has announced the appointment of L. E. Kennedy as associated sales representative in Los Angeles.

Mr. Kennedy enjoys a wide acquaintance with exhibitors, for he was one of them for several years prior to 1915, when he became a Pathe Exchange salesman out of the Los Angeles office. Two years later he was appointed manager of Pathe's Los Angeles branch, which position he resigned to enter the Navy.

After the war Mr. Kennedy was appointed manager of the Fox office in Los Angeles. He was later manager of Vitagraph's Salt Lake City office.

John Drew recently visited the Paramount studio and was shown over the grounds by his nephew, Arthur Rankin, who is appearing in George Fitzmaurice's Production, "To Have and to Hold." (Left to right) Bert Lytell, Mr. Drew and Arthur Rankin

Secretary Davis Praises Paramount

Stock Company School Also Wins Editorial Commendation in Newspapers

Congratulatory messages and editorial comments from newspapers continue to pour into the office of Adolph Zukor, lauding him for the inauguration of the Paramount Stock Company School.

One of the latest messages received is that from Secretary of Labor James J. Davis, who, in a letter to the Famous Players-Lasky Corporation, said:

"It (the Paramount Stock Company) has a tendency to better the lives of those who are members of the organization. I congratulate Mr. Zukor on it. I also want to congratulate its members for working for such a man as Mr. Zukor. I have had the pleasure of meeting him on several occasions, and he appeals to me as being a man whose chief ambition is to produce good pictures for the American people and do as much good to as many as he can."

The Sioux City *Tribune*, in its leading editorial of July 5, commends the school highly. After detailing the purposes and operation of the school, it says:

"But the public will perhaps center its attention upon the set of rules which the players have drawn up to govern their conduct. They are ideal, and if a sincere effort is made to obey them the Paramount stars should soon be above the criticism of even the bluest of blue noses."

The Pittsburgh *Press*, in its editorial on the Stock Company School, says: "That the men behind the movie business—the men whose capital is invested and whose profits are reduced or destroyed by any loss of public interest or favor—are entirely in earnest in talking of movie reform, is indicated in a number of ways. Perhaps the most interesting and significant is the school for film actors and actresses which is being established at Hollywood by one of the largest producing combinations in the country. * * * By means of this educational enterprise the promoters hope to produce better pictures, and the first step they are taking toward the desired end is the production of better, more serious-minded and capable actors. * * * The best wishes of the country attend the Hollywood experiment."

Harold Lloyd's "Grandma's Boy" in 10th Week

The Harold Lloyd-Associated Exhibitors feature, "Grandma's Boy," presented by Hal Roach, entered the tenth week of its run at Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles, Sunday, July 16th. This breaks by three weeks the previous world's record for a feature comedy, which Harold Lloyd established with "A Sailor-Made Man."

"Crossroads of N. Y." Wins Praise from Los Angeles Papers

The Crossroads of New York, the Mack Sennett special which is being released by First National, won high praise from the newspaper critics when it was shown at Los Angeles.

"Under the two column heading, "Film is Rich in Satire," the Los Angeles Herald says: "A more entertaining, kickful picture has not come from the Sennett fun factory since the beautiful and subtle *Mickey* and *Molly O!* Many of you may enjoy *The Crossroads* even better than you did the two latter. Clever, howling burlesquerie it all is and the carefully selected cast 'put it over' with nary a miss. The satire is keen as a safety razor blade.

"*The Crossroads of New York* is a picture you can see more than once and will relish its flavor."

This is what the Los Angeles *Express* has to say: "Director F. Richard Jones is responsible for a cinema melodrama that is replete with climatic situations and sparkling high comedy relief. Trenchant subtitles materially aid humor of the production."

"That sparkling satire and rollicking burlesque have a very definite place on the screen nobody can deny who has the good luck to see *The Crossroads of New York*, which opened yesterday at Miller's," says Grace Kingsley in the Los Angeles *Times*.

Florence Lawrence, motion picture critic of the Los Angeles *Examiner*, writes: "Whether you look upon the film as a cynical comment upon life itself—or as one directed more pointedly at certain individual cases you must find many occasions for merriment and admit the Sennett supremacy for funning."

A. M. P. A. Enlists in Drive to Aid Jewish Orphanage

The A. M. P. A., representing the advertising and publicity branches of the motion picture industry in the east, has enlisted in the emergency drive for the Israel Orphan Asylum as the result of action taken at the Association's weekly meeting at the Cafe Boulevard, July 12.

In co-operation with the most prominent stars in the east and with other amusement interests represented by the theatrical producers and baseball interests, the picture people will give their co-operation in the drive to raise funds in the emergency that faces the orphanage. The asylum, which has been a shelter for more than 200 Jewish orphans who would otherwise be homeless, was totally destroyed in the Arverne, L. I., fire a short time ago.

Morrie Ryskind, who is representing the orphanage's efforts to raise these funds and who has secured the support of the publicity and advertising men announced that the following screen artists available in the East have promised their co-operation:—Dolores Cassinelli, Marion Davies, "The Blond Vampire," Johnny Hines, Alice Brady, Jack Holt, Hope Hampton, Mabel Ballin, Hugo Ballin, Zena Keefe, David Powell, Pearl White, Betty Blythe, Richard Barthelmess, Pauline Garon, Gwynedd Vernon, and Lucy Fox.

"Grandma's Boy" Wins Praise from Many Exhibitors

W. B. Frank, general sales manager of Associated Exhibitors, back in New York City after a five weeks' tour of northern and middle western states in the interest of *Grandma's Boy*, Harold Lloyd's new feature, produced by Hal Roach, declared:

"Exhibitors are welcoming *Grandma's Boy* with extraordinary enthusiasm because they see in it a great prosperity breeder. Business conditions generally in the territories I visited are still a little below normal, but recently there have been indications pointing to a revival in the autumn. Many big men see in *Grandma's Boy* just the tonic needed to insure the industry's complete recovery.

"My tour took me as far west as Minneapolis and Des Moines," continued Mr. Frank, "and I screened the picture nineteen times. Among the well known exhibitors who saw it and expressed almost unbounded enthusiasm were Jake Lourie, Park Theatre, Boston; Nathan Robbins, Avon, Utica, N. Y.; James Callahan, Regent, Rochester; Michael Shea, Shea's Hippodrome, Buffalo; S. Barrett McCormick, Allen, Cleveland; Edward Zorn, Temple, Toledo; Max Balaban, of the Balaban & Katz enterprises, Chicago; Andrew Karzas, of the Woodlawn, Chicago's big new South Side house, and Abe Blank, of Des Moines, head of the extensive Blank interests."

Greenroomers as Universal Guests See "The Storm"

More than three hundred members of the Green Room Club, New York, one of the oldest and best known theatrical organizations in the country, were the guests of Carl Laemmle, president of the Universal, at the Central Theatre last Wednesday evening where *The Storm*, written by one of their brother members Langdon McCormick, was shown them as the feature of a "Green Room Club Night" program.

Besides the Universal-Jewel, the presentation included two other examples of McCormick's skill—a color symphony prologue for *The Storm* and novel mechanical effects which added greatly to the atmosphere of the showing.

Louise Fazenda, featured in Sennett Comedies for First National Release

Guy Bates Post in a scene from "The Masquerader," the Richard Walton Tully Picture which will be Released by First National

Metro Abandons Program Policy

Features Will Be Offered on Own Merits and Not in Series, Atkinson Says

Program pictures are a thing of the past so far as Metro is concerned, W. E. Atkinson, general manager of the company, declared on his arrival in Hollywood from New York for a short visit at the company's studios.

This announcement that the executive committee had decided to distribute individual features on their own merits and not in series was one of the important bits of news included in Metro's plans for the coming season.

Production will be increased at the studios immediately. Another unit will be added to screen *All Brothers Were Valiant*, a melodrama of the sea written by Ben Amos Williams. Irvin Willat will direct this feature.

Country Love, under the direction of Emile Chautard, has been begun. This is the first of the special stories series which will be made with special casts, headed by Billie Dove. Among those already signed for *Country Love* are Cullen Landis, Edythe Chapman, Sylvia Ashton, Hardee Kirkland, Mabel Van Buren, Thomas O'Brien, Carl Gerard, Lincoln Steadman, Gertrude Short, Louise MacIntosh, Jack Gardner and Noah Beery.

This picture will be followed by the productions *East of Suez* by E. Lloyd Sheldon; *The Girl in the Gilded Cage*, by Marion Fairfax, and *A Temporary Marriage*, by Cardell Hale.

Viola Dana will make five pictures during the coming year under the direction of Harry Beaumont. *Page Tim O'Brien*, the first of these, is rapidly nearing completion.

Production of *Quincy Adams Sawyer*, the Metro S-L Special, which Clarence Badger is directing, started this week. John Bowers and Barbara La Mar have the leading roles. Within the next ten days Clara Kimball Young will start work on *Enter Madame*, her second starring picture for Metro.

Fred Niblo will begin soon at the Mayer studios on his first of four pictures for Metro. In accordance with her doctor's orders, Laurette Taylor will not arrive in Hollywood until August first instead of July first as originally planned. Filming of *Peg O' My Heart* will start August tenth, with King Vidor directing.

Rex Ingram has completed his new production for Metro. It has not yet been titled. The director will leave for New York in about three weeks, to make his next picture in the East.

Bull Montana will make eight two-reel comedies at the Metro studios during the coming year.

Neilan Completes Novel Film Library for Use in Future Productions

Marshall Neilan has just completed a novel motion picture library or "morgue," as they say in newspaper circles, which discloses one of the reasons for his recent tour of Europe.

Among Mr. Neilan's future productions to be made at the Goldwyn studio there are stories calling for various atmospheric scenes in England, France, Germany and Italy. Accompanied by Frank Urson, director, and David Kesson, his chief cinematographer, Mr. Neilan visited all of the foreign locales which will play important parts in his future productions and photographed the desired scenes in conformity with their appearance in his coming pictures.

Animals Have Temperament, Too

The all-animal picture which Herman has just finished for Century cost him nearly eight weeks' time owing to the temperament of the actors, none of them human but all displaying some of the characteristics. There were over fifty animals in this picture of many varieties, and they necessitated rare patience on the part of the director and his cameraman, Blake Wagner. A great deal of night work was necessary and the actors became peevish and started fights if not constantly watched.

Ruth Roland, Pathe Star, entertains a group of Shriners at their recent Convention in San Francisco

Finds Southern Exhibitors Optimistic

J. C. Ragland, of Associated Exhibitors, Declares Customary Summer Conditions Prevailing

Returning to New York from a tour of the South and Southwest, which extended all the way to Texas, J. C. Ragland, secretary of Associated Exhibitors, declared he had found customary summer conditions prevailing, with exhibitors generally showing a spirit of decided optimism.

"The Outlook is best reflected in the fact that I brought back a big carpetbag loaded with contracts for *Grandma's Boy*," he said.

"In my negotiations I had a novel experience. Every picture man knows that a great many exhibitors, when waited upon by a distributor's representative, are given to telling him how far short the new offering falls of previous pictures by the same star. In not a single instance on this trip did an exhibitor fail, even before the subject of prices arose, to proclaim *Grandma's Boy* far and away the finest thing Harold Lloyd ever did or Hal Roach ever produced."

Mr. Ragland formed the following conclusions regarding conditions in the South:

"In Washington I found business particularly fine. One of the most important exhibitors in that territory told me he had absolutely no couse for complaint. In Baltimore conditions are slightly below normal but this is partly explained by the presence of a large number of outside amusement places. If the statement of the manager of one of Richmond's largest houses that his theatre has not had a losing week in something like 57 be literally true certainly there is no cause for anxiety in the Virginia city.

"In the Charlotte, Atlanta, Birmingham and Memphis territories I heard neither serious complaints nor expressions of great enthusiasm. General comment was to the effect that business is neither better nor worse than might be expected.

"I arrived in New Orleans in the midst of one of the worst heat spells the city had experienced in a long time, and found business affected also by the recent severe floods. However, the New Orleans territory always recovers more or less rapidly from a setback and I predict that with the coming of cooler weather and the tourist influx business will again hit its former happy stride.

"Dallas territory, too, was suffering from intense heat, but it is gratifying to report the managers of the largest two theatres, the Palace and the Hope, as saying that, season and weather considered, business is quite as good as could be expected.

"In Oklahoma City territory business is moving along on about an even keel for summer, and exhibitors are hopeful for the usual good fall season. My visit to Kansas City was especially satisfactory. Sam Harding, of the Liberty Theatre, was away, unfortunately, but I was so lucky as to meet his brother, David, a capable business man, who knows how to laugh in the face of the usual summer decline instead of crying because winter doesn't last through the year. I had good talks, too, with Frank Newman, of the Newman and Royal Theatres, and was deeply impressed by the splendid business enjoyed by the Newman Theatre, and the dignified, high class way in which the house is conducted.

"In St. Louis the airdromes are doing particularly well and the indoor houses are suffering no more than the customary summer calm. My visit in Louisville was three-fourths personal and only one-fourth business. I could not but see, though, that the lineup of picture attractions was of the very best."

Staulaws Ready to Start "Singed Wings" for Famous

Singed Wings, a story by Katherine Newlin Burt which appeared in Cosmopolitan Magazine, will be Penrhyn Stanlaws' Paramount production following *Pink Gods*, which is now practically completed.

Bebe Daniels will have the leading role, that of a Spanish dancer in the waterfront cafes of San Francisco. Romance, color and heart appeal are proclaimed by Paramount as the story's attribute. The supporting cast is now being chosen.

Amateur Review of "Ruling Passion" Widely Circulated

An amateur critic has come into his own in Colorado, where the Colorado Springs *Telegraph* received a criticism of George Arliss in *The Ruling Passion*, released by United Artists, that was deemed so good it was reprinted. The author was F. C. Thoronton, a movie fan and a regular reader of the *Telegraph*. This is what he wrote, in part:

"All must see this picture, not only for itself but because it is a harbinger of future pictures that will refresh our tired selves and lift the cinema art to heights we never dreamed of."

Not being a regular critic, Mr. Thoronton didn't say where he saw *The Ruling Passion*, but a letter in the hands of H. N. Martin, general manager of Distinctive Productions, Inc., reveals that the Princess Theatre, Colorado Springs, managed by Pat August, was the house. Mr. August writes:

"There are things in this business that make one want to stand in his lobby and greet his patrons as they pass out. Such a picture is *The Ruling Passion* and, as I said of *Disraeli*, it is a production that makes one hold his head a little higher for having shown it."

Nita Naldi Signs Five Year Contract With Famous Players

Nita Naldi, whose work in *Blood and Sand, Dr. Jekyll and Mr. Hyde* and *Experience*, has stamped her as one of the most vivid personalities on the screen, has just signed a five-year contract as a member of the Paramount Stock Company.

Announcement of the acquisition of Miss vice-president of the Famous Players-Naldi was made by Jesse L. Lasky, first Lasky Corporation, before leaving Saturday for Hollywood. Mr. Lasky arrived home ten days ago from Europe, where he had spent several weeks conferring with famous authors, and his departure for the West Coast followed a fortnight crowded with conferences on future Paramount pictures.

Miss Naldi will go back to the Lasky studio September 1 and, as a member of the Paramount stock company, will play leading parts in a number of productions which Mr. Lasky is now planning.

Reincarnation Party in New Valentino Picture

A reincarnation party, so-called, is one of the episodes in *The Young Rajah*, the new Paramount picture starring Rodolph Valentino, now being filmed under the direction of Philip Rosen, and plays an important part in that story.

The idea of the party, which was incorporated into the adaptation of the play by Alethea Luce and the novel, *Amos Judd*, by June Mathis was that every guest should come dressed in the costume and made up in the type of the person or character which he might imagine himself to have been in past ages, according to the reincarnation theory. The function adds a new touch to the masquerade idea.

Variety in type and costume was the predominating note of this sequence in which some hundred and fifty people, each playing a different personality, participated.

"One Clear Call" Wins Newspaper Praise in Many Cities

One Clear Call, the John M. Stahl production which is being released by First National, is doing big business all over the country, according to reports received at the offices of Louis B. Mayer Productions, Inc. Paul Mooney, who is making a tour of First National Exchanges in behalf of *One Clear Call*, wires: "*One Clear Call* is greatest box office attraction of the year. In big demand everywhere, and runs are being extended."

Newspaper critics are enthusiastic in their praise of this First National attraction. May Tinee, motion picture critic of the Chicago *Tribune*, has the following to say:

"If you're able to stand considerable wear and tear on your emotions, *One Clear Call* is a play to not miss seeing. Just be assured that if you enjoy fine work it is there for your seeing at the Chicago."

"Observer" writes the following in the Chicago *Examiner*: "We want you to see *One Clear Call*. You'll say it is the most realistic, absorbing film you've seen."

In Detroit the picture caused as much favorable comment as it did in Chicago. Says the Detroit *Free Press*, in a lengthy review: "Few pictures shown in recent months will touch the emotions as does *One Clear Call*, a drama of love, loyalty and sacrifice. It is a story of intense heart interest which will bring tears even to the most blasé, but which elevates and makes one the better for having seen it."

The Detroit *Times* characterizes *One Clear Call* as "one of the best of recent productions."

Dorothy Gish Will Play Opposite Richard Barthelmess

Another member of the celebrated Griffith triumvirate of the screen has joined Inspiration Pictures, which announces that Dorothy Gish will play opposite Richard Barthelmess in his fifth starring vehicle, *Fury*, which will be filmed as soon as *The Bondboy*, in which Mr. Barthelmess is now appearing, is completed.

This will be Dorothy Gish's first appearance under other than the Griffith management since she entered pictures.

"I look forward with keenest anticipation to resuming associations with Mr. Barthelmess, whose work I admire so greatly," said Miss Gish.

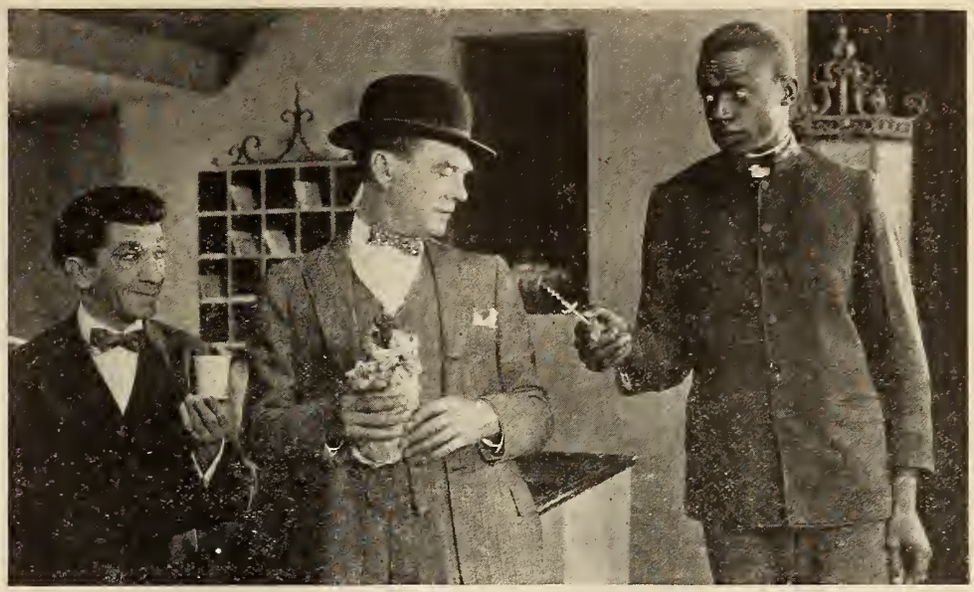
Rates "Nanook of North" Among 12 Best of the Year

While *Nanook of the North*, Pathe's special feature, is just beginning its first run in the best theatres of the country, newspaper reviewers are putting themselves on record with definite ratings. Among these is James W. Dean, whose reviews are printed in upwards of seven hundred newspapers which use the Newspaper Enterprise Association service.

Mr. Dean rates *Nanook of the North* among the twelve best films of the year.

Keegan Back with Eggers

Jack Keegan, formerly in the employ of Associated First National and other prominent concerns in the business, including Selznick and *Motion Picture News*, has returned to the Eggers Engraving Company as a salesman.



A scene from the Selznick Production, "Love Is an Awful Thing," starring Owen Moore. Douglas Carter, Colored Comedian, appears in Support of the Star

Hammerstein and Tearle Co-Stars

Myron Selznick Puts in Production "One Week of Love," Pet Story of "Eddie" Montagne, with George Archainbaud Directing

By wire from Los Angeles, President Myron Selznick, of Selznick Pictures Corporation, has just released the first definite statement which has to do with the production plans which the Selznick company are whipping into shape for the season 1922-23.

Some time ago it was announced that the company had abandoned its policy of years' standing which called for the production and distribution of so-called Star Series pictures and in the future would make nothing but Specials, starring screen artists chosen with regard for their individual fitness for the roles.

The announcement from the Coast is that the first of the Selznick specials has been put into production with Elaine Hammerstein and Conway Tearle who will be jointly starred in the official billing, and Niles Welch, leading man who has supported Miss Hammerstein in some of her most successful star series releases, also playing an important part in the production.

The production has been entitled *One Week of Love* and is being made from a story by Edward J. Montagne and George Archainbaud with George Archainbaud directing.

One Week of Love is a story on which Edward J. Montagne has been working off and on for a good many years. He has been revising it, smoothing it out, and "playing with it" until he is satisfied that it is possessed of just the qualities which the modern picture going public want for their complete entertainment.

"Eddie" Sturgis, who has assisted in the direction of some of the important pictures recently made by the Selznick company, among them *Reported Missing*, is helping Mr. Archainbaud on *One Week of Love*. A number of the Selznick production people have already left Los Angeles for the purpose of arranging for the locations in Southern California and Mexico which will be used in the production of the picture.

Good News Travels Slowly

But bad news seems to have wings. Perhaps it is because of this condition that some people do not know us.

The good news of the *Personal Interest* we take in the handling of each print has not come to their attention. They are traveling the longest course in reaching us. But in the long run they will insist on "Personal Interest" printing.

"Personal Interest" follows your picture through every stage

Evans Film Laboratories

414 W. 216th St., N. Y. C.

Phone Wadsworth 3443

Pictorial News Bulletin Is Paramount's Newest Service

The Paramount Pictures News Bulletin is the latest thing in Paramount service evolved by the Publicity department and being put over with the co-operation of the field staff of the Exploitation department. This bulletin consists of an illustrated news feature of timeliness in connection with the release of Paramount pictures.

For instance, in connection with the release of *The Dictator*, starring Wallace Reid, the bulletin carried a late and exclusive photograph of Lenine, dictator of Soviet Russia, addressing a huge gathering in Petrograd, just before he was taken ill.

These news bulletins are furnished free to exhibitors.

Pearl White Ends Paris Engagement

Back in New York Ready to Start Work on Pathe Serial Which She Says Will Astonish Public and Exhibitors

Pearl White, fresh from her stage triumphs in Paris, returned to America on the *Olympic*, Wednesday, July 12, to fill her engagement to star in a Patheserial is now in course of production at the George B. Seitz Studios. Miss White was

Pearl White

received on the steamship pier by a small army of reporters and a battery of cameras.

"For some time to come," said Miss White in answer to a shower of questions, "I'm all American once more—and glad of it. Paris has been tremendously kind to me. It may look a bit ungrateful, but the fact is that I've come over without a 'Paris fashion' except what I have on. I'm here to work in a new Patheserial that is going to astonish the nation. I ought to know, for I've read the story—and you may remember that I've been over the serial production road several times before. I know the public which supports Patheserials all over the world, and couldn't help getting familiar with the exhibitor angle. So it's no idle jest when I assure both that they're going to be astonished."

Miss White said that she was feeling fit and ready for resumption of her characteristic picture work—meaning powerful dramatic scenes and daring physical "stunts."

The action of the Patheserial again starring Pearl White is said to reveal in an original and powerfully dramatic manner the lights and shadows of the heart of New York.

N. Y. World Credits Pathe News with First Irish War Pictures

The New York "World" of Sunday, July 9, printed a four-column layout of duly credited Pathe News first Irish civil war siege pictures with an accompanying article beginning as follows:

"Due to the foresight of Emanuel Cohen, editor of the Pathe News, the 'World' has been provided with the accompanying photographs. Several days before the crisis developed on June 28 between the Irish Free State forces and the insurgents who were operating from the Four Courts Building in Dublin, Mr. Cohen cabled to his two best cameramen in London, Gordon Lewis and Leslie Wyant, to get to Dublin in a hurry. They arrived just before the insurgents kidnapped Lieut. Gen. 'Ginger' O'Connell, Assistant Chief of Staff of the Free State forces, on June 27, to be held as a hostage in their headquarters in the Four Courts. When the attack on the Four Courts started on June 30, the Pathe cameras were in position cranking the proceedings. The films are being shown to-day."

Film Final Scenes of "Purple Highway," Starring Miss Kennedy

Over at the Times Square Theatre, New York, this week Director Henry Kolker is filming the final scenes of *The Purple Highway*, with Madge Kennedy and a cast of star players, including Monte Blue, Dore Davidson, Pedro De Cordoba and Vincent Coleman. The full chorus of the big musical show *Sue, Dear* is being used in these scenes, as *The Purple Highway* is among other things a story of the stage, and Madge Kennedy as its heroine rises from a slavey in a public house to a Broadway luminary.

While the stage scenes are being shot at the Times Square Theatre, special lobby and audience scenes are being made at the Selwyn Theatre, next door. The star appears in the stage scenes, her final work in this picture.

It is stated that the production expenses of *The Purple Highway* approximate a quarter of a million dollars. This is the play developed by Rufus Steele from the Broadway stage success, *Dear Me*, written by Hale Hamilton and Luther Reed and produced by John Golden.

Carey Picture "The Kick-Back" Booked by Capitol

Harry Carey's first production for release through the Film Booking Offices of America will be the attraction at the Capitol Theatre, New York, beginning Sunday, July 22, marking the first time that Mr. Rothafel has ever booked any of the Carey productions for presentation at his playhouse. *The Kick-Back* has been selected as the final title of this feature, superseding the working title of "Combat."

The Kick-Back shows Carey in a typical role. The action is laid in Arizona, near the Mexican border and the story calls for rapid and thrilling action. Carey is supported in this picture by Ethel Grey Terry, Henry B. Walthall, Charles J. LeMoyne and Vester Pagg.

This picture, which will be released in the early fall, will be followed by *Good Men and True*, from the story by Eugene Rhodes, which Carey is now completing at the R-C Studio.

Hatrick in Europe Acquires Material for "The Mirror"

Edgar Hatrick, general manager of the International News, whose service is released through Universal, has returned to New York from Europe, where he went in April to reorganize the news gathering staff of International, as far as the collection of news pictures in Europe and Asia was concerned. Just as his task was completed he was taken ill with typhoid fever and sent to the hospital on May 1.

Mr. Hatrick reports that his work was entirely accomplished before he was taken ill, and that arrangements have been made materially to strengthen the product which International will receive from across the water. Another object of Mr. Hatrick's trip which was successful was the securing of a number of very early negatives of news events for *The Mirror*, the novelty reel which will be released once a month through Universal.

Moran Will Shift from Small Town to City for Locale

Lee Moran is an adept at making two-reel scenarios of small town comedy. Three of those that he recently helped write and starred in as well are *Some Family*, the story of a bashful young man.

In *Women First*, Moran is the proud owner of a small hotel. Business is bad so he tries different methods to bring it in, some more or less shady.

Foolish Lives shows how wives can start trouble between the best of men friends.

Mr. Moran is beginning another series on an entirely different theme, but embodying his own distinctive type of humor. The scenes will be laid in the city, and take off the different types to be found there.

Pathe Product Proves Popular in Australasia

A communication was received by Pathe this week from A. B. Hellmrich, General Manager of Exhibitors Alliance Films Ltd., of Sydney, Australia, commenting on the steady improvement of business abroad and particularly in the amusement field. An exclusive contract was arranged in February of this year whereby the Exhibitors Alliance Films Ltd., arranged to distribute all of Pathe's product in Australasia.

"It will interest you to know," writes General Manager Hellmrich, "that Pathe and Associated Exhibitors productions are now being widely distributed by Exhibitors Alliance Films, Ltd., which is controlled by the Australian Exhibitors. Offices have been opened in all States and the future is most encouraging."

"Cleve" Adams Promoted

D. G. C. (Cleve) Adams, formerly Jewel representative in Universal's Indianapolis Exchange and later manager of the "U" exchange in Cincinnati, has been promoted to the position of personal representative for Art. A. Schmidt, Universal's general manager of exchanges.

Maurice Strauss, formerly short products manager in the "U" Cincinnati exchange, will succeed Adams.

"End of the String of Sausage Pictures Reached"—Neilan

"The end of the string of sausage pictures has been reached," said Marshall Neilan, in a statement this week.

"The trade papers have predicted a big season starting September. Their prophecy is as correct as that made by any human based on a close observation of facts, figures and events now taking place affecting motion picture production.

"Producers on the West Coast have come face to face with the fact that the modus operandi of the sausage industry has nothing in common with the making of successful screen productions.

"The motion picture public wants a change of diet. It cannot stomach the type of picture made along sausage lines. At last, producers have come to realize this. Instead of seeing how fast they can make four pictures, they now see how good they can make one.

"Every large organization announces fewer pictures for the coming season. Every company is making bigger pictures right now. Every producer—or nearly every producer—is now making pictures along lines that must result in better pictures.

"Exhibitors this coming season will see more big attractions than at any similar period in the past. They will also find a marked decrease in the quantity of output.

"One of the fundamental causes for optimism for the new season is the fact that bigger and better screen entertainment is about to be realized. This will do more to put pictures back on the map with the public than any other single factor."

Final Work on Blythe Film

The actual photographing of Betty Blythe in *How Women Love* at the Whitman Bennett Studio, for presentation under the management of B. B. Productions, Inc., has been completed and the cutting of the picture by Director Kenneth Webb, and the final titling by Dorothy Farnum, are now occupying the attention of the organization.

Carl Laemmle Issues Warning

Tells Exhibitors Not to Book Pictures That Are Not Yet Made—Says Industry Is Getting Still Further Removed from Monopoly

Carl Laemmle is in Europe, but the president of the Universal apparently is taking just as much interest in the industry in this country as though he were here. This warning has been sent to exhibitors in this country: "Don't book pictures that are not yet made."

"The biggest piece of folly any theatre owner can commit in these enlightened days of the moving picture business is to book any picture that is not yet made," says Mr. Laemmle.

Producing pictures is the biggest gamble in the world. Not a soul in any studio knows until a picture is finished and shown whether it is good or not! Pack that into your head. It is the plain, unadorned, inside truth about the business.

"The story may be a whale, the director a crackerjack, the actors splendid—but the whole thing may turn out to be a flivver just the same. The producer has to take that chance, but that is no reason why you should gamble.

"You can play the surest sure-thing business in the world this fall if you do your booking wisely. Not one single element of gamble has to enter into your end of the business. You can play safe, but you can't play safe if you play with fire!

"That exhibitor who books for a whole season, or half a season or a quarter of a season in advance is playing with fire. He is guaranteeing to show pictures which have not even been made. The producer does not know that they will be worth a rap. He hopes they will be good. But you can't afford to live on the other fellow's hopes. Even if they turn out to be as good as the producer hopes they will be, that is no guaranty that something a darned sight better will not come along.

"The exhibition end of this business has settled down to a real business basis. The smart exhibitor will make money without luck, simply by applying to his booking the brains God gave him.

"As far as producing is concerned, this industry is farther removed from monopoly than ever before. It is not at all an uncommon thing nowadays for some unheard-of-company to come trotting along with a corking good picture. When that picture comes into the market you want it, and you ought to keep your booking dates so open that you can get it.

"Don't be mesmerized by any fear that you can't get all the good stuff you need. Don't book up a job lot of unmade or untried pictures just to fill up your booking dates. You can pick and choose from them this season as you never could before.

"I must say for Universal that it stands on the merits of the magnificent pictures it is about to release. If you don't want them after seeing them then it is lucky for you and even for us that you did not book them before seeing them. If this is true of Universal pictures it is true of all pictures. If you book by any other method you're gambling when you don't have to!"

"East Is West" Completed by C. Talmadge

Constance Talmadge's picture, *East is West,* has been completed at the United Studios under the direction of Sidney Franklin, and Producer Joseph M. Schenck declares the film will prove one of the year's sensations.

The film, which is to be released through Associated First National, is a picturization of the stage play of the same name in which Fay Bainter starred for years. It is said to be the most elaborate and pretentious production which Miss Talmadge has ever appeared in. Ten weeks were consumed in the filming of the adaptation of the play, which was prepared by Frances Marion. Miss Talmadge plays the role of dainty, fragile Ming Toy.

Edward Burns plays opposite Miss Talmadge. Others in the cast are E. A. Warren, Frank Lanning, Warner Oland, Nigel Barrie, Nick De Ruiz and Jim Wang.

What is said to be one of the largest sets ever erected for a motion picture production was the Chinese Love Boat, in which a large part of the action takes place. Another striking set was a street scene in Shanghai.

VITAGRAPH STARS

Live News of the West Coast

BY RENEE BEEMAN

King Baggott has returned from Kentucky where three weeks were spent in filming scenes of the annual race track classic for "The Kentucky Derby."

The Shriek will summon Ben Turpin and Kathryn McGuire to begin immediately with production of the next Mack Sennett-Ben Turpin two-reel comedy special, under the direction of F. Richard Jones.

Jack and the Beanstalk, Century's latest comedy Fairy Tale, has been finished under the direction of Alf Goulding. This is the second Fairy Tale to be made by Century with Baby Peggy as the star. Her first was *Little Red Riding Hood.*

Baby Peggy is being starred in a series of the best-known Fairy Tales, with Julius Stern personally supervising every detail of the productions.

E. A. Schiller, general representative of Loew State, Inc., is in Los Angeles for a week's stay on business connected with Loew's State Theatre and office building. He has returned from an extended inspection tour through the United States and Canada, during which he visited the principal theatres of the 300 controlled by Marcus Loew.

The theatrical manager is accompanied by Lionel H. Keene, who will be a western representative of Loew's with headquarters in San Francisco. Both expressed the opinion that the theatre business in Los Angeles is in better condition than in any other city in the country that they have visited. This, Mr. Schiller said, is probably due to the fact that Los Angeles is an all-the-year-round resort and is constantly entertaining thousands of tourists.

With a heavy fall schedule of releases looming, things hum merrily at the Hal Roach studios.

The actual shooting on Harold Lloyd's next picture, temporarily titled *Doctor's Orders*, has been completed. Three previews of the picture have been held and the negative has been approved by Lloyd and is ready to be shipped to New York. This is the first Lloyd picture under the new contract with Pathe, which calls for six releases. Mildred Davis has the lead opposite Lloyd, while the other principals are Eric Mayne, Normand Hammond and John T. Prince. The story was written by Hal Roach, Sam Taylor and Jean Havez, with titles by H. M. "Beanie" Walker. The picture was directed by Fred Newmeyer.

Universal productions now in the making or in preparation are: *Another Man's Shoes*, a novel by Victor Bridges and will be a vehicle for Herbert Rawlinson. Arthur Statter is adapting it to the screen, the director has not been selected.

Laramie Lad will be the next Edward Gibson vehicle. It is a Ralph Cummins story and appeared in a popular magazine; it is being adapted to the screen by A. P. Younger. Gibson is now busy on *Misfit Becomes Chaperone*, also a Ralph Graves story. Edna Murphy is the leading woman.

The Girl Who Ran Wild is being filmed with Gladys Walton in the lead, after which she will enact *The Lavender Bath Lady*, a new story recently purchased, written by Shannon Fife. The continuity is being prepared by George Randolph Chester, who has joined the Universal staff of writers.

Chester and George Hull prepared the Bret Harte classic *M'Liss* which will also serve Miss Walton and will be directed by Rupert Julian with Vernon Steele for leading man.

The Flirt is nearing completion with Helen Jerome Eddy, Eileen Percy, Edward Hearne, George Nichols, Harold Goodwin, Lloyd Whitlock, Buddy Messenger, Lydia Knott, Nell Craig, William Walsh and numerous other well-known players.

Frank Mayo has begun work on *Wolf Law* under the direction of Stuart Paton. It is the story of the north country, adapted to the screen by Charles Sarver, who has scenarized most of the Mayo stories. The star will be supported by Nick DeRuiz, Harry Carter, Sylvia Breamer and Herbert Fortier.

The Long Chance, directed by Jack Conway, as a Universal-Jewel all star special has been completed. It is a Peter B. Kyne story of the rugged West in an earlier day when men had to be two-fisted and were equipped with the gambler's instinct to get along. Henry B. Walthall has the character lead and Marjorie Daw the chief feminine rôle. Boyd Irwin, William Bertram, Leonard Clapham and Jack Curtis have the other principal rôles.

The Radio King is in the 15th episode, with Roy Stewart in the lead. *The Galloping Kid*, an Edward Gibson vehicle, has been shooting on location for the past ten days.

Edward Laemmle is in Europe with Harry Meyers as leading man, Charles Stumar as cameraman and Tenny Wright as assistant, for the making of *Ivanhoe* in its original locale.

William Desmond, Laura La Plante and twenty players have sojourned in the snow covered mountains of Truckee, Calif., for three-fourths of the time that *The Perils of the Yukon*, their historical serial has been in production.

Lon Chaney is starring in *Bitter Sweet*, a William Dudley Pelley story of a crippled underworld king. The elaborate underworld, Chinese cafe set built at Universal, will be destroyed by a caving in, to be caused supposedly by the San Francisco earthquake of 1906. Virginia Valli is the leading woman opposite Chaney and Jack Mower has the second masculine lead.

Work will be started immediately on an adaption of Donn Byrne's popular novel, *The Stranger's Banquet*, which Marshall Neilan purchased the motion picture rights to shortly after the book was published by Harper and Brothers in 1919.

This production will be the first feature produced by Mr. Neilan under the new Goldwyn contract. The offices have been moved from the Hollywood Studios to the Culver City plant.

Blanche Sweet will return to the screen in *Quincy Adams Sawyer*, which is to be filmed for Metro by the Sawyer-Lubin organization under the direction of Clarence G. Badger. She will have the leading feminine rôle. Miss Sweet was for many years one of the leading stars of the Biograph company. She retired several years ago on account of illness and it was not until recently when she married Marshall Neilan that she again appeared in the public eye. The cast will present, besides Miss Sweet, Barbara La Marr, John Bowers, Louise Fazenda and Lon Chaney and several other well-known players.

The Grauman Metropolitan Theatre will open in Los Angeles about the middle of September. It is located in the center of the shopping district and is one of the most beautiful buildings in the city.

The exhibitor was questioned the other day concerning the over-seating of the city, for if he gives four shows daily, he will increase the capacity about 16,000.

"To say the town is over-seated," explained Mr. Grauman, "is to overlook the growth that comes with these houses. Thousands of people come from outside towns to see a good show and the large houses, giving fine exhibitions, have increased the population considerably. And before returning home, these thousands leave a vast amount of money with the city's business houses. So it is a natural conclusion that the multiplication of theatres will create its own business.

"Speaking theatrically, the population of Los Angeles, with its contributing territory, is well over a million and the new Grauman Metropolitan Theatre, although much beyond the dreams of many exhibitors, is not beyond the demands of greater Los Angeles."

Following a long and successful career as a director under some of the screen's foremost producers, Edward "Ted" Sloman has completed arrangements for the forming of his own company and will start work at once on the filming of a series of strong dramatic features, according to announcement made this week. For his first picture, Director Sloman has selected Frank R. Adams' popular crook story, *Blind Justice*, which appeared in *Munsey's Magazine.*

The cast for the first Sloman picture and the company's plans will be announced shortly. Mr. Sloman expects to release through the state rights field.

Filming has been started by Myron Selznick on a new production which will have as co-stars Elaine Hammerstein and Conway Tearle.

The working title of the production is *Blazing Sands* and is the work of Edward J. Montagne, author of *Evidence*, *Under Oath* and many other Selznick successes. George Archinbaud, who has directed Miss Hammerstein in her most recent productions, will also direct this latest vehicle.

Conway Tearle is coming to the West Coast from New York especially to appear in this production. The casting of these prominent players together in one production is in line with the recently announced policy adopted by Selznick of doing away with individual star pictures and making nothing but big specials with all star casts.

Short Subjects and Serials

Educational Gets Tony Sarg Almanac

During the Coming Year Distributing Organization Will Release Fortnightly Twenty-six Single-Reelers

One of the important additions to the program of short subjects to be distributed by Educational Film Exchanges in the new season soon to begin will be the Tony Sarg Almanac, the single-reel animated picture by this famous artist which has made such a hit on Broadway and in leading first-run houses in the rest of the country.

Educational will release twenty-six pictures in this series in the year of 1922-23, beginning the last week in August.

Mr. Sarg has been known for years as one of the country's leading magazine artists, and has also become famous for his marionettes. The collection, study and making of toys has always been a hobby with him, and it was in the following of this hobby that he got on to the track that led him to the production of one of the most popular series of short motion pictures that have ever been made.

In his study of toys of various nations the artist became interested in the old shadowgraphs of China, which were in vogue centuries ago and which Mr. Sarg considers the first approach to the present day motion picture. The shadowgraphs consisted of silhouette "cut-outs," operated with strings maneuvered in a frame set upon a stage.

From these shadowgraphs Mr. Sarg worked out his method of causing silhouettes to perform the most intricate movements. No strings are used, and the figures are so cleverly jointed that they can be made to move in almost any conceivable manner.

The process is distinctly different from that used in making the ordinary animated cartoon, and with much less time required in the mechanical work it permits greater attention to and elaboration of the story and other details.

"Two Men," with Tom Santschi, Is Strong Western

Harvey Gates has provided a story and a scenario for Tom Santschi which will make an excellent two-part release for Universal. Its title is *Two Men*, and Robert North Bradbury has directed it.

Mr. Santschi has the role of Jack Mason, a gambler, an honest one, by the way, who raises a child whose mother has been killed in an accident. As the girl grows to womanhood she falls in love with Coles, a man who has been befriended by her foster-father when ranchers accuse the youngster of stealing and attempt to lynch him. Later it develops the man is innocent. The two young folks declare their love, but Coles, seeing that Mason is in love with his ward, tells the girl that he cannot take advantage of him and that he is going away. Mason convinces Coles that the girl is going to have the man she wants. He has to whip him first, but it wins his point.

Percy Pembroke has the role of Coles, and plays it well. Mr. Santschi finds several opportunities for the use of his fists, which means there are some lively scraps. The picture does not depend on these, however, for any particular interest it may have. Its strength lies in its straight drama. G. B.

"Noble Bachelor" in Holmes Series Is Strong Drama

The Noble Bachelor, one of the series of two-part Sherlock Holmes stories which Educational is releasing, easily will rank as one of the best so far shown. It has a mixture of drama and comedy, the former predominating and the latter just sufficient in quantity to operate as a leavening force.

Eille Norwood in the rôle of Sherlock sustains his reputation of capacity for finished work, of portraying the detective in dignified and convincing manner. In the present instance Sherlock has an unusual case—that of a bridegroom deserted just after he had been formally pronounced a husband. At the ceremony the bride discovers husband No. 1, whom she had supposed dead. Her trepidation matches that displayed by the bridegroom when a former flame had denounced the marriage a few moments before. The detective straightens out the tangle to the satisfaction of the four concerned.

It's a pretty story, with a good measure of suspense. G. B.

Reports on "Timber Queen" Indicate Record Bookings

Pathe reports advance bookings of *The Timber Queen*, with Ruth Roland, released July 16, to have broken the record of any other Patheserial. In the list are many houses in different sections of the country which never before have played a serial. An unusual volume of direct reports from exhibitors, by mail and by telegraph, show enthusiasm for the subject's entertainment and box office value, one of the most recent samples from A. K. Beausad, manager of the World in Motion Theatre, Kansas City, being quoted as follows:

"Just Screened Ruth Roland in *Timber Queen*, and in my judgment it is one of the best serials that I have ever seen. Wonderful scenery, plenty of action and thrills. It surely ought to be a big box office attraction."

New Hurd Cartoons Will Make 'Em All Sit Up and Wonder

C. C. Burr is bringing a real novelty to the screen, releasing it through Educational. The first of the series of six subjects which will be available within the year is *One Ol' Cat*, a comedy by Earl Hurd. The announcement on the screen sets forth that the picture shows "for the first time Mr. Hurd's latest discoveries in screen cartooning, by which he secures perfect co-ordination in the movement of drawn figures and living beings."

Really it is more than co-ordination, if by that term is implied the simple action of a drawn figure fading into a living one. Here, for example, a living figure pitches a drawn ball to a drawn figure, the latter in one instance batting it back to him and hitting him on the nose. The single reel is filled with incidents that will be mystifying to those who ordinarily in matters pertaining to the film do not class themselves as laymen.

The picture is one that will stand up in a 3500-seat house as well as one of 250. It is a genuine novelty and filled with real entertainment quality. G. B.

Kinograms Shows Remarkable Views of Target Practice

In the eastern edition of Kinograms No. 2160 under the title *In the Pacific—Coast Thrills to Naval Maneuvers* there are remarkable views of target practice bringing into play the big guns of the battleship fleet. As a curtain raiser there is an airplane view of a smokescreen thrown out by destroyers in formation—a "rare shot." Then a camera is placed on the stern of the vessel towing the target and turned on the objective, showing the columns of rising water as the shells strike home. The last view is of the same scene taken from an airplane, in pictorial effectiveness eclipsing the high quality of the two preceding views.

Another subject in this same number is of the reproduction by the Marines of Pickett's charge at Gettysburg. While the picture will have deep interest for every one it will have especial concern for those who saw service in the World War—it is unlikely any of the latter can avoid thoughts of what might have been done in 1863 by a lone operator of a perfectly good machine gun of the vintage of 1918.

Pathe Contracts for Three Additional Short Productions

In connection with the closing of contracts for three different types of short feature product, Pathe presents a partial forecast of its forthcoming fall announcement which is expected to reassure exhibitors who are eager to supply their patrons with a greater variety of screen entertainment. These three new contracts make Pathe the distributors of the delightful juvenile "Johnny Jones Comedies," with the boy star supported by Gertrude Messinger; "The Range Rider Series," with Leo D. Maloney in western two-reel dramas, and the beautifully filmed and simply acted pastoral classic, *The Song of the Lark*.

The last named was written and produced under the supervision of Arthur Maude, and has its inspiration in the famous painting by Jules Breton, depicting a French peasant girl in the harvest field listening to the singing of a lark. The heroine of the picture is that girl striving for the liberty of thought and action which the lark typifies.

"A Trip to Paramountown" Is Novelty

Two Reels Are Packed with Interesting Shots of Persons and Plays and Will Highly Entertain Picture Followers

In *A Trip to Paramountown*, the Famous Players' company has provided a genuine novelty for the followers of the motion picture. It is a two-reel subject filled with intimate shots inside the Paramount studio in Los Angeles and bringing before the camera the players so familiar to the public and the directors many of whom the world at large knows only by name. The picture was produced by Jerome Beatty of the Famous Players distributing organization and is creditably done. The subject was first shown at the Rivoli, and this week is a part of the program at the Rialto.

The opening shot is a glimpse of the big plant at Long Island City, but all the other scenes are photographed in and around that great establishment in Hollywood which has grown from the blacksmith shop converted to motion picture purposes nine years ago by Jesse Lasky. From an airplane view we get a comprehensive insight into its present size.

The pictures are nearly all in a comedy vein. In one of them we see Dorothy Dalton sitting at a table and in three characterizations simultaneously, a quadruple exposure that will excite more than usual interest, deservedly so, too, for the action is finely timed.

There are some interesting pictures of Betty Compson selected from four of her characters, including *The Miracle Man*, but the principal attention is paid to *To Have and to Hold*, being directed by George Fitzmaurice. There are a couple of "trick" pictures showing Wally Reid holding in his hand an automobile in which he is himself seated and of Bebe Daniels extracting Bebe from a phonograph and watching her dance on the instrument. Then there are striking views of Cecil De Mille's spectacular *Manslaughter*.

The two reels are packed with scenes filled with interest. It is a picture that easily may submerge in attractiveness the average photoplay, one on which an exhibitor may bank heavily, on which he may promise his patrons a real treat, and make good on the promise. G. B.

New York Capitol Omits "Feature" in Week of July 16

The Capitol Theatre of New York during the week of July 16 presented a program which on its motion picture side was headed by Charlie Chaplin in *Shoulder Arms*. There was no "feature" as such. Other screen material consisted of the Capitol Magazine, containing excerpts from the news weeklies; *Record Breakers*, Weiss Brothers-Goldwyn's Sport Review release; *Nights of Many Shadows*, the fifth of the Robert C. Bruce "Wilderness Tales," released by Educational, and the Triart production *Hope*, directed by Lejaren á Hiller.

Supplementing the foregoing and completing the list of twelve units were the orchestra, presenting "Raymond Overture," Thomas; ballet divertissements, in three parts, including Doris Niles, to the accompaniment of "Anitra's Dance," Grieg; Mlle. Gambarelli, "Glow Worm," Lincke, and Thalia Zanou and Alexander Oumansky, "Georgia Camp Meeting," Mills.

The Russian Singers, comprising twelve male voices, finely gave, without music, folk songs and cathedral numbers. Concertmaster Fradkin of the Capitol Orchestra, after three violin numbers, was roundly encored. Juan Reyes, Chilean pianist, gave the Liszt concerto in E flat, and at the final performance "The Blue Danube." The chief organist also contributed a paraphrase on melodies during the presentation of the comedy.

At the evening performance of the orchestra's number on Monday evening S. L. Rothafel wielded the baton.

The performance as a whole, like its several predecessors since Mr. Rothafel came to the Capitol, was successful. The critics on the newspapers, not overlavish in their praise when dealing with screen matters, seemed agreed on this.

REVIEWS OF CURRENT SHORT SUBJECTS

SCREEN SNAPSHOTS NO. 5—Released by Pathe.—There are some fine views of Tom Mix doing stunts with his horse, Tony. A host of players are shown at a dance, where they entertain. Jane and Katherine Lee are seen making up. Then the two stage a quarrel and again make up. Others shown in a good number are Seena Owen, Eddie Lyons, Jack White directing a scene in what looks like *Rapid Fire*, and Theodore Roberts and Roy Stewart spoofing a bunch of bathing girls.

TWENTY-ONE — Three-part re-edited Pathe Playlet.—The picture does not get off strongly. Bryant Washburn plays a dual role, that of a wealthy young man and a lowbrow prizefighter. He accepts the one chance in ten that he can make it convincing and loses. There is one thrill in the story, where the young man of means, having swapped identities with the prizefighter, goes tremblingly into a mill and knocks out his opponent. The thrill comes when the former idler suddenly discovers he is possessed of real strength after all.

SPORT REVIEW—Single reel distributed by Weiss Brothers-Goldwyn.—*Record Breakers* is the camera portrayal of college championships and makes an unusually interesting subject. It was on at the Capitol during the week of July 16. Editors Grantland Rice and Jack Eaton have shown in normal and in slow motion a number of the most exciting contests. One of the more notable is the beginning in slow motion of the 100-yard dash, where one-fifth of a second advantage at that stage may mean the victory.

SUPPLY AND DEMAND—Released by Pathe.—This is the initial number of the series produced by J. K. McDonald featuring the boy Johnny Jones, aided by another child player, Gertrude Messinger. It is a juvenile comedy, centering on the efforts of some boys to sell mousetraps. The firm name signed to the letter of instructions from the mail order house is strongly reminiscent of that of a concern known internationally. While there are laughs in the picture it will not rate high as comedy for an adult house.

HOPE (Triart Productions).—This single real was inspired by the painting of George F. Watts. It was directed by Lejaren á Hiller. The opening is a representation of the painter and a disheartened model. The former tells the girl of the story behind the picture he intends to paint, and it is this we see revealed on the screen. It is a dramatic recital of a girl whose lover is lost at sea, yet in spite of his being knocked overboard from a burning vessel by a falling mast she has faith he will come back to her. Strangely enough he does. Mary Astor plays the girl and Ralph Faulkner the lover. The picture stirs a bit at the end.

BOSTON — Urban Popular Classic. — Views of the city, both civic and historic, will be found of interest in theatre and school. Good shots of buildings that figured largely in the Revolution alternate with views of the modern "Hub." One of the statements that will attract attention is that two-thirds of the area of the city is filled land.

SYLVAN BOSTON — Urban Popular Classic.—Supplementing the foregoing, showing scenes on Boston Common, a playground for 300 years; of Harvard University, Longfellow Bridge, Bunker Hill Monument, the Back Bay, Fine Arts Museum, Old Granary Burying Ground, Public Gardens, and several views of Lexington and Concord, where the Revolutionary War was started.

TAKE NEXT CAR — One-reel Hal Roach comedy, released by Pathe.—Paul Parrott takes off the tribulations of the driver of a horsecar when fighting the competition of a jitney manipulated by a "strongarm." Jobyna Ralston and Eddie Baker assist in raising the laughs, which probably will flow more freely in those numerous localities where the jitney holds sway.

A SPIRITED AFFAIR—Universal Star Comedy, in one reel.—A rather amusing tale, and one that is likely to have a wide appeal. This may be said with measurable confidence, inasmuch as one of the leading characters is a bootlegger. The tale was written and directed by Reggie Norris and features Roy Atwell.

PATHE REVIEW 166.—One of the best in the number are the scenes in Pathecolor devoted to *The Bridal Mart*, a medieval ceremony that survives in Greece. Other subjects are *Harvest Time in Kaffir Land*, *The Mask Maker*, *Tower Bridge of London* and *Give Away Gags*.

THE WORM THAT TURNED—Film Fables, released by Pathe.—With a new main title introduction Cartoonist Terry keeps up his fun. He employs an ark full of animals in demonstrating the truth of "Theory and practice are two different things."

YOU AND ME—Two-part Century Comedy, released by Universal.—The chief characters in this subject are children, and the interest in it will very largely be confined to those of the age of its players.

A GASOLINE WEDDING—Pathe one-reel reissue.—Harold Lloyd, "Snub" Pollard and Bebe Daniels work hard, but it is unlikely the automobile stuff will be quite as hilarious as it was when originally issued.

THE PERILS OF THE YUKON—Episode 5 of Universal serial.—Another strong number and fully up to the mark set by the preceding chapters. There is real suspense running through the two reels.

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

C. B. C.'s Picture Looks Like Winner

"More to Be Pitied Than Scorned" Is Story of Power— Is Directed with Genuine Skill and Splendidly Played

It will be surprising if *More to Be Pitied Than Scorned* does not prove to be a real box office bet. It has all the earmarks that give it a right so to be considered. The subject, which was produced by Harry Cohn, of Waldorf Productions, Inc., and will be distributed by C. B. C. Film Sales Corporation, is a melodrama, a Blaney melodrama, one that in its stage form has successfully stood the test of presentation to the public. In its screen interpretation it remains a melodrama, but under the genuinely skillful direction of Edward Le Saint it has been treated as straight drama. With entire confidence in the strength and appeal of his story Mr. Le Saint has been content to play to his orchestra rather than to the gallery.

The cast is compact—five all told—and the interest is centred squarely on these. The story follows a straight track, with no diverging or diverting branches. J. Frank Glendon is *Julian Lorraine*, a leading man in a theatre and in love with his wife; Alice Lake is *Mrs. Lorraine;* Rosemary Theby is *Josephine Clifford*, leading woman at the theatre and in love with *Lorraine;* Philo McCullough is *Vincent Grant*, the "heavy" at the theatre and in love with *Mrs. Lorraine;* Josephine Adair is *Ruth*, the child of the *Lorraines*.

The acting in its quality matches and measures up to the opportunities of the players. The tale is of the clash of wills of four strong persons—there are no weak sisters or brothers in the story. To be sure, the husband and wife are caught in the meshes laid by the leading woman and the heavy—they are victims of the reciprocal villainy of the two, each of whom hopes to win one of this happily married couple. And the story stands up—it shows thought in conception. There is a notable if not entire absense of the "convenient coincidence" that marks and mars the construction of so many of the older stage productions.

The interest is steady—cumulative. It is quickly established in the opening scenes—when the stage woman, visiting the dressing room of the leading man and in response to a compliment reveals the fact that she really has been "living the part" and not acting her love scenes. The quickly following call of the heavy on *Mrs. Lorraine*, his declaration of love and her rejection of him; the return of the husband and the unrecognized escape of *Grant;* the rage of the husband and his departure with the child plant the story in the mind in the first ten minutes.

Strong situations abound. The denouement properly may be described as "smashing," and in fact it is. It is preceded by the reconciliation of the *Lorraines* and the discovery by the husband of the manner in which he has been tricked by *Josephine* on the one hand and by *Grant* on the other. *Lorraine* enters upon the stage for the final act of the play, where *Grant*, his pistol loaded with bullets instead of blanks, awaits him. The prescribed clinch takes place, but the ball intended for *Lorraine* strikes *Josephine* and kills her. The two men fight over the stage and in the boxes until *Grant* is whipped.

Don't miss *More to Be Pitied Than Scorned* It is a regular picture, of the satisfying kind that will do word of mouth advertising if you give it a chance.

G. B.

Ben Wilson Starts Work on Federated Comedies

Ben Wilson has wired the New York office of the Federated Film Exchanges of America, Inc., that he had started work on the first Federated comedy and that he had an exceptionally good story lined up with a cast including Cecil Spooner, Eddie Barry, Billy Bletcher and Scott Darling. It will probably be of interest to exhibitors east of the Mississippi River to note that Cecil Spooner is to appear in these comedies, as she has for the past fifteen years pleased many audiences while appearing in legitimate attractions.

Believes the Bible Contains the Most Dramatic Material

The demand for pictures of a high moral standard also carrying an interesting dramatic story with a punch inspired Dr. Harwood Huntington, prominent clergyman, to enter the ranks of those who have the interest of the industry at heart and who strive to make pictures that will drive the thoughts of censorship from the mind of even the most narrow minded reformer.

Believing the Bible contains the most dramatic stories ever written, Dr. Huntington set out to place upon the screen an authentic and inspirational photo-dramatization of the Old Testament.

The Rev. Dr. Harwood Huntington

Sacred Films, Inc., of which Dr. Huntington is president, realized the proportions of the task. At this juncture Dr. Edgar J. Banks, archaeologist of world repute, was made technical and research director, and under his supervision twelve complete and separate narratives have been completed and are now being shown in theatres.

Doris Kenyon Plays Opposite Hines in "Sure Fire Flint"

C. C. Burr announces that Doris Kenyon, legitimate and screen star, has been signed to portray the female lead opposite Johnny Hines in *Sure Fire Flint*, his second feature length production. With the addition of Miss Kenyon, the cast now includes Edmund Breese, J. Barney Sherry, Effie Shannon, Robert Edeson and Charles Gerard.

Best remembered of Miss Kenyon's screen productions, perhaps, is her important role with George Arliss in *The Ruling Passion*, the United Artists release, which scored so heavily throughout the country.

Miss Kenyon, who was educated at Packer Institute and Columbia University, achieved stardom on the stage in *Princess Pat*, *The Girl in the Limousine* and *The White Villa*. On the screen she has played in productions of Famous Players, Essanay, Pathe, De Luxe Pictures, International and Distinctive Productions. Miss Kenyon has recently completed a year's engagement on the stage as the star of *Up the Ladder*, which ran continuously for a year on Broadway.

Producers' Security Sells Territory on "Wolf's Fangs"

The Producers Security Corporation announced this week the sale for immediate release of Oscar Apfel's new production, *The Wolf's Fangs*, to the First National Exchange of New York for the State of New York and Northern New Jersey. It is a drama of the outdoors and is staged in the North Maine woods. Wilfred Lytell is starred.

This production also will be handled by Producers Security Corporation in America.

"School Days" Gets Record

Despite the fact that rainy weather interfered with theatre patronage in the South, the Warner Brothers production, Gus Edwards' "School Days," featuring Wesley Barry, broke all attendance records during its run at the Howard Theatre, Atlanta, according to a telegram received by Harry M. Warner from M. Mitchell.

Midwest Opens in Dallas

The Midwest Distributing Company, with Ralph Morrow as branch manager, has opened an exchange at 1801½ Commerce Street, Dallas.

The new company has taken over the distribution of Peacock productions, and in addition will distribute a line of independent subjects.

Nickle to Issue Hepworth Pictures

Will Distribute in United States and Canada on the State Rights Market Productions of English Studio

News of an important deal to be consummated in the independent field for the coming season has been made public through the announcement by Burr Nickle, president of Burr Nickle Productions, with offices at 827 Story Building, Los Angeles, that his concern had acquired the productions of the Hepworth Picture Plays, Ltd., of London, for distribution in the United States and Canada.

Mr. Nickle has just returned to California after a period of several weeks in the east, during which time he concluded negotiations for the Hepworth pictures with Thomas F. MacMahon of 1400 Broadway, attorney for Hepworth Picture Plays in the United States. Since his arrival on the West Coast he has been busy formulating the policy of his company with reference to the distribution of his new attractions. The pictures will be distributed on a state rights' basis under an arrangement which Mr. Nickle believes is original with him, at least in its present application to conditions in the independent field, and which will enable the state rights' buyer to avail himself of these pictures on a profitable basis.

The first of the new productions will be ready for the market early in August, and it is planned to release the pictures at the rate of two a month. As an initial attraction, *The City of Beautiful Nonsense*, from the novel of the same name by E. Temple Thurston, will be offered. The other August release will be *Sunken Rocks*, a Cecil M. Hepworth production with Alma Taylor in the stellar role. Announcement of subsequent releases will be made in the near future.

"An exhaustive survey of the available product in the independent market at the present time convinced me of the superiority of the Hepworth pictures to any others I have seen for artistic merit and entertainment value," said Mr. Nickle in discussing his plans for the coming season. "I am satisfied they will form, as a group, the most attractive proposition that could be wished for by a state rights' buyer who is looking for the 'something different' that is going to count more than ever this fall and winter with theatre managers and theatregoers."

Cecil M. Hepworth, the chief executive and master spirit of Hepworth Picture Plays, Ltd., is perhaps the dean of motion picture producers throughout the world, with more years to his credit as a producer than any man in the United States or Europe. His connections with the world of motion pictures goes back to 1894. He made his first visit to the United States in the fall of 1921, accompanied by his principal star, Alma Taylor, and spent several months in New York and California.

While Mr. Nickle was in New York, he made arrangements with Lesley Mason, of 729 Seventh Avenue, New York, to act as eastern representative for Burr Nickle productions in connection with the Hepworth pictures. He expects to return to New York about September 1.

Final Chapter of Eddie Polo Serial Is Now Completed

Word comes from Milton Binhak, of the editing department of the Star Serial Corporation, which controls world rights to *Cap'n Kidd*, that the fifteenth chapter has been edited, completing the serial.

In Chapter XIV, which has been titled "A Fight in Mid-Air," there is a fight between aeroplanes, with Eddie Polo in one and his pursuers in another close behind him. One of the most dangerous stunts performed in the entire serial takes place in this episode.

"Victory and Happiness," as Chapter XV has been titled, clears up the mystery. Paper and accessories have been completed on these final chapters.

Atlantic to Issue Fortnightly Films Produced Abroad

Frank Gordon Kirby, director in charge of production for Atlantic Enterprises, sends word from Europe to the home office that he has begun work on his first feature. This will be the initial subject of a series designed for distribution on the American state rights market. The stated aims of the company are to create productions that will permit their issue to exchanges and exhibitors without the burden of excessive prices, to build a program with the requirements of the smaller houses especially in view. It is intended to make the pictures fast and turn them over quickly.

By August 1, it is announced, the titles of the first four pictures will have been decided upon, and by September 1 the subjects will be in New York ready for review. Thereafter it is intended to release two features a month.

Goldstone Finishing Production

Phil Goldstone has taken possession of the Horsley Studio in Los Angeles for the exclusive use of his special production, *Deserted at the Altar*, in addition to space at other studios. It is the biggest spectacle ever filmed by this company, and the work is now in its sixth week and is nearing completion. The cast includes Bessie Love, Tully Marshall, Eulalie Jensen, Wade Boteler, William Scott, Frankie Lee, Barbara Tennant and Queenie the dog.

Iroquois Making Second Feature

Iroquois productions, which will be distributed by Agnes Egan Cobb, is at work on its second feature. It is *The One Way Trail*, which was written by its director, Caryl S. Fleming. George Proctor wrote the scenario. In the cast are Muriel Kingston, Victor Sutherland, Luis Alberni, Ann Hamilton, Edward F. Roseland and Stanley Walpole. Frank Perugini is cameraman.

Franey Accessories Ready

A complete line of lithographs, lobby cards, slides, press books and other advertising matter for the exploitation of the new series of two-reel comedies featuring Billy Franey is now ready for territory buyers of these fun films, according to word received from Gus Schumacher, general manager of the O'Conor Productions, producers and distributors.

Dorothy Gish in "The Country Flapper," released through Producers Security Corporation

"Innocent Cheat" Goes Over Hard

Weingarten's Parthenon of Brooklyn Adds a Few of Its Own Stunts to Those Tried in Manhattan and Wins Out

Backed up by an intensive exploitation campaign which stirred up a lot of public interest and aided by the word-of-mouth advertising given it by its audiences, *The Innocent Cheat*, Arrow's photo-drama, is playing this week at Weingarten's Parthenon Theatre, Ridgewood, Brooklyn, to the largest crowds which Weingarten recalls at his house.

The exploitation, which was conceived and executed by Mr. Weingarten and Charles Cohn jointly, was of such a nature as to stir up a deal of interest. Many of the features which aided the showing at B. S. Moss' Broadway Theatre, as well as others which originated with the Brooklyn men, were employed.

The Ridgewood *News* and the Ridgewood *Times* co-operated in issuing special editions, each of which bore, superimposed upon the first page, scarehead lettering in red to the effect that the production was to open at the Parthenon on July 11; a veiled woman with a baby carriage upon which was lettered the billing of the production walked the streets distributing throwaways; a great deal more space in the newspapers was used than Mr. Weingarten generally gives to a production; a teaser letter was mailed to a selected list; throwaways were distributed in the theatre. And, as might be expected, capacity audiences ensued.

In conjunction with the baby carriage stunt mentioned, Mr. Cohn was fortunate enough to be able to "break" into the newspapers on the first page through a peculiar combination of circumstances which involved a real live baby, a frenzied mother and the girl who pushed the advertising cart. It seems that a resident of the district, with her baby, was on a shopping tour. She reached home with the wrong carriage. Before the error was rectified there was a vast deal of excitement which was reflected in the local press. All of which proved of vast assistance to Mr. Weingarten and *The Innocent Cheat.*

J. Charles Davis, 2nd, Made Assistant to President of Arrow

When it was announced last week that a conference had been called at the home office of the Arrow Film Corporation, it was intimated that several important announcements would be forthcoming and the first of these was made public this week by President W. E. Shallenberger. It is of a new department, that of assistant to the president, effective immediately. The office is designed to effect closer relationship between Arrow and its producers, exchanges handling its product, and theatres showing Arrow pictures.

This department will work under the direct supervision of Dr. Shallenberger and will be headed by J. Charles Davis, 2nd, director of advertising and publicity. Mr. Davis has had a varied experience in the motion picture industry and for the past year has spent most of his time in the field. He will retain supervision of the advertising and publicity department, and it is stated it is planned to enlarge this department so that every Arrow salesman on the road will have at his service the assistance of a capable exploitation man to help him put over pictures in co-operation with the exchange handling them.

As announced some time ago, Arrow looks forward to the coming year's being the greatest in its history. A greater number of features and short subjects than ever before will be released by Arrow and several big specials will be distributed.

Mrs. A. B. Maescher, president De Luxe Film, releasing "Night Life in Hollywood"

Engage Five Scenarists for Warner Productions

Five well-known scenario writers on the west coast have been engaged by S. L. Warner and Harry Rapf to adapt the series of Warner Brothers pictures. By an arrangement with Famous Players, Olga Prinztlau will adapt F. Scott Fitzgerald's novel, *The Beautiful and Damned.* Monte Katterjohn will translate into screen terms the Charles G. Norris' novel, *Brass.*

Julian Josephson has been engaged to adapt Sinclair Lewis' novel, *Main Street.* The continuity for Edmund Goulding's story, *Little Heroes of the Street*, featuring Wesley Barry, has been written by Isabel Johnston and Mildred Considine.

Ben Amsterdam and Sam Grand Buy "Hallroom Boys"

Sales on the new series of 1922-23 series of Hallroom Boys Comedies started off this week with the disposing of the new series of twenty-six based on the adventures of Percy and Ferdie Hallroom to two territorial buyers.

The first was to Ben Amsterdam, head of Masterpiece Film Attractions of Philadelphia, and the second to Sam Grand, head of the Federated Film Exchange of New England.

Masterpiece will handle the series in Eastern Pennsylvania and Southern New Jersey, and Federated of New England will have them in the six New England States.

"This marks the fourth year's series of these Hallroom Boys Comedies," said Producer Jack Cohn, and as state rights buyers have done so well with them heretofore we decided to continue this channel of distribution."

"The Country Flapper" Ready

Dorothy Gish in *The Country Flapper* is reported ready for independent distributors. Producers Security originally planned to release the feature in the fall, but the demand is so great it is to be issued immediately.

Miss Gish's supporting cast is headed by Glenn Hunter, the new screen favorite. Others are Mildred Marsh, Tommy Douglas, the Hackett Brothers and Catherine Collins.

A new song Fox Trot titled "The Country Flapper" will be exploited with the picture.

Pacific to Release Novelty

John J. Hayes, president of Pacific Film Company, Inc., announces that his firm will release, beginning August 1, the first of a series of twelve one-reel novelty films of a semi-educational nature, comedy forming the chief entertainment value. The "actors" and "actresses" used in portraying the various roles are the tiny dwellers of the meadows—grasshoppers, beetles, lady-bugs and chiggers. Elmer Dyer and Frank Givvens are the producers.

Alice Lake and J. Frank Glendon in "More to Be Pitied Than Scorned" (C. B. C.)

Brandt and Cohn Stay Independent

Say That Despite Offers from Program Organizations Their Six Features Will Go to States Rights Market

It is reported this week that despite tempting offers, Joe Brandt and Jack and Harry Cohn, who comprise the C. B. C. Film Sales Corporation, will adhere to their determination to remain independent for the season 1922-23.

This means that the series of six box-office features which this company announced a few weeks ago will be released on the open market to states rights buyers.

Since word first filtered out of the filming of *More to Be Pitied Than Scorned* and the five features which follow, C. B. C. has been the recipient of several offers from national organizations to take over the features. The C. B. C. officials were in a quandary because territorial buyers throughout the country have been in steady communication with Brandt and Cohn urging distribution through independent channels, using as their arguments the fact that the C. B. C. features were too big to go Independent and would fit into various programs to the greatest benefit for all concerned.

"Our determination to state right this series, which comprises, we are confident, six of the biggest real box-office features of the year, in the face of the flattering and tempting offers we have had to let them go over on program organizations, is the expression of our confidence in the independent field and what it can and must stand for," said Joe Brandt this week. "We have always stood for the independents because we believed in the future of that field—and that it can be the biggest branch of the industry.

"Exhibitors have been complaining that they can't get a consistent number of box-office attractions through the independents. They can. Let them look over the field and they will see that some of the biggest productions announced for the coming year are independent productions. All we need is a fair break to stimulate fair competition and to bring about a better condition all through for the industry."

WATCH US GROW

We Have Started Production!

Our first features will be shown in New York, September 1st.

Watch for titles and selling plan.

Atlantic Enterprises, Inc.

Fisk Building, New York

Producing American Pictures in Europe

Making Progress on "Bulldog Drummond" in Hollandia Studio

Cable advices to Producers Security Corporation from Holland state *Bulldog Drummond* production is progressing finely. The interiors are being made in the Hollandia Studios, and as soon as completed the company will move to England to secure the exteriors.

The direction of the picture is in the hands of Oscar Apfel, American producer, and Evelyn Greeley and Carlyle Blackwell are co-starring.

On the stage the play is one of the big successes of Broadway and played to capacity business in the Knickerbocker Theatre all last season. It reigned in London for two whole seasons, and is slated to open in Chicago for a season commencing Labor Day under the banner of A. R. Erlanger.

Producers Security Corporation will handle the releasing arrangements in America.

Equity to Capitalize Title of Goodman Production

Taking every advantage of the catchy title *What's Wrong with the Women*, Equity Pictures will launch Daniel Carson Goodman's production on the State rights market by bringing the title to the attention of many of the prominent men and women in the country, who will be asked to give their opinion as to what, if anything, really is wrong with the fair sex of the present day.

At no time, believes Equity, could this title be as compelling in interest as at the present moment. In securing the opinion of men and women high in the political, social, literary and dramatic worlds, Equity is confident it will awaken a most lively and interesting discussion.

"The Speed King" for Talmadge

Phil Goldstone announces as the first picture of his new series of Richard Talmadge productions an original story, *The Speed King*. The cast includes Virginia Warwick, Mark Fenton and Emilie, fencing master.

Pacific Film Reports Sales

The Criterion Film Exchange, 130 West Forty-sixth Street, New York, has purchased the entire output of the Pacific Film Company, Inc., consisting of three features and the "Uneducational Comedies," a new series of animated pictures. The Criterion territory consists of New York and New Jersey.

The Pierce Film Company of New Orleans has purchased the Louisiana territory of the Folly Comedies, according to word received from John J. Hayes, president of Pacific. George Ovey is the star.

Attractions Distributing Will Release Glyn Picture

In a statement printed in this journal in its issue of July 8 it was stated that "arrangements (by Rialto Productions) have been made with the Al Lichtman Corporation for the distribution of the second purchase, *The Man and the Moment*, by Elinor Glynn." The statement came to us in the usual course from the office of Rialto Productions.

A letter from the Al Lichtman Corporation states that the picture really was purchased by the Attractions Distributing Corporation, and that the last named company will release the production later.

Second Review Is Ready

The second issue of the Federated Screen Review is now ready for release, and contains a galaxy of stars who are being featured in several productions and also includes scenes of several productions in course of construction at studios. Will Rogers heads the list, in a scene from *Sleepy Hollow*.

Virginia Pearson, Hope Hampton, Betty Blythe, Edward Earle, Sheldon Lewis, Mary Alden, Director George Seitz, Director Edward Venturini, and Rita Rogan add their bit to make this an interesting reel.

Monty Banks for Federated

Ben Wilson has informed the New York office of the Federated Film Exchanges of America, Iinc., that the star selected by him to appear in one of his series of comedies is Monty Banks, who previously appeared in two series of successful comedies for Federated. Bruce Mitchell is directing the first picture.

"BABES IN TOYLAND"

IS

VICTOR HERBERT'S

First miniature operetta for Motion Picture Theatres

FRANCIS A. MANGAN Productions

1476 Broadway, New York, N. Y.

(Phone 3738 Bryant)

We saw six **MONOPOL UNITS.** We purchased the entire series of twenty-six. We had to be shown—we were convinced. They are the biggest box-office bet of the year.

LOOK FOR YOURSELF

Producers Features Service

729 Seventh Ave.

Handling Greater New York and Nor. New Jersey

Southwest Told About "Foolish Wives"

Long Distance Interview Makes Big Hit with the Newspapers of Southwest

Left: Evening News newsboys, San Antonio, Tex., distributing special "Foolish Wives" rotogravure section, which along with the long distance interview with Von Stroheim was the feature for the day. Center: Alarm clock tie-up for the Empire Theatre showing of Universal's "Foolish Wives" in San Antonio. Right: Cut-outs featured the display arranged for the attraction at the Hippodrome, York, Pa.

An unusual exploitation stunt afforded *Foolish Wives* first page publicity in four of Texas' largest metropolitain newspapers. Marc Lachmann of the Universal home office exploitation staff, planned and executed this stunt for the Southern Enterprises chain of Texas theatres.

The newspapers successfully booked for the stunt were the San Antonio *Evening News*, Fort Worth *Record*, Houston *Chronicle* and Galveston *Tribune* for the Empire, San Antonio; Palace, Fort Worth; Queen, Houston, and Queen, Galveston, engagements respectively.

The idea; a personal interview from the editorial rooms of these newspapers with Erich von Stroheim, author, star and director of "Foolish Wives," over the long distance telephone to Universal Studios in Universal City, Cal.

The interviewers assigned were four noted feature writers. They were Mary Carter of the San Antonio *Evening News*, J. Mobel Clark of the Fort Worth *Record*, William Seel of the Galveston *Tribune* and Paul E. Wakefield of the Houston *Chronicle*.

The newspapers, aside from handling the interview, devoted free display advertising space in their daily issue for one week in advance of the interview itself with illustrations and cuts of Stroheim and *Foolish Wives*. A special story regarding the interview was also used to create enthusiasm for the event and in two cases eight column banners across the bottom of the page were used. A special tack display card was planted on all news-stands, hotel lobbies, and cigar stores. Carrier wagons played the stunt up in real circulation instigator fashion, and display in front of the newspaper offices marked it as an unusual event. By a special attachment a magnovox arrangement enabled crowds to hear the interview.

J. Mabel Clark, who interviewed Von Stroheim over long distance from San Antonio, Tex., to Los Angeles

The Southwestern telephone company co-operated with Lachmann and in addition purchased half page advertisements in the newspapers.

Proof of the enthusiasm of the stunt is found in its announcement that *Foolish Wives* is still playing successful engagements in other theatres of the Southern Enterprises chain.

Entertains Local Club

Manager De Sales Harrison of the Howard Theatre, Atlanta, Ga., put over a good one for his house when he had two of his kid ushers stage a boxing match for the benefit of the Advertising Club.

This organization, consisting of some of the most influential citizens, meets once a week for luncheon.

Left: A radio receiving auto that attracted throngs in New York City when this stunt was used by the Delaneey Street Theatre as a ballyhoo for Universal's "Foolish Wives." Center: Marc Lachman, Universal exploiteer, captured these two famous San Antonio youngsters and tied them up with a "Foolish Wives" stunt for the run of the picture at the Empire. Right: "Scene shooting" stunt used by the Tivoli, New York, for the Universal production

Mailing Lists—How to Use Them

There Are Certain Seasons in the Year When You Can Catch Their Special Interest

IV—Hitting Their Weak Spots

Everyone you have ever known has a hobby. Human beings all have weak spots in their make up, even the staid old grouches. If you know their weak spots you can get their attention and, in direct-by-mail efforts, getting the interest right off the bat counts most.

The advertising manager of a middle western concern which does an immense amount of direct-mail advertising is thoroughly convinced that timeliness in this advertising matter is one of the essentials for making it bring home the money. So, as the concern sends out some form of direct mail literature each week during the entire year, this advertising manager prepared the calendar on which, under the name of each month he has listed some of the things to remember in trying to make the mail matter for that month as timely as possible.

This calendar gives the advertising manager a firm foundation upon which to build each month. It prevents him, too, from running things during one month which were more properly suited to the preceding month and it thus is a great help in keeping the advertising matter strictly up to the minute.

The calendar was published with the first article of this series.

We'll start with July, a very warm month when business lulls. The calendar suggests: Independence Day (July 4); hot weather, mosquitoes, hammocks, ice cream, vacations, dusty roads, ice cream clothes, summer time literature, the silly season and Chautauquas.

A few days before Independence Day we might send out a card like this:

Fellow Citizen:

Congratulations on the birth of our great country. We feel so good about it that the older our country gets the more we think about this great day. Consequently we will show ——— at the ——— Theatre during the week of July 4, and it is a stirring, red blooded American drama.

Patriotically yours,
John Grossmith,
Liberty Theatre.

Mosquitoes, which are quite plentiful in many of the American cities, can be played up (and down) in this fashion:

Ouch! That Bite Itches

The mosquitos are around, but you can bet ten yards of mosquito netting that they are not at the Comfort Theatre. Here's one place you can escape them.

And this week we are running ———, a high class comedy drama, that will make you forget what bites you may have received.

Come early and go home pleased—not bitten.
Comfort Theatre.

Dusty roads present a wonderful opportunity to get a laugh and business. It is suggested that this post card be used on out-of-town visitors, those from the countryside who have to travel dusty roads to get to town:

The Dusty Road That Has An Ending

After the long drive, when you're tired, your mouth is filled with dust and your spirits dusty, just drop into the Liberty Theatre and you'll soon

FORGET THE DUST.

P. S.—We've got a whopper of a refreshing picture this week.

Skip now to August, another warm month. The calendar specifies this month's activities as follows: Annual fruit canning season, final vacations, tennis, golf, motor boats, dog days, sweet corn, cool nights.

Take the fruit canners, mostly women, and their children who have to pare and pit the peaches, stone the cherries, etc., etc. Here's one way to appeal to them:

After Canning All Day in the Hot Kitchen

put on your street clothes and come on down to the Rialto, for there's a cracking good show there, ———, with ripping comedy that'll make you forget the kitchen, the sticky fingers, the burned sugar and the cracked jars.

YES, BRING THE CHILDREN TOO.

The ideas are endless. Every month has one or two features that you can play on with suitable catch lines. Preserve the calendar we printed. Stick it in your mailing list file, and consult it well in advance so that what you send out will reach folks at the proper time.

Voters' Lists

Using the voters' registration list as a mailing list, a new bit of exploitation, was introduced by the management of the Bijou Theatre, Jamestown, N. Y., during a recent engagement.

The city elections were near at hand, so to more than five thousand potential patrons of the Bijou two cards were sent through the mails. One bore the following message: "Voters of Jamestown. I am a candidate for the title of 'the greatest mother in motion pictures.' After selecting your candidates at the Republican Primaries on Saturday you will be free to vote for an independent candidate. Ballots will be received Sunday at the opening of the photoplay 'Over the Hill' at the Bijou Theatre. Polls open from 1 to 11 p. m. Sincerely yours, Mary Carr." The other was in the form of a ballot.

Playing to Community Pride

APPEALING to community pride affords another method of getting personal contact direct by mail. Here is the manner in which Ray Erne of the Rialto, Charlotte, Mich., told his mailing list about the big things he had up his sleeve. He printed this screed on a post card:

Through new booking arrangements just completed, I have been offered the opportunity of giving to the theatregoers of Charlotte and Eaton County a series of pictures comprising the very best obtainable on the present market, but at a rental price far above that usually paid for pictures in a town of this size. This arrangement also enables me to play them in most cases either before or immediately after their runs in Lansing, Battle Creek, Grand Rapids and Jackson, whereas the usual method is to allow them to become six months or a year old before playing in a small town, due to the high rental cost when they are new. Allow me to list for you a few of the best that I have in mind:

"Saturday Night."

"Mother o' Mine."

"Sowing the Wind"

"A Man's Home," with Harry T. Morey, Charlotte's own star.

"The Four Horsemen" at popular prices, not two and three dollars a seat.

Mabel Normand in Mack Sennett's "Molly O," said to be even better than "Mickey."

H. O. Davis' "The Silent Call," with Strongheart, the "dog that is all but human."

Chas. (Chic) Sale in "His Nibs" in which this versatile actor plays seven different characters.

Doug. Fairbanks in "The Three Musketeers" at prices within your reach.

IT'S UP TO YOU

April shall be "better pictures month" if you say so. I contend that the people of Eaton County have just as much right to see motion pictures when they are brand new as have the people of any of the larger cities, and they shall, providing they want to. Here's my proposition:

On March 30-31 and April 1 I have booked Cecil B. DeMille's "Fool's Paradise," his very latest, biggest and best picture, a picture that was not run in any theatre outside of New York and Philadelphia before March 11, and then only in the very largest. This picture is brand new, it's bigger than a circus, and was shown to the people of New York at $1.50 and $2.00 a seat, packing the theatre at every show through an extended run. If you assure me, through your patronage on these three days, that you want the very best, I will book every one of the above-named along with some other good ones that I have in mind, for the month of April, and will continue to do so as long as your interest and patronage warrant it, and I'm going to present them, not at ten and twenty cents, as that would be financial suicide, but at prices where anyone can afford to attend.

Again I say, "It's Up to You."

Yours for Entertainment,

W. RAY ERNE,
Manager, The Rialto Theatre.

A Teaser Stunt

By a systematic mailing campaign that covered seven days, Manager Herbert Johnson of the Luna Theatre, Lafayette, Ind., brought his patrons to "The Seventh Day." Taking advantage of the theme of the story, which revolves around a country boy's idealization of a sophisticated city girl, the manager used teaser ads along the following order:

First Day—"Our hero is made captain of a sailing schooner."

Second Day—"Our hero gets his first glimpse of the 'dream woman.'"

Third Day—"Our heroine tries a dangerous flirtation."

Fourth Day—"Our hero falls desperately in love."

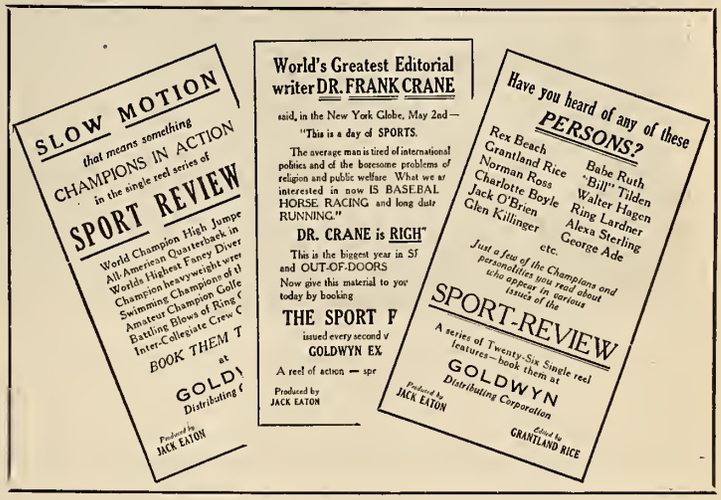
Fifth Day—"The disdainful heroine brings the hero back to earth."

Sixth Day—"Our hero in the depths of despair."

Seventh Day—"How does it end? Our hero, Richard Barthelmess, will act his story at the Luna next week."

Short Subject Mailers

Herewith are reproduced three ordinary one cent postcards which were used by various theatres to attract attention to the short subjects on the program. The catch lines on each card are neat and attention arresting. One speaks of slow motion which is still a mystery to the public. The others quote Dr. Frank Crane, a New York publicist, and the play upon a set of prominent names.



Housewives' Mailing List

WHEN I. Schwartz, for five years manager of the Grand Theatre, Chester, Pa., accepted a similar position with the Fifty-sixth Street Theatre, Philadelphia, he discovered that there existed a mailing list of 100.

With Eli Orowitz, the Paramount exploiteer, he succeeded in getting in touch with the registration commissioners, and as a result a list of 3900 women residing in the vicinity of the theatre was obtained. These women were all listed as housekeepers. Another list of men only was also obtained for future purposes.

Instead of the regular manager's theatre circular, the following hand-written letter signed by Mrs. I. Schwartz went out to each one of the 3900 women:

DEAR FRIEND:

The other day I accompanied my husband and attended a private presentation of a Paramount picture that I enjoyed immensely. It appealed to me very much because in it I saw a screen impersonation of the best dressed woman in New York. And I know you will like it as much, so I am calling your attention to the fact that Gloria Swanson's greatest picture achievement, *Her Husband's Trademark*, will be shown at the Fifty-sixth Street Theatre, next Wednesday and Thursday.

In this huge screen epic Miss Swanson wears many of the very latest creations. The production is a veritable fashion show. The styles are so unique that even the Parisienne modistes will hang their heads in shame. As the wife of a man who, mad to possess millions, uses his attractive wife as an outward indication of wealth he did not possess, believing in the strange creed that the show of money will attract money, Miss Swanson arises to the very peak of her glorious career. That this is a Paramount picture is a guarantee of its excellence.

What a wonderful picture for a matinee party! Societies and clubs in many Western cities have formed special parties that they might attend this production in a body. And so, thinking the idea might appeal to you or the organization you may be affiliated with, I am asking you to bring this matter before them at the next meeting, or to your friends, at once.

As this picture is causing nothing short of a sensation in every city in which it is playing, I urge that you notify my husband at the earliest possible moment just which day your party wishes to attend. The number of seats you desire will be reserved in the section of the theatre you may choose.

Thanking you, I am,

Very truly yours,

(Signed) MRS. I. SCHWARTZ.

The Hope Theatre, Dallas, Tex., exploited First National's "One Clear Call" with a ballyhoo made up of five white-capped klansmen who went abroad ahead of the Hope's turret-shaped advertising auto. The cavalcade was led by a trumpeter and the others flourished banners, making clear their status as heralds of the theatre and the photoplay.

Exploiteer Covers N. J. Convention

First National Man Gives Sweeping Demonstration of Exploitation

A First National exploitation man made a brave effort to dominate the New Jersey M. P. T. O. A. convention and incidentally gave a few splendid ideas on exploitation.

When the convention delegates assembled at Lake Hopatcong they were greeted at the cross road leading to their destination by plastered strips along the road bed reading: "This way to M. P. T. O. A. convention. Courtesy First National Pictures." These were also used on trees, fences and huge stones along the road.

"Get Under Cover. A First National Franchise Will Protect You While You Sleep" greeted every delegate as he entered his room. Bed spreads of pressed paper had been put on each bed in the hotel, a hint for theaters catering to tourist or transient trade.

Two hundred whistles were distributed at the big banquet bearing the sign: "Watch the clock and at exactly 7:00 p. m. Wednesday, while at the banquet blow '*One Clear Call*' on this whistle."

Each lady entering the ballroom was given a *Masquerader* masque, further exploitation for the First National attraction starring Guy Bates Post. George Schade of Sandusky, O., has already done some advance campaigning among his patrons along this line on *The Masquerader*, but this is the first instance outside of Sandusky where the masque has come into general use to exploit this attraction.

Banners and copies of Franchise were part of the general exploitation scheme.

The decorations around the lobby hall provided an interesting precedent for some exhibitor to follow. They were a display entitled: "The Motion Pictures Ten Years' Ago and To-day." One side of the panel had stills from oldtime productions like *Runaway June* and *The Goddess.* The other half contained stills from the latest pictures of Norma Talmadge, *Smilin' Through;* Richard Barthelmess in *Sonny;* Constance Talmadge in *The Primitive Lover;* Jackie Coogan in *My Boy;* Hope Hampton in *Star Dust* and Marshall Neilan's *Fools First.*

The final touch came in the convention excursion of the lake. The exploitation man accidentally-on-purpose missed the two convention boats. With a specially chartered launch he caught up with them, stopped at each and distributed an autographed photograph of Jackie Coogan to every lady in the party.

The ideas promulgated at this convention are, for the most part, adaptable to local exhibitors. Exhibitors manifested an almost unanimous interest in this sweeping demonstration of the efficacy of exploitation.

Invites Arrest

Going on the theory that the best way to get things done according to one's ideas is to do the job oneself, David Schaefer, general manager of Rossasys Theatrical Enterprises of Brooklyn, N. Y., played the role of author, director and star of a stunt which proved a publicity and money getter for the Manor Theatre, Woodhaven, L. I., when the Vitagraph special *The Shiek's Wife* was run.

Schaefer's main purpose was to get the Manor Theatre and *The Shiek's Wife* before the public, so, garbed in the costume of an Arabian Shiek and mounted on a spirited steed, he galloped through the streets of Jamaica and Woodhaven with flying banners announcing the title, date and name of the theatre. The anticipated resulted when Schaefer was arrested for racing and masquerading.

In court Schaefer stated that he was on his way to a photographer's and entered a plea of not guilty to the charge of violation of Section 887 of the Code of Criminal Procedure, which defines disguising one's face as a crime. Adjournment was obtained. Also there was obtained a considerable amount of notice in the newspapers, which along with the other publicity consequent upon Schaefer's adventure, enabled the Manor to register at the box office despite a run of especially hot weather.

Local Appeal

An exemplification of first class newspaper advertising was shown by Manager H. C. Fourton of the Gandy Theatre, Norfolk, Va., when he played Paramount's *Forever* recently.

Harry Brey Bleising, a well-known local business man, saw the picture the first day of its run. Mr. Fourton waylaid his patron after the show and asked him what he thought of the entertainment. Mr. Bleising had no words to express his appreciation. So Mr. Fourton asked him to put his opinion in writing.

This Mr. Bleising did in a strong letter of indorsement, which Mr. Fourton published as a newspaper ad. The town people responded to this local appeal and the reaction was so apparent the following day that Mr. Fourton kept it up for the rest of the run.

Lobby of the Modjeska Theatre, Augusta, Ga., when Manager Frank J. Miller advertised "Fool's Paradise" by turning it into a sort of trip around the world. A 24-sheet mounted above the entrance added to the effect.

F. B. O. Stunts Rouse New York

Extensive Drive on "In the Name of the Law" for Broadway Engagement

In the Name of the Law, which will be released through the Film Booking Offices of America in the fall, was ushered into its pre-season run at the George M. Cohan Theatre, New York, with an extensive exploitation campaign. The entire drive was the work of Nat G. Rothstein, advertising and publicity director of F. B. O. and his staff.

For a week before the showing all passers-by in the Times Square district were told of the coming attraction by means of a huge sign which was erected just north of the Times Building in Times Square. One side of this sign announced the picture's opening at the Cohan Theatre and the other carried the eye-catching line, "Wanted—500 burglars, dips and yeggmen—to see *In the Name of the Law* and learn what happens to crooks who think they are smarter than the New York Police."

Permission was obtained for the stringing of banners in places which have not carried advertising since the Liberty Loan drives. One banner alone on the Brooklyn side of the Queensborough bridge, caught the attention of thousands of motorists.

One of the many street stunts consisted of a large touring car manned by a camerman, an actor dressed as a policeman, and a girl. The auto carried a sign reading "Scenes being re-taken for *In the Name of the Law.*"

A big direct mail campaign was carried on. Thirty-one thousand letters were mailed to individuals in the Metropolitan district. A letter reached every O'Hara family (the name of the family in the photoplay) and various trade professions were circularized. Special nights at the Cohan Theatre have been designated "lawyers' night," "doctors' night," and so forth.

On the day preceding the opening, four auto buses, filled with lusty-voiced newsboys, awoke New York to the fact that *In the Name of the Law* was soon to be presented at the Cohan Theatre. These youngsters each carried a bundle of "The Midnight Star," a miniature newspaper which was printed by the F. B. O.

"The Enquiry Reporter" was used to good advantage. Two young men, with a band on their arm explaining their mission, patrolled Broadway, acting as walking and talking twenty-four sheets.

Placards were displayed in more than five hundred shop windows. Tie-ups were arranged with the Beck-Hazzard Shoe Company and the Remington Typewriter Company, the latter tie-up being effective nationally. In all of these window cards the pictorial theme—the policeman with raised hand—was used throughout. In addition one hundred and twenty-five commercial trucks carried mounted three sheets on the sides. This poster advertising, started a week before the opening of the picture, will be continued throughout the entire run.

Newspaper advertising was used extensively in all New York papers. There will be, before the close of the run, 246 different ads. All of these will be designed as "Eye-stoppers" being topped with such headings as "Ford cars at $23.50" or "7 Room Apartments at $7.50 per Month."

Every advertising and exploitation stunt used during this New York run may be duplicated in any city or town. They will all be compiled and completely described and illustrated in the press book which the F. B. O. will issue.

Uses Want Ad Column

Manager Elwood M. Simons of the New Family Theatre, Adrian, Mich., created quite a stir when he inserted a want ad in the Adrian *Daily Telegram,* outlining the plot of his picture and ending it with a declaration: *Find the Woman!*

In view of the co-operative advertising secured by the theatre, the *Telegram* made a mystery story out of it and featured it in their news columns.

Exhibitors Trade Review,
New York City.
Gentlemen:

We desire to invite your attention to clipping herewith, taken from your paper, issue July 8th:

Coupon Books

Special coupon books entitling the holder to $4 worth of admissions for $3.50 have proven very successful at all Jensen & VonHerberg theatres in Seattle since the first of the year. The idea was original with Mr. Barry, purchasing agent for the Greater Theatres Co.

We must dispute the above for the reason that this theatre has successfully been using coupon books for the past six years. With all due respect to Mr. Barry, who may not have known that coupon books were being used, we feel, in justice to the theatres which have been using these books for the past six years, that you make the correction asked for. Yours very truly,

MILLER THEATRES,
(Signed) Carl F. Miller,
Prop. and Mgr. Miller Theatres,
Fremont, Ohio

"Fools First" in National Tie-up

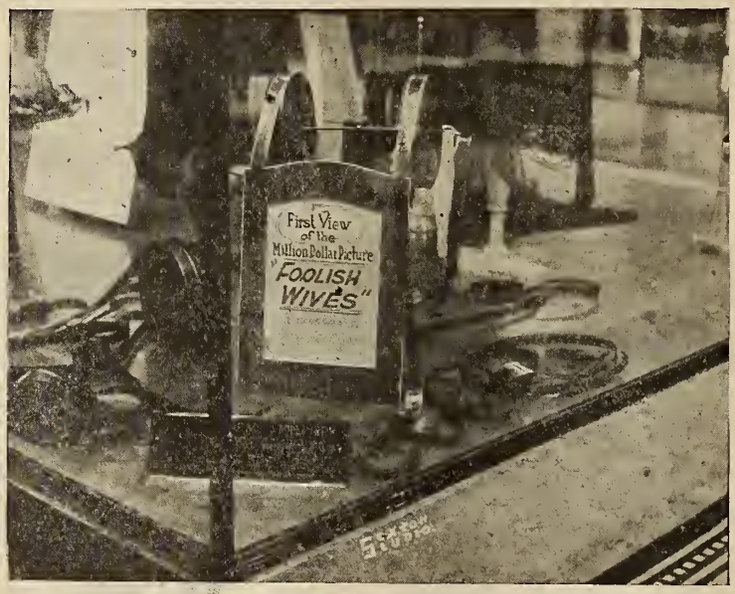
A national tie-up with the People's Home Journal is bringing business to the box office for exhibitors playing First National's *Fools First.* In the cast of this Marshall Neilan production is Helen Lynch who recently won newspaper space by announcing her intention of seeking a new name.

The People's Home Journal sponsored Miss Lynch's quest and offered $100 to the person submitting the most suitable name for Miss Lynch's film career. There were no limitations and if two people submit the same name that is finally selected the full amount will be paid to each.

Many exhibitors have tied up with this reward by displaying placards on it, in conjunction with news agents for the magazine, to increase interest in their showing of *Fools First.*

Front of the Rialto, Columbus, Ga., for the run of Metro's "Fascination." Blue lights were used to get an effect of coolness in the outside illumination which threw the cutouts into prominence. Inside the lobby the lights were white. This display was arranged by Major I. C. Holloway, manager of the Rialto.

The biggest thing about W. A. Doster's exploitation of Universal's "Foolish Wives" at the Strand, Montgomery, Ala., was this "million dollar window." Partially unwound reels of film were displayed in a prominent window. Uniformed guards stood watch over the precious film, a stunt which not only attracted many passersby, but was written up in the newspapers.



Six gowned knights on horseback paraded Broadway and covered the greater part of the city in an effective ballyhoo arranged by Managing Director Joe Plunkett of the Strand as an important phase of a campaign for First National's "One Clear Call." There were some rumors that masked riders might be objectionable, so Plunkett overcame that obstacle by eliminating the mask without loss to the effect of the parade.

Swimming Contest

The Boy Scouts of Valparaiso, Ind., tied up by Manager J. Shauer of the Premier Theatre for a Gloria Swanson swimming contest which put the Premier Theatre and the picture *Beyond the Rocks* on the front page of the newspaper.

William E. Danziger, Paramount exploiteer of Chicago sold this yarn to the newspaper:

During the filming of *Beyond the Rocks* Miss Swanson, despite the fact that she was once a Mack Sennett Bathing Girl, almost drowned. "For the first time in my life," says Danziger for Miss Swanson, "I realized how silly it is for a person not to know how to swim."

The Boy Scout commissioner got out his best swimmers. The newspapers played it up and at least 300 people went out to Sheridan Beach to root for their favorites.

In addition, Mr. Shauer and Danziger paid a little bootblack a couple of dollars to go through the downtown streets shining shoes free of charge. The youngster was instructed to talk up the theatre and the picture while he was operating on the "dogs."

Uses Simple Display

The simple, inexpensive theatre front display is often very distinctive and attractive. The manager of the Casino theatre, Spokane, Wash., proved this when he decorated his lobby for the showing of Goldwyn's *Theodora*.

Six baskets of flowers were hung from the top of the entrance arch, at a distance of about five feet from each other. On each side of the marble ticket booth were placed frames with five *Theodora* stills on each. That was all that was attempted in the way of decoration, but it gave the lobby a very attractive appearance and was in strong contrast to previous displays.

The title of the spectacle was run in large cut-out red letters clear across the width of the entrance on the arch, while on a sign running the width of the theatre, above the arch, appeared the words, in white letters, "Now playing, Goldwyn's sensation, 'Theodora'."

Concentrates on Lobby

Robert Sternberg, manager of Gordon's Scollay Square Olympia, Boston, Mass., is resourceful to say the least. Situated as he is at the edge of Boston's north end district, and very near the West end, a large part of the audience comes from the foreign population. He is also beset by 15c shows, shooting galleries and the like.

Nothing daunted, he built himself a church and steeple for the run of Paramount's *Is Matrimony a Failure*, that completely eclipsed his box office. That, however, is not the story. The steeple held a large and golden wedding bell, while below and out of sight was a chime gong hit by an electric trip hammer. It brought the crowds and it was kept going all day until after the last run was well under way in the evening. The Scollay Square has a very high arch, extending well over two stories, but the spire of the steeple reached to the upper row of lights on the face of the arch.

Works Radio Stunt

A new epoch in motion picture exploitation has arrived! The expected era of personal contact between stars and their audiences was ushered in by the Circle Theatre, Indianapolis, during the run of the First National attraction *Trouble*, starring Jackie Coogan.

The stunt had been planned well in advance. A long distance call from Hollywood to the Circle Theatre had been expedited several days beforehand with the officials of the telephone company. The local radio broadcasting station agreed to co-operate and loaned its amplifiers and expert operators for the proper transmission of the message to the theatre's patrons.

When the moment arrived the audience that crowded the Circle Theatre forgot all about its own troubles and became a single unit listening to Jackie Coogan as the young star told them of his fishing expedition, stated that he had caught an 18 inch bass but that his father had caught more fish, said he had just acquired a new dog and hoped that they all liked his new picture.

The special stunt had been advertised in advance so that every one in Indianapolis knew of it. The cost of the exploitation was limited to the charge for the long distance telephone call. The special notice was included in the regular advertising done by the theatre.

Puzzle Ads

CANTON, OHIO.—The Valentine Theatre got good value out of a full page of co-operative ads by mixing the letters in the firms' names so they were unintelligible. Tickets were offered to persons able to rearrange the letters to spell the name of the firm.

A clew to the identity of the merchant was furnished by printing the slogan beside each jumble of letters.

For instance:

MOC AEHTNC TLSDEIBOLO NO—The Automobile We Sell Has Been One of the Most Popular for 24 Years.

The answer to this was "The Canton Oldsmobile Co."

Paramount Dept. Now 3 Years Old

Exploitation Means Salvation of Small Exhibitor, Says Manager Claude Saunders on Third Birthday of Paramount Department

"Paramount welcomes the advent of new exploitation forces in the field," said Claude Saunders, director of exploitation for Famous Players-Lasky Corporation, upon the third birthday of his department.

"We look upon the establishments of exploitation staffs by several other producers with extreme gratification. It means that justification of the idea that Paramount had when it pioneered in motion picture exploitation.

Claude Saunders

"We have never held that exploitation was something for one company only. It is bigger than Paramount, bigger than any of us. It is an idea of utmost importance to the industry for it means the salvation of the small exhibitor.

"Paramount's idea was to send a trained showman to these small-rental fellows and help them get the entire amusement-going public. If that public wasn't large enough, the exploiter's mission was to create brand new patrons.

"While we have done good work it has been impossible to more than scratch the surface. So, instead of resenting the duplication of the work hitherto unique to Paramount, we cheer every time any of our competitors announce an exploitation staff. It means more than the fact that Paramount's idea is vindicated. It means twice—three times as many exhibitors will practice sound showmanship and that means the improvement of the financial condition of the entire industry. For what is motion pictures without these little fellows? They are the bulk of our business."

The Division of Exploitation was established July 10, 1919, when Mr. Saunders and eight assistants went into the field to put over *The Miracle Man*. Exhibitors received them with such enthusiasm that the force was doubled and it has now expanded to the point where each Paramount exchange has its exploiteer. The Division of Exploitation also creates all of the Paramount posters and lobby accessories.

Walter P. Lindlar, assistant director, has charge of the constructive and creative work of the department. He edits and relays exploitation suggestions to the men in the field, and devises a number of the stunts himself. He is also the author of the Paramount lobby suggestions which are embodied in sketches frequently reproduced in the trade papers.

The most noteworthy achievement of the third year of the department was the star-identification contests for *The Affairs of Anatol* run in tie-ups with newspapers throughout New England. John P. McConville, exploiteer at Boston, secured 62,832 lines of free publicity in 33 towns. Such small communities as Bangor, Me., Pawtucket, R. I., and Haverhill, Mass., are types of towns benefited.

Standardized campaigns on *The Sheik*, *Get-Rich-Quick Wallingford*, *Fool's Paradise*, *Moran of the Lady Letty*, and others worked as well in Portland, Ore., as in Portland, Me.

The campaign of the Kinema Theatre, Los Angeles, for Pathe's "Nanook of the North," included an attractive bit of pageantry in the form of a float displaying a scene of the Northland, illustrated below. The effect of the Kinema drive is demonstrated by the line forming to the left for one of the performances of "Nanook."

Film Stunt Stirs All Louisville

"Crossroads of New York" Put Over With Startling Effect by Manager George A. Sine

Filming a scene for the "Crossroads of Louisville" at one of the city's bu siest street corners shown at the left, and on the right the "troupe" which made the film that was to display home talent on the screen. The group shows George A. Sine; Mildred Anderson, local comedienne; Cameraman William Stout and Al Sobler, First National exploitation representative. In the insert is Manager George A. Sine, who carried out the stunt that recorded an exploitation triumph for First National's "The Crossroads of New York."

THREE hundred and twenty inches of news space free! A street ballyhoo that was seen by thousands in a city where all ballyhoos are strictly taboo! An event of greater local interest than anything that has happened in the Blue Grass region for months!

This was the record established on the unique film exploitation stunt for *The Crossroads of New York* at the Mary Anderson Theatre, that took place on the main streets of Louisville, Ky. To Manager George A. Sine, daring showman of the Mary Anderson goes the full credit for the quick foresight and brilliant execution.

The exploitation started with the quest to find Louisville's best comedian and was pushed through the aid of the *Courier-Journal*. The paper played the stunt up in sensational manner; a real scenario was prepared, eight hundred feet of film was ordered and received by the Mary Anderson Theatre and the staff correspondent of the International News Service offered his services in return for the publicity he would get.

Approximately three hundred prospective screen comedians responded to the lure of attracting themselves to Mack Sennett. A brief rehearsal was given the three leading characters. Members of the University of Louisville Players' Club completed the cast.

In accordance with announcement, the first scene was made at the intersection of Broadway and Fourth Street. By the time the camerman dug his tripod into the asphalt the intersection was jammed with spectators waiting to see home talent perform. Signs on *The Crossroads of New York* tied up the stunt with the picture at the Mary Anderson.

Traffic was completely tied up, and the police department sent a special squad of men to clear a way for the taking of this picture in a city where street stunts were strictly forbidden!

For the next three days the filming continued, always in crowded places where many people could see *The Crossroads of New York* banner. The spectators, although they did not know it at first, were taken in the picture for "atmosphere."

They were advised of it by the newspaper advertisement and story telling of their "screen appearance" and asking them if they could identify themselves when the picture was shown at the Mary Anderson.

The theatre played to a crowded house during the hottest June day and continued to do record business throughout the run of *The Crossroads of New York*. Manager Sine established a record, the cost of which was only 800 feet of raw film, and the services of a few property men and aids around the scenes where the picture was shot. In all the cost was $160.

By combining a large cutout of Thomas Meighan with a real cradle, loaned by a local furniture dealer, Manager John B. Carroll of the Imperial Theatre, Asheville, N. C., produced a life-like effect that spelled success for his lobby for the run of Paramount's "The Bachelor Daddy." This nursery scene was set against a background of purple velvet drapings. The props were furnished without further cost to the management that cards of acknowledgment displayed in the lobby.

Gets the Bachelors

Manager Robert Sparks played up *The Bachelor Daddy* to the bachelors and indeed to all the men of Wichita Falls, Texas, by a bachelor's matinee and a bachelor's questionnaire.

For a week in advance of the showing, he gave each man entering the theater, a questionnaire on which were printed these questions with blank space for answers: "What is a Pacifier?", "What is the average age at which babies start teething", "When should swaddling clothes be worn?", "At what age should a baby change from long clothes to short?", "How long should a baby cry before going to sleep?", "What is the best food for a baby between the ages of 0 and 1 year?". "If you were forced to adopt five babies what would you do first?" These were headed "Bachelor Daddy's Questionnaire. On the care and upkeep of a baby."

They were printed on a neat gray card which could be slipped into the pocket and cost only the price of printing.

Fairbanks Displays

Something new in advance publicity and exploitation has been inaugurated by United Artists Corp., in connection with *Douglas Fairbanks in Robin Hood.* The advance public interest in Fairbanks' spectacular medieval story for fall release has been capitalized in co-operation with the foremost department stores of the country.

The theme of the tie-up is archery. It so happens that the hero of the forthcoming film is tradition's champion wizard with the bow and arrow. The scene photographs from *Douglas Fairbanks in Robin Hood,* therefore, were used as the atmosphere for window displays featuring archery goods.

The Fifth Avenue window of Lord & Taylor, New York City, proved to be the pioneer in this stunt. The window was dressed with a life-size wax figure of a girl in sport togs engaged at archery, with a large target, and a fine display of archery accessories. The scene stills were used in the foreground of the window. The Filene store in Boston followed during the week of June 26 with a display made up on a similar motif but on a somewhat different arrangement. Several other large stores have applications with United Artists for an archery tie-up.

Clubs in With Milkman

The five robust youngsters who make such a hit with Tommy Meighan in *The Bachelor Daddy* suggested "milk exploitation" when the picture played the Palace Theatre, Mason City, Iowa. Accordingly Hermanson Brothers' dairy was approached on co-operative advertising. This company covers the town like a blanket, distributing milk in nearly every home.

Two days before the opening, hangers were attached to the necks of every milk, cream and buttermilk bottle delivered. The text tied up with the picture in this fashion: "*The Bachelor Daddy* wouldn't have been able to handle his five kids so well if he didn't have Hermanson's milk."

Mr. Hermanson, also, has a mailing list, and a mailing list that doesn't leave out three people in town. A letter was sent tieing up with the picture to every person.

The speed, action and thrills of the Fox production, "The Fast Mail," supplied the best possible display material and was utilized to the limit of those possibilities at the Strand. Water colors reproducing scenes from the play were grouped in the lobby and produced a display, the attraction value of which is illustrated in above photograph.

Instead of using cutouts and display frames in the lobby of the Imperial, Asheville, N. C., to advertise United Artists' "The Ruling Passion," Manager John B. Carroll placed three large figures above the marquise, which he illuminated with electric spots. He also tied up with the gasoline filling stations for some poster advertising.

J. L. McCurdy of the Standard, Cleveland, O., evolved a neat publicity stunt for Universal's "Step On It" when he arranged with the local manager of a scale company for the use of one of the machines, which he placed in front of the theatre. He wired Hoot Gibson for his exact weight and then offered passes to the show to all persons whose poundage corresponded with that of the star.

Seating Problems—Solving Them—III

There Are Secrets About Utilizing Space You Never Thought About

DOWN TO FINE POINTS

The placing of the chairs in rows and the arrangement of the aisles, to make ingress and egress as easy, speedy and safe as possible and to conform in every way with the building and fire ordinance of each community, is another important point requiring the most careful thought and planning. Oftentimes, too, a very simple re-arrangement makes possible an appreciable increase in house capacity, and if not actual increased numerical capacity, actual increased box office capacity by transforming otherwise less desirable and less valuable seats to a higher grade of valuation and desirability.

Increased Profits From Scientific Seating

Increases of from 10 per cent to 20 per cent in box office gross value are not uncommon through expert and careful replanning and rearrangement of seating. Every theatre manager appreciates the increased profits to be realized even on a small increase in the gross capacity of his house. When multiplied by the total number of performances in the year, it amounts to a considerable sum.

Comfort, Strength, Beauty—Three Essentials of Theatre Seating

With the larger engineering problems of seat arrangement and placing solved, comes the consideration of the seat itself. The importance of this feature is well emphasized by that great authority on the theatre and theatre management, Robert Grau, in his work, "The Stage in the Twentieth Century."

America Leads in Luxurious Theatre Seating

In this he says, "The designing and building of opera chairs as exemplified in the seating of our finer metropolitan playhouses has developed into a truly scientific and decorative art. A distinctive feature of the magnificence of furnishings of the modern motion picture houses is the luxuriousness of the seating.

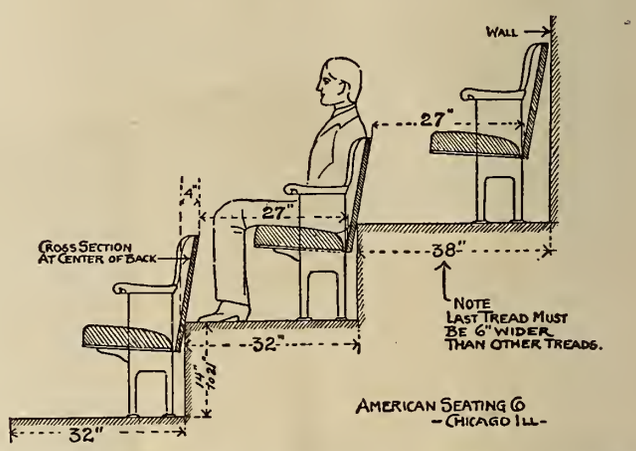
"At least as important as these artistic features, however, is the consideration of comfort. To enable a large audience to rest at ease during the length of the play is of vital importance. In the design and construction of the opera chair, this is a point that should demand paramount attention, and the principle applies both to the more elegant upholstered chair and the simpler type, with built-up wood back and seat, such as is commonly used in the smaller houses, moving picture theatres, and the galleries of our metropolitan opera houses."

Comfort a Paramount Consideration

Next to a clear vision to the stage, the patron's first consideration is his own personal bodily comfort.

Roominess, our patent mattress spring seats, smooth, well upholstered backs, correctly placed side arms, smoothly operating and noiseless seat-hinges, a perfectly level placing with relation to the floor, serviceable racks, anchorage firm and unshakeable, no loose parts to annoy, no sharp out-jutting points to catch and tear the clothing, all these are elements of comfort that are pre-eminently provided for in modern grade theatre chairs.

It is significant of the pre-eminence for solid comfort and luxurious ease, which modern chairs have achieved, that one of the very largest theatre circuits, owning and operating theatres all over the entire country, which makes the comfort of its patrons its first and last consideration at all times, has for over fifteen years used opera chairs with mattress-spring seat, roller-bearing hinges and other distinctive features, standard equipment in all its theatres throughout the land.



This drawing illustrates proper length of treads in relationship to chairs thereto in balconies and the necessity for last tread being wider than others. This point is very frequently overlooked

Strength and Durability

But, if comfort is the patron's first consideration and so has its direct bearing on box office receipts, and the house's popularity and success, of equal importance to the theatre manager are the built-in qualities of the chair itself, the strength and durability of its materials and the scientific and painstaking skill with which it has been constructed. Strength, stability, durability must all be there as surety of a long, uninterrupted span of usefulness, and as proof against costly delays and loss from breakdowns and repairs. A broken seat brings in nothing at the box office, means additional expense besides, and is a decided annoyance to your patrons. To withstand successfully years of constant use, especially in the moving picture and vaudeville theatres of the day, theatre seats must be scientifically constructed of the very best materials procurable and must be strong and fool proof in every detailed part.

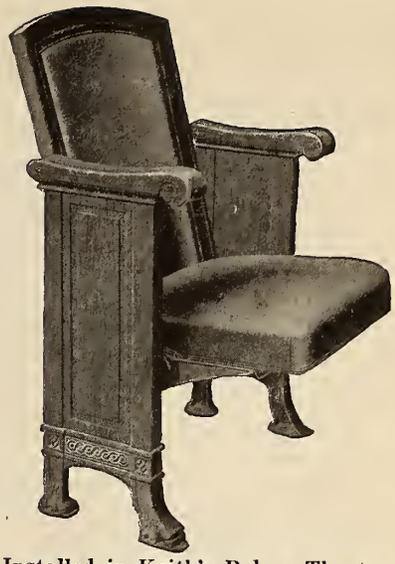
Rigid Inspection at Every Step

Not only should every individual part of each chair be rigidly inspected by department examiners, but a final scrutiny of the completed piece catches even the slightest imperfection. As proof of the rigidness of this final test, from 5 per cent to 8 per cent of the pieces examined are either held for some minor correction not even noticeable to the layman's eye or are rejected entirely.

Modern Theatre Seats

On this page is a collection of theatre seats taken from several prominent theatres to illustrate the trend in this branch of theatre equipment.

The old wooden chair that squeaked and broke has disappeared and in its stead has come a seat which has not only strength but fine appearance. It will be noted also that large theatres are monogramming their seats believing that this item of comfort is well worth advertising.

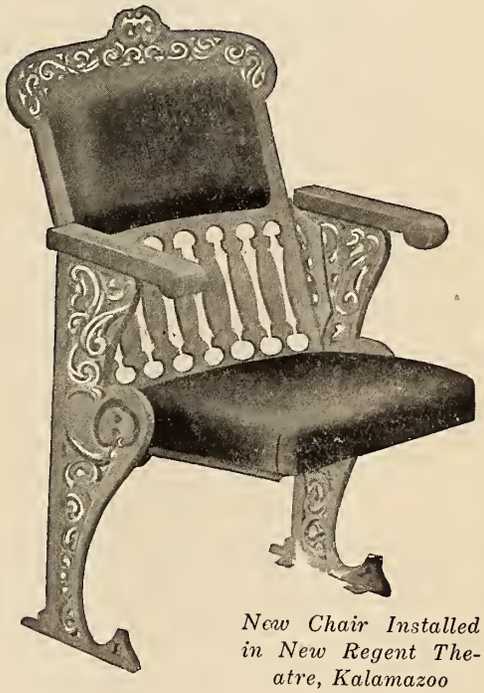


Installed in Keith's Palace Theatre, New York City

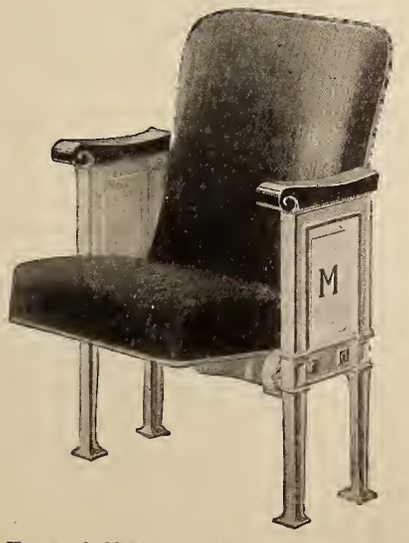
Chair from Old Academy of Music

BEFORE and AFTER

The seat on the left is the modern type of chair installed in the new Regent, Kalamazoo, Mich. On the right is the old type.



New Chair Installed in New Regent Theatre, Kalamazoo



Type of Chair in Wm. Fox Theatres

Installed in Allen Theatre, Cleveland

Installed in Orpheum Circuit Theatres

Projection

Conducted by Wesley Trout

Series Three

Slow Burning Weatherproof Wires

Covering of this type of wire is a combination of the Underwriter's and weatherproof insulations. This fireproof coating comprises a little more than half of the total covering. When the fireproof coating is placed on the outside, the wire is then called "slow" burning weatherproof wire.

(Q) Explain how does the slow burning weatherproof wires compare with weatherproof wire?

(A) It is much less inflammable and less subject to softening due to heat.

(Q) Where should slow burning wire be used?

(A) It should be used in places where wires are to be exposed and where moisture resisting quality is desired, also be placed where at the same time it is desirable to avoid an excess of inflammable covering.

(Q) For what services is slow burning weatherproof wire used?

(A) It is not adapted to outside work.

Safe Capacity of Copper Wires

All wires will heat when a current of electricity passes through them. The greater the amount of current or the smaller the wire, the greater will be the heating effect. The large wires are heated comparatively more than small wires which is because the latter have a relatively greater radiating surface.

The temperature of a copper wire increases approximately as the suare of the current, and inversely as the cube of the diameter of the wire.

From these considerations it must be clear to the projectionist that it is very important not to overload conductors in order to secure efficient working, and to avoid risk of fire on inside installations.

The Board of Underwriters specifies that the carrying capacity of a wire is safe when the wire will easily conduct a certain current without becoming painfully hot.

Circular Mils

Unit of measurement in measuring the cross sectional area of wires is the circular mil; it is the area of a circle one mil (.001 in.) in diameter.

The area of a wire in circular mils is equal to the square of the diameter in mils.

The Square Mils

For the measuring conductors of square or rectangular cross section, such as bus bars used on switch boards, copper ribbon, etc., the square mil is used. A square mil is the area of a square whose sides are one mil (.001 in. long) and is equal to .001 x .001=.000001 square inch.

Mil Foot

This unit is used as a basis for computing the resistance of any given wire. A mil foot means a volume one mil in diameter and one foot long.

Resistance of a wire of commercially pure copper one mil in diameter and one foot long is taken as the standard in calculating the resistance of copper wires, and has been found to be equal to 10.79 ohms at 75 degrees Fahr.

Calculation is made according to the following rule:

The resistance of a copper wire is equal to its length in feet, multiplied by the resistance of one mil foot (10.79 ohms) and divided by the number of circular mils, or the square of its diameter.

The transverse area of a copper conductor is found by multiplying the resistance of a mil foot (10.79) by its length in feet and dividing the result by its resistance in ohms.

(To be Continued)

The MOV-EZY

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Means "Ease at the Movies"

Special Movie Invitation

WE invite every motion picture theatre owner who appreciates the comfort of his patrons to inspect the MOV-EZY chair—the chair that means "Ease at the Movies." It's the only real advance made in theatre seating in the last fifty years.

A patented device enables the occupant to swing the MOV-EZY from side to side enabling late arrivals to pass. No more interrupted pictures, nor stumbling in the dark.

We want you to actually sit in this chair, to settle back in its comfortable depths, flanked by individual arm rests. Then you'll realize what an important part the MOV-EZY plays in the enjoyment of the show.

We want you as a theatre owner to see for yourself the latest thing in picture enjoyment. Stop in at your earliest convenience, or write for details.

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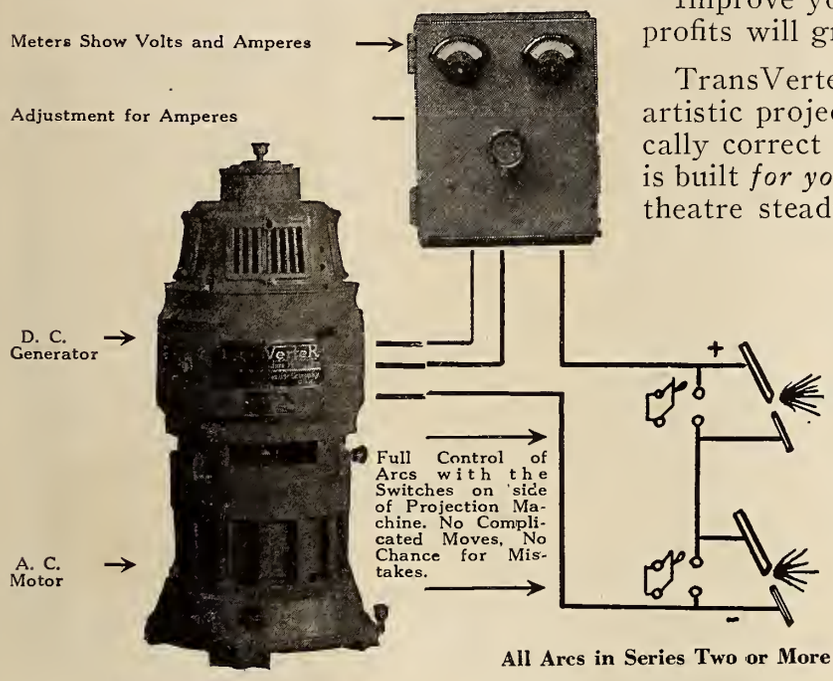

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Any Two Simultaneously
Same Amperes in Each Arc

Improve your projection and your attendance and profits will grow accordingly.

TransVerteR will do this. It permits the most artistic projection of pictures, because it is scientifically correct and mechanically right. TransVerteR is built *for you* and to enable you to attract into your theatre steadier and more profitable patronage.

The wide endorsement received by TransVerteR from Motion Picture Exhibitors everywhere is evidence of its many desirable points of utility and economy.

TransVerteR has many worthwhile features and the greater one's experience with projection conditions, the more these distinctive features are appreciated.

You should know about TransVerteR

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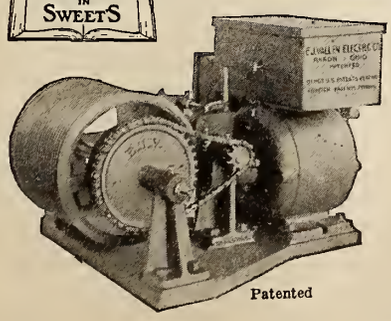

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CONSTRUCTION NEWS

New Theatres—Changes in Ownership—Theatres for Sale — Theatres Wanted

Live Opportunities

New Theatres

CHICAGO, ILL.—Archt. Howard Shaw, 39 S. State Street, has completed plans for the new Community Bldg. for s. e. corner Loomis and Sixty-eighth Streets. Owner, Ogden Park M. E. Church.

Archts. Lowe & Hollenbacher, 108 S. La Salle Street, have completed plans for the new $450,000 Y. M. C. A. bldg. for Fifty-third and Dorchester Streets. Owner, Hyde Park Y. M. C. A., 1400 East 53rd Street.

BUFFALO, N. Y.—Archt. K. W. Bolton, Witherspoon Bldg., has filed plans for the $200,000 Community House for Main Street north of Balcolm Street, Buffalo. Owner, The Trinity M. E. Church.

SYRACUSE, N. Y.—Archt. Walter H. Whitlock, Chas. H. Conrad, 602 Security Mutual Bldg., have completed plans for the $300,000 Masonic Temple for Main and Murray Streets.

BOSTON, MASS.—Archt. Arthur Bowditch, 44 Bromfield Street, has completed plans for the $500,000 theatre, dance hall bldg. for 2026 Columbus Avenue. Owner, Palmer Amusement Company, Wm. P. Conor, pres.

HARTFORD, CONN.—Archt. Geo. Xunner, 182 High Street, has awarded contracts for the $50,000 theatre for Main Street. Owner, Mrs. D. J. Post and Mrs. J. H. Thompson, 405 Washington Street.

WINCHESTER, CONN.—Archt. E. E. Benedict, 51 Leavenworth St., Winchester, is receiving bids for general contracts for the theatre. Owner, The New England Pie Co., Winsted; archt., plans filed.

NEWARK, N. J.—Archt. John T. Simpson, Essex Bldg., has awarded contracts for theatre for Coal and Patterson Streets, Lansford, Pa. Owner, Panther Valley Amusement Co., Vincent Quinn, pres., Lansford.

JERSEY CITY, N. J.—Archt. John T. Rowland, Jr., 100 Sip Avenue, has completed plans for the $250,000 theatre, 71-73 Newark Avenue. Owner, K. T. Amusement Company, Academy of Music, 6 Gregory Street.

BAYONNE, N. J.—Archt. Carl I. Goldberg, 467 Broadway, has completed plans for and is accepting bids for contracts on theatre for s. w. corner Broadway and Twenty-sixth Street. Owner, Jacob Hockstein, 511 Broadway.

PHILADELPHIA, Pa.—Archt. K. W. Bolton, Witherspoon Bldg., Philadelphia, Pa., has completed plans for the $200,000 Community House for Main Street north of Balcolm Street, Buffalo, N. Y.

PHILADELPHIA, PA.—Archt. Louis Levi, 1232 Real Estate Tr. Bldg., Philadelphia, has completed plans for the community house bldg.

PHILADELPHIA, PA.—Archt. John T. Windrim. Commonwealth Bldg., has completed plans for the Armory & Recreation Bldg. for Girard College Campus, Corinthian Avenue and Girard Street. Owner, Girard College, Dr. Cheeseman A. Herrick, pres.

OIL CITY, PA.—Archt. J. P. Brenot, Verbeck Theatre Bldg., has completed plans for the theatre, Seneca and Elm Streets. Owner, Liberty Theatre Corpn.

SOMERSET, PA.—Archt. E. B. Walker has completed plans for the $100,000 theatre, Purdy & Cataissa Avenues. Owner, C. B. Pascoe, mgr., Grand Theatre.

TITUSVILLE, PA.—Archt. Eugene De Rosa, 110 West 40th Street, N. Y. C., has completed plans for the theatre for West Spring Street. Owner, J. C. McKinney, Titusville.

Archt. W. S. Thompson, 342 Madison Avenue, N. Y. C., associated with Beebe, Titusville, has completed plans for the $50,000 Y. W. C. A. club house for Titusville. Owner, The Young Women's Christian Association, Titusville.

KUTZTOWN, PA.—Archts. High & Huber, 230 N. Sixth Street, has completed plans for the club house for Kutztown, Pa. Owner, Kutztown Post, American Legion.

HAMBURG, PA.—Archt. John Molitor, 125 West Chelton Ave., Philadelphia, Pa., has completed plans for the community hall bldg. for State Sanatorium.

WASHINGTON, D. C.—Archt. Milburn Heister Company, 710 Union Savings Bldg., have completed plans for the Convention Hall Bldg. for Nineteenth and Twentieth Streets, N. Y. Avenue and E. Streets, N. W.

WASHINGTON, D. C.—Archt. Cutler & Moss, Thirteenth and N. Y. Avenue, N. W., have completed plans for the $375,000 Masonic Temple for Tenth and U Streets. Owner, New Masonic Hall Corpn., colored. Josiah H. Mitchell, chm.

DAYTON, OHIO.—Archt. Robt. S. Harsh, Hartman Hotel Bldg., Columbus, Ohio, has completed plans for the $75,000 Community Bldg., for Dayton.

CANTON, OHIO.—Archt. Osgood & Osgood, Monument Square Bldg., Grand Rapids, have completed plans for the $650,000 Masonic Temple for Canton. Owner, Masonic Temple Assn.

CANTON, OHIO.—Archts. Graham, Anderson, Probst & White, 80 E. Jackson Blvd., Chicago, Ill., have completed plans for and awarded contracts for the $200,000 Y. M. C. A. club house for North Canton.

MIDDLETOWN, OHIO.—Archt. Saml. Hannaford & Sons, 1024 Dixie Terminal Bldg., Cincinnati, Ohio, have completed plans for the $400,000 Y. M. C. A. bldg. for s. w. cor. Second and Broad Streets, Middletown.

DOVER, OHIO.—Archts. Smith & Shafer, Factory Street, have completed plans for the $35,000 Community House for Dover. Owner, American Legion Home.

DANVILLE, KY.—Archt. Joseph & Joseph, Francis Bldg., Louisville, Ky., have completed plans for $50,000 theatre for Main Street, Danville, Ky. Owner, Malcolm Weisinger, prop., Colonial Theatre, Danville.

BLOOMINGTON, IND.—Archt. Shourds Stoner Co., 511 Tribune Bldg., Terre Haute, Ind., have completed plans for the $50,000 theatre for Bloomington. Owner, H. L. Vonderschmitt, Washington, Ind.

FT. WAYNE, IND.—Archt. J. M. E. Piedel, Noll Bldg., has completed plans for the $100,000 club house for Ft. Wayne. Owner, Zion Walther League Society, Evang. Cong.

DETROIT, MICH.—Archts. Verner, Wilhelm & Molby, 602 Book Bldg., Detroit, Mich., have completed plans for the $125,000 auditorium bldg. for Greenfield, Mich. Owner, B. of E., Dist No. 2, Greenfield.

SHEBOYGAN, Wis.—Archts. Edward A. Jull, 805 N. Eighth Street, has completed plans for the $150,000 theatre for Sheboygan. Owner, E. R. & T. M. Bowler, 520 N. Eighth Street.

JANESVILLE, WIS.—Archts. Martin Tullgren & Sons, 425 East Water St., Milwaukee, have completed plans for the $250,000 theatre for W. Milwaukee Avenue, Janesville. Owner, David Jeffrie Theatre Co., M. G. Jeffrie, 14 W. Milwaukee Avenue, Janesville.

ST. LOUIS, MO.—Archt. Albert B. Groves, 314 N. Fourth Street, has awarded contracts for the $100,000 theatre for Tenth and Pine Streets. Owner, Stifel Estate Co., E. H. Conrades, pres., 314 N. Fourth Street.

KANSAS CITY, MO.—Plans are filed for the theatre to occupy space at 1405 S. W. Blvd., Kansas City, Mo. Architect's name withheld. Owner, T. L. Ricksecker, 1901 Dodd Street, Rosedale, Kansas.

Archt. Krapp & Co., New York, N. Y., have completed plans and awarded contracts for the theatre to be erected in Kansas City, Mo., by Shubert Theatre Company, Tenth and Baltimore Avenues, Kansas City, Mo.

INDEPENDENCE, KANSAS.—Archt.'s name withheld with respect to the drawing of plans for the $65,000 theatre for Independence, of which A. E. Elliott, Grand Theatre, Seventh and Walnut Streets, Kansas City, Mo., is owner.

Building Notes

The Star Theatre in Lockport, N. Y., now under new management, has installed two Powers' machines. Frank Davidson, of the Buffalo office of the Independent Movie Supply Company, installed the projectors.

The Palmer Amusement Company, Boston, will shortly begin work on one of the largest picture theatres in the suburban districts of New England. The house will rise on a 24,000 foot lot purchased by the company in the Egleston Square district at 2026 Columbus Avenue, Roxbury, a suburb of Boston. The building, which is expected to be opened in the early winter, will have a modern, fireproof theatre in the rear, seating 2000, six retail stores facing on Columbus Avenue, most of which are already spoken for, and a large public hall on the second floor front, to be used principally for dancing.

Harry Ascher, of Ascher Brothers, has just assumed direct personal management of the West Englewood Theatre at 63d Street and Marshfield Avenue, the largest house in the Ascher Circuit. Dave Rice has been transferred to the Rosewood, a North Side house.

Tom O'Neil has ordered specially designed lighting fixtures and electric sign for his new Lark Theatre, now under construction in McMinville, Ore. The Lark will seat 700, and will be equipped with Simplex machines, mazda stereopticon, Hertner transverter, carpets and drapes.

Portland is to have another new suburban house in the Sellwood district which will be called the Sellwood Theatre. Stark and Hochnadel are the owners. Seating capacity will be 650. The enterprise will cost $40,000.

The Black chain of New England Theatres has just acquired the New Magnet Theatre at Barre, Vermont. It already controls the two other theatres in the City, the New Park and the Opera House. The Magnet Theatre, a modern house, containing about 900 seats, was recently built by local interests.

Manager Bruce Fowler of the Elmwood Theatre, Buffalo, announces that his ibg neighborhood theatre, will install a $40,000 Wurlitzer orchestral organ late this summer, when the house will close for several weeks to permit installation. When the organ is installed, it is proposed to do away with the orchestra.

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.

POSITIONS WANTED

A-1 violinist and leader—Reliable—Have large library, cue pictures and vaudeville. Good references. Address: Musical Director, Circle Theatre, Ottumwa, Iowa.

Projectionist wants permanent position in first class theatre. Long experience. Any machine. Prefer North, East or West. State salary. L. M. X., Exhibitors Trade Review.

FOR SALE

6 Second hand Simplex machines, Type S Lamphouse, motor drives, 110 volts A.C., complete with lenses, in good condition. Just taken from Crandall's Theaters, having been replaced with POWERS 6B TYPE E; will sell reasonable. Washington Theater Supply Co., 908 G Street, N. W., Washington, D. C.

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Commercial poster salesman wanted by large well-established poster lithographing company. Address Box B 200, Exhibitors Trade Review.

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ESTABLISHED 25 YEARS · KNOWN THE WORLD OVER.

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WYDEANGLE SCREEN

For High and Long Throws
In Very Wide M. P. Theatres

The Best Pictures Are Seen On Jacobsson Screens

This company long ago, through its policy of service, recognized the necessity of each theatre being equipped with a screen technically suited to the particular conditions existing.

The WYDEANGLE SCREEN is scientifically correct for wide houses with long or high throws, or both. It makes every seat desirable, eliminates eye-strains, its high reflective surface reduces power bills, and it is guaranteed for five years.

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They Are Worth Having

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Ten Thousand Dollars Reward

will be paid to any person who can prove that B. F. Porter did not sell and install Simplex Machines in the Capitol Theatre at 51st Street and Broadway, New York City.

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WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

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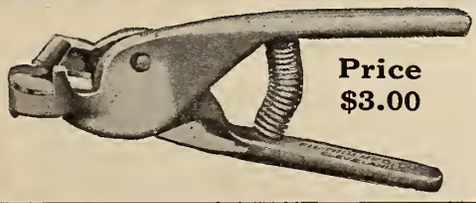

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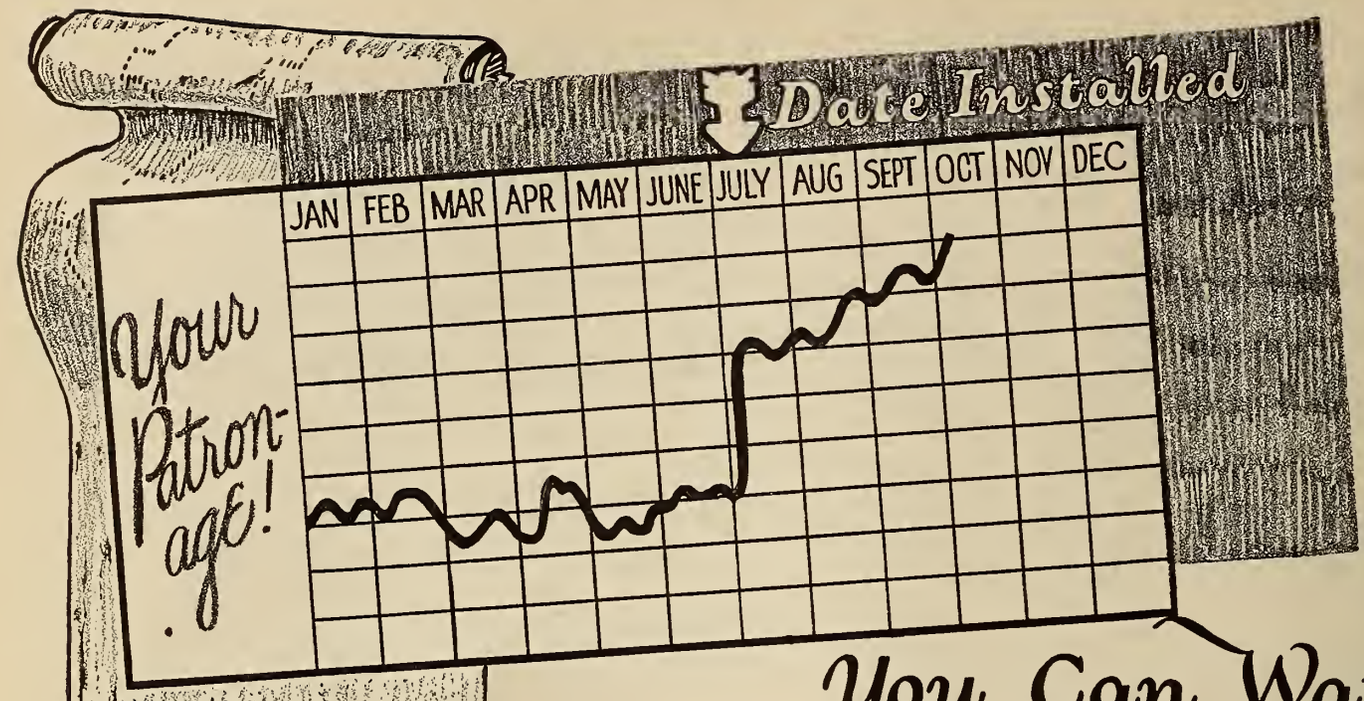

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The box office never fails to reflect the appeal of high-class, appropriate music. The Cremona Orchestra-Organ has proved this as almost no other theatre organ.

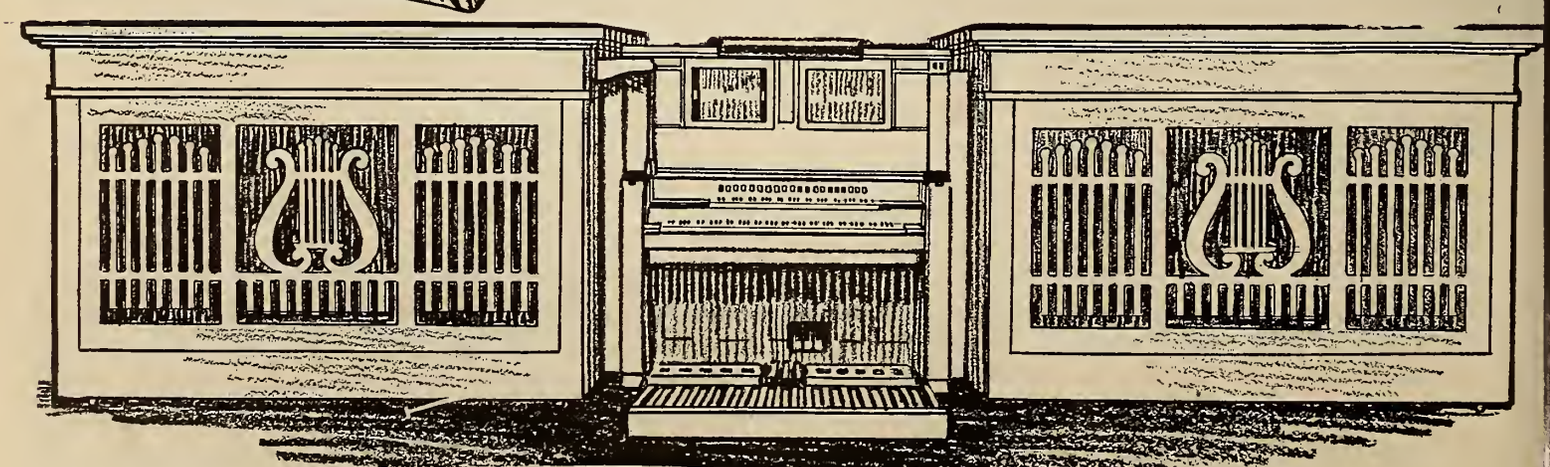
A representative attendance "curve" before and after the installation of a Cremona Orchestra-Organ is shown. Note how attendance increased right in July, after the organ was installed.

The Cremona is unsurpassed as a hand-played organ. In addition it provides appropriate, perfectly-toned orchestra numbers. A double roll system permits playing with any standard player roll or solo roll. A varied appropriate program is assured with or without an operator, and your musical overhead is minimum.

Ask for literature

The Cremona Theatre Orchestra-Organ

The Marquette Piano Company,
Chicago, U.S.A.



Cameraman's Department

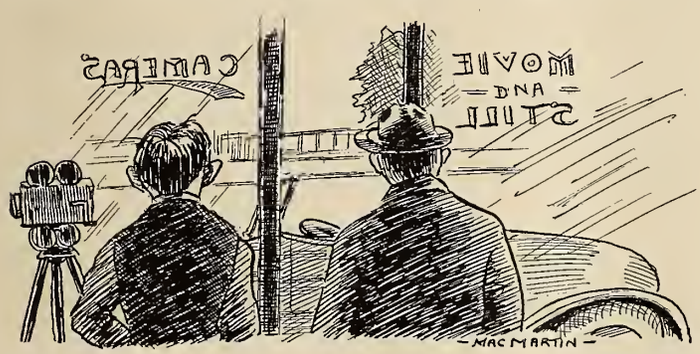
Speaking of Buying Cameras

By Len H. Roos, of Nature Classics

Now that the last mechanic's bill has been paid, now that I have everything on the box with the exception of a darkroom with running water, I believe I can write with authority and without contradiction on the great indoor sport of cameramen—the purchasing of a new camera.

Understand me, I do not claim to be the one and only disciple of "the kodak with a handle" who has braved all the dangers of the modern camera store with its wily clerks. Doubtless, many have approached their dens with the idea that they knew what they wanted. I hereby go on record of making the bet that few have come out of the place in the same frame of mind. Another thing, few are in any state of good nerves to write about it afterward.

It was in Hollywood (that city noted for the much-talked-of bathing girl and scandal) that I was seized with the mania for a new camera. It happened like this. I went on the new job one sunny (?) Monday morning, and the first thing the director asked was, "Using a YELL & HOWL?" I said, "No." All



"You might sell that hack you've got out there"

he said was "Get one." I had been warned about this, so I had taken the precaution to arrange to rent one. I did. I rented that camera for several weeks at 50 berries a week. Then one Sunday I got to figuring and the result was the start of what anyone who has been through the thing will call a nerve-racking, death-defying feat. I had decided to purchase a new camera for myself.

Accordingly, the first day I got back from location early I went into Los Angeles and called on a well-known camera store there. Now, bear in mind, brother cameramen, I went in that store thinking I knew what I wanted. In fact, I *knew* I knew what I wanted. I did not. I walked up to the counter and asked for the gentleman in charge of the motion picture cameras. I said, "gentleman." I erred. That man was a salesman. I'm here to state I believe that he could sell fans to Esquimos. I said in a firm voice, "I would like to look at a Passe camera." He looked a me very coldly over the counter. "You ain't thinking of buying one, are you?" I admitted I was kind a' leaning that way, when he said: "Well, there's no harm *looking* at 'em, but take my advise, brother, don't buy one of 'em." I said, "Why?" "Commere, I'll show you," said he.

We entered a little room where the cameras were kep, and I saw a nice "Passe" all set up. I said, "Now, what's wrong with a box like this?" Right here is where he started in to show me. "Magazines are loose, see." He went into a wrestling match with that camera, Marquis of Queensbury rules, catch-as-catch-can. On the third fall he came up with a magazine in his hand. "See?" he said. "A magazine as loose as that would probably leak light." I said, "But, listen, mister, I want a camera to make pictures with, I'm not looking for a sparring partner." "Well," he said, "they'll loosen up in time." I admitted I wouldn't be surprised if a person was to battle with 'em every day like he did. "Now," he said, "I want to show you this little Debris." "Wouldn't have one for a gift," said I. "Anyway, if you want to wrestle with one why don't you pick one your own size." "Aw, now listen," he explodes. "This is really the swellest thing on the market; look how it's made." He opened it up and showed me the "works," but I wasn't much impressed. "I've heard they froze up in cold weather," I told him. "Bunk," said he, "all bunk! I had this camera up in TRUCKEE, where it gets as much as 20 below freezing, and she worked just as easy as she does right here in Los Angeles." "Listen, mister," I says. "You're not talking about cold at all; where I come from, up in Canada, it's so cold the boys put WORCESTERSHIRE sauce on their oatmeal in the morning." This kind of floored him for a minute, so I went back to look at the "Passe." "How much is this outfit, anyway," I asked. "Well," he said, "she lists at six hundred and eighty seeds without the war tax. Of course, that's without magazines, tripod or lenses." I said, "I don't want to get a price on a bunch of parts, what I want to know is your best price on the outfit." "Just a minute," he said, "and I'll figure it up." He was still figuring after I had looked at everything in the place, and as there was nothing else to do I thought I might help him a little with his arithmetic. "You'd do well to get an adding machine," I told him, after he had ran out of paper and started to add a column of figures on the white celluloid of a magazine. "Well," he said, "I guess you had better drop in to-morrow, I haven't all the figures right here handy on the whole thing, but I can give you the price of the Debris outfit, because it's mine and I want to get it off my hands." Aha, I was beginning to see the light. "I'll see you to-morrow." I intended to call on him later, after he had sold his own camera. I figured there might possibly be chance of buying what I wanted if he had nothing of his own to sell.

The next day at lunch the G. M. asked me to drive his car up to his garage and get a tire fixed. His garage was right near the "YELL & HOWL" service station, so I roared up in front of the door and pulled up. "How much does a brand new 'YELL & HOWL' outfit cost, I asked. "You want a whole outfit?" this bird says, rubbing his hands. "Sure," I said. "I've got as much as fifteen hundred beans cash to blow on an outfit." His face fell. "You can't buy a YELL & HOWL for no fifteen hundred shekels," he says. "Why, that would just

"It will never be confused with Mary Garden perfume"

buy the bare box without magazines or anything." All at once he spotted the car standing outside. Now, I want to tell you this was no ordinary car I was driving. She was a special body job on a Cadillac 8 chassis. "You might sell that hack you got out there," he says, "and raise a little sugar that way." "Yeah," I said. "I could sell the boat all right and probably get a nice little piece of change out of it, but if I did I wouldn't need any camera where I'd be when the boss found out about it." "So long" was all he said.

A couple of days later a friend of mine, who was shooting on the L. K. O. lot, asked me to take a walk with him at lunch time over to Santa Monica Boulevard to the Snitchell Camera Co.'s shops. We went in to take a look at the new "Snitchell," but they had it all apart, changing the design, so we couldn't tell just what it would be like. The chap there informed us, though, that the cameras were ordered for a year ahead, so I thereupon lost all interest. In the shop I noticed a "Debris" all set up and I asked his man about it. "That belongs to a director at the U. lot," he said. "He used to be a cameraman and bought it in France when he was over there, and now he wants to sell it because he's a director now and hasn't got any use for a camera." "Or cameramen, either," said my friend to himself. I took a good look at the box and I had to admit that it was fixed up pretty nice. I caught myself making notes of some of the "improvements." "You're not thinking of buying one of those, are you," asked my friend. "No chance," I said, "but this Iris arrangement is certainly pretty slick." "Yeah," he says "She's a neat little kodak, all right, but she'll freeze up tighter than a Razzberry when she gets in the cold." "Let's go," I said, "I've heard that before."

I will not worry you with details of my many visits to different camera stores. Suffice to say that within a month I had a big supply of catalogs, price-lists, hints to camera owners, hints to prospective camera owners, and hints to men who would like to be camera owners. And all this time I was paying out 50 bones a week in rental on that "YELL & HOWL." Now, I knew that this studio job was a temporary thing as I am a scenic man, and I was pretty sure that I would be "back in the mountings" shortly. I began to see myself trying to tell a Swiss guide that a black box answering the description of a "Passe" studio model only weighed 20 pounds or thereabouts. Its size would be against it. Besides, I could not figure a way to load it on a pack horse without taking off the magazines. To take them off every time would be quite a waste of film, and I knew I would have grief enough with the "swindle-sheets" without getting into a jam about wasting stock. Right at this point I began to take an active interest in the "Debris" outfit. I again made a pilgrimage to L. A. and looked in on my friend, the wrestler, and told him that I had sinned and was willing to be converted. I got his best price and left, finding that I could get the outfit cheaper in the East. I never could understand all the noise of the press on the present freight rates. Now I know and I'm with 'em to the last ditch.

It wasn't long until I was called East, and while there I did the DEED. I walked into a store that sells "Debris" and said right quick, "Got any 'Debris' outfits in stock?" "Yes," the pirate behind the counter replied. "Well, wrap one up, I'm a real live cash customer," and so I bought it.

There isn't much more to tell except that I have just returned from a trip in the mountains and used the camera in 34 below zero weather and didn't have a bit of trouble. To brother cameramen, who are the proud fathers, pardon, owners of "Debris" outfits, I would suggest that they lubricate them with "NYE" watch oil. This is a porpoise oil and is not affected by cold. You will note on opening the bottle that it will never be confused with any of Mary Garden's famous toilet preparations (advt.) as far as the odor goes, but it is a good oil just the same.

(*To be continued*)

CAMERA EXCHANGE

We buy, rent and sell motion picture and still cameras, lighting equipment, home projectors, etc. Quick turnovers. Small profits. Write—Seiden, 835 Eighth Ave., New York City.

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A Series of Closeups of Prominent Studio Cameramen

Byron C. Haskins, who shoots for Allen Holubar, is a westerner, a college man and an artist. He last worked on First National's "Hurricane's Gal" with Dorothy Dalton

Bi-Monthly Release

Archie A. Jacobson having just completed photographing educational pictures for M. W. Palmer, of the Famous Players Studios, Long Island, has been engaged as camera-man for the Federated Screen Review. This reel is being produced by Lester Soman and A. D. V. Storey. Storey will edit this bi-monthly release.

New Rothacker Offices

On his last trip East Watterson R. Rothacker opened the new Rothacker New York headquarters at 543 Fifth Avenue. While in that city he held several conferences with engineers regarding the New York link to the Rothacker laboratory chain, which he wants to see in operation as soon as possible. A. P. Miller, of the Chicago technical staff, is still in New York in connection with the new plant.

An Ad. Here Reaches the Man Behind the Box

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

ATLANTA, GA.

METROPOLITAN

"THE RULING PASSION," George Arliss (United Artists). Met the discriminating approval of the theater's established clientele. Business above average.

Short Subjects: Kinograms, "How Do You Get Your Exercise?" (Grantland Rice Sport Pictorial), Topics of the Day, "Felix Saves the Day" (Felix Comedy), Violin Solo by Dave Love, "Somewhere a Voice Is Calling."

CRITERION

"FRIVOLOUS WIVES," Rodolph Valentino (Savini). Booked for three days, but held over for entire week. Excellent business owing to Valentino's popularity and recent newspaper publicity.

Short Subjects: "The Rain-Maker," Lloyd Hamilton and Kinograms.

GRAND

"THE CALL OF HOME," Louis Gasnier Production (R-C Pictures). First half. Excellent business.

"GLEAM O' DAWN," John Gilbert (Fox) Last half. Instant success.

Short Subjects: "Soft Soap" (Vanity Comedy), Annette Kellermann exhibitions of high diving, "Cured by Radio" (Star Comedy), Fox News, Goldwyn Graphic, Fox News, "Ten Seconds" (Century Comedy), "Mutt & Jeff."

RIALTO

"WHEN ROMANCE RIDES," Zane Grey Production (Goldwyn). Business above average.

Short Subjects: Grantland Rice Sport Review, "How Will You Have Your Bath?" International News with one of Tad Dorgan's pen-and-ink sketches.

TUDOR

"THE CRIMSON CROSS," Van Dyke Brooks (Southern States) Monday and Tuesday. Average business.

"OUT OF THE SILENT NORTH," Frank Mayo (Southern States) Wednesday and Thursday. Better business.

"THE ARGYLE CASE," Robert Warrick (Kempson) Friday and Saturday. Good business.

Short Subjects: International News, Star Comedy, "A Handy Husband" (Gayety Comedy), International News.

STRAND

"THE SHEIK'S WIFE," Special Production (Vitagraph).

Exploitation: Attractive lobby helped to bring considerable business.

Short Subjects: "Torchy's Millions."

BOSTON

MODERN

"ALWAYS THE WOMAN," Betty Compson (Goldwyn). Good business. Well liked on the whole.

"THE SERENADE," George Walsh (First National). A very, very good attraction, and sure fire. Show as a whole very good and audiences, that averaged better than usual, well satisfied.

Exploitation.—Fair publicity in newspapers, with the regular ads and specials in all Sundays. Three by six posters in all subway and elevated stations. Window cards. Advance sheets and framed stills in lobby advance week, and frames during run. Three automatic still projectors in lobby, advance week and during run.

Short Subjects.—"Torchy Steps Out," Educational Comedy, well liked. International News Reel, Topics of the Day.

BEACON

"ALWAYS THE WOMAN," Betty Compson (Goldwyn). Better liked here. "THE SERENADE," George Walsh (First National). Same pull as at the Modern, which has a more regular and exclusive patronage. This theatre from its location, gets greater variety in audiences, the conclusion being that both pictures would pull anywhere.

Exploitation.—Same with exception of no still projectors in lobby.

Short Subjects.—Same.

PARK

"HILLS OF MISSING MEN," Helen Holmes and J. C. McGowan (Associated). "WHEN THE DEVIL DRIVES," Leah Baird (Associated). Went great with all audiences, which were better on the whole. Show as a whole very satisfactory.

Exploitation.—No newspaper advertising during the summer period. Framed stills in lobby during run and advance week. Posters in all subway and elevated stations. Window cards. Special lobby posters to show up and down street.

Short Subjects.—"A Penny Reward," Educational (Campbell) Comedy. International News Reel, Movie Chats.

CRITERION

FIRST HALF

"A VIRGIN'S SACRIFICE," Corinne Griffith (Vitagraph). Quite a good drawing card. Well liked.

"FOOTLIGHTS," Elsie Ferguson (Famous Players). Went over big.

Exploitation.—Window cards, advance lobby display. Posters in suburban elevated and subway stations. Special lobby stretchers during the run.

Short Subjects.—"A Pair of Kings," Larry Semon Comedy (Vitagraph). Harold Lloyd reissue. "Velvet Fingers," serial. Show took very well.

SECOND HALF

"HATE," Alice Lake (Metro). A great picture that went better than any in a long time. Great appeal. Strong story.

"PARDON MY NERVE," Buck Jones (Fox). Well liked.

Exploitation.—Same.

Short Subjects.—Rollin Comedy reissue. "The Yellow Arm" serial, went fairly well.

BUFFALO

SHEA'S HIPPODROME

"THE RULING PASSION," George Arliss (United Artists). Despite street car strike, business was satisfactory. Highly praised by newspapers. The audiences liked the production after several weeks of lighter entertainment.

Exploitation.—Newspaper advertising, lobby display, billboards and window cards.

Short Subjects.—"Oh Daddy," a Mack Sennett comedy, Hippodrome Review, Topics of the Day.

"THE DUST FLOWER," Helene Chadwick (Goldwyn), Second Half. The box office recorded fair figures. The street car strike was partly to blame. The star, however, is a prime favorite at the Hippodrome and this fact saved the house from a bad slump.

LOEW'S STATE

"ACROSS THE CONTINENT," Wallace Reid (Paramount). Was the means of drawing very good business during the entire week. Everyone praised the picture.

Exploitation.—Large display advertising in the newspapers, fine electric signs atop marquee, window cards, billboards.

Short Subjects.—"A Hero at Zero," a Monty Banks comedy, Pathe News, Mutt and Jeff cartoon and scenic subjects.

LAFAYETTE SQUARE

"THE LAST TRAIL," Special Cast. Fair business.

Exploitation.—Newspapers, big electric display on front of house, lobby display, window cards.

Short Subjects.—Burlingame travelogue, "Snub" Pollard comedy. Fox News and Courier Camera, showing local events.

MARK-STRAND

"ROUGH SHOD," Charles Jones (Fox). Strand audiences like western stuff, so this one pleased the fair-sized houses during first half of week, with the trolley strike making inroads on box office.

Exploitation.—Advertising in newspapers, lobby display and window cards.

Short Subjects.—Revival of Harold Lloyd in "Be My Wife," a Pat Sullivan cartoon, "Felix in Love," and Kinograms.

"GAY AND DEVILISH," Doris May (Film Booking Offices). Staged a comeback the second half of the week at the Strand and recorded good business.

Short Subjects.—Irving Cummings in "Rope's End," added for good measure.

PALACE

"THE MAN UNDER COVER," Herbert Rawlinson (Universal). Kept box office receipts up to average, but the strike hurt business. Rawlinson popular with patrons and picture pleased those who saw it.

Exploitation.—Lobby display of unusual attractiveness and window cards.

Short Subjects.—"Horse Tears" (Universal) and International News.

CHARLOTTE, N. C.

BROADWAY

"DOMESTIC RELATIONS." Katherine MacDonald (First National). Three days to very good business.

"MAN TO MAN," Harry Carey (Universal). A real box office attraction where they like Westerns.

IMPERIAL

"BRIDE'S PLAY," Marion Davies (Paramount). Fair business.

CHICAGO

RANDOLPH

"THE MAN UNCONQUERABLE," Jack Holt (Paramount). An adventure story that sustains the interest. Business was good.

CHICAGO

"HURRICANE'S GAL," Dorothy Phillips (First National). A romantic tale replete with action. Excellent patronage all week.

PASTIME

"THE DUST FLOWER," Helen Chadwick (Goldwyn). Delightfully entertaining and well presented. Played to satisfactory audiences.

CASINO

"TRIMMED," Hoot Gibson (Universal). An enjoyable presentation that seemed to please. Business held up nicely all week.

CLEVELAND

STILLMAN

"FOOTFALLS," Tyrone Power (Fox). Fair business.

Exploitation.—Advance newspaper advertising coupled with street car cards and an attractive lobby, assisted materially.

Short Subjects. — Christie-Educational comedy "Mile a Minute Mary."

STATE

"THE CROSSROADS OF NEW YORK," Popular Cast (Sennett-First National). Good business.

Exploitation.—Advance newspaper advertising and street car cards. A lobby display of a local art school was featured in conjunction with the picture. Local vocalist and Singing Orchestra were also featured.

ALLEN

"MR. BARNES OF NEW YORK," Tom Moore (Goldwyn). Fair business.

No exploitation.

Short Subjects.—Larry Semon in a "Pair of Kings."

KANSAS CITY

NEWMAN

"THE MAN FROM HOME," James Kirkwood (Paramount) and "CARMEN," Wallace Reid (Paramount). The double feature idea went over great. Large attendance all week, despite keen amusement park competition.

Current Events: Newman News and Views.

LIBERTY

"THE WALL FLOWER," Colleen Moore and Richard Dix (Goldwyn)—This one proved a good "hot weather" card. A good week's attendance.

Short Subjects: "Bright Eyes" comedy, and Pathe News, current events.

ROYAL

"THE PRIMITIVE LOVER," Constance Talmadge (First National). The star is always certain to draw here. A lively business for a week's run.

Short Subjects: Hal Roach comedy and Royal Screen Magazine, current events.

Exploitation: The line, "She was hungry for love, but her husband's appetite never got beyond the cookbook," was featured in newspaper space, along with the word, "WOW," in bold face lettering at the top of the ad. Also billboard and lobby display space.

TWELFTH STREET

"STRANGE IDOLS," Dustin Farnum (Fox). A good week's business. The special number helped, although the feature was a strong drawing factor.

Special Number: "Oh, You Wildcat," novelty with cast of fifteen, and Screen Magazine, current events.

LOS ANGELES

SYMPHONY

"GRANDMA'S BOY," Harold Lloyd (Pathe). In the eighth week and going strong.

Short Subjects.—Fox News; Screen Snaps, "Yosemite Valley"; Good Things of Life.

PANTAGES

"THE VERMILION PENCIL," Sessue Hayakawa (R. C.). Very good audience picture. The audiences were well pleased. The feature picture received most of the weekly advertising space in the dailies. No exploitation.

KINEMA

"NANOOK OF THE NORTH" (Pathe). Special cast. The feature was a special drawing card because it was so out of the ordinary. Advertising doubled in dailies.

Short Subjects.—Overture; Scenic Beautiful; Topics of the Day; Kinema; Pictorial Review; Sherwoods Singing Orchestra.

RIALTO

"WHEN SATAN SLEEPS," Jack Holt (Paramount). Fair business, better than the first week's business. The heat is partly responsible. The reviews have been splendid.

Exploitation.—Usual weekly advertising.

Short Subjects.—Grauman's Rialto Orchestra; Pathe Weekly; Herbert Burland at the Wurlitzer.

TALLY'S BROADWAY

"SCIENCE OR GOD" (Mission Film Co.) Running for one week and pulling very good business. The title is so startling that it has drawn forth much publicity in the way of news stories.

Exploitation. — The daily advertising was increased three times the ordinary weekly space, and 45 twenty-four sheets; 100 three sheeets and 1000 cards were used.

CALIFORNIA

"ALWAYS THE WOMAN," Betty Compson (Goldwyn). Very good business. The star is popular and the title proved good.

Exploitation.—A week's advance advertising in large print with the previous week's bill. Increased advertising space in the dailies.

Short Subjects.—Carli D. Elinor conducting a fifteen minute concert twice daily; Goldwyn-Examiner Screen Contest; California Topical Review and Magazine; Topics of the Day; A Magnificent Presentation of Overture 1812.

MISSION

"THE STORM" (Universal). All star cast. With the usual weekly newspaper advertising, and 50-24 sheets on the boards, the feature is pulling very good business, with added attendance daily. The management expects a four-week run.

GRAUMAN'S MILLION DOLLAR

"OUR LEADING CITIZEN," Thomas Meighan (Paramount). Went over big with usualy weekly advertising and news stories. The picture will be held over for a second week, a most unusual proceeding.

Short Subjects.—Grauman's Symphony Orchestra; Pathe Review; Urban Movie Chats; Henry B. Murtagh at the Wurlitzer; Grauman World Visions; 20 Minutes at Gloria Swanson's Home; A Stupendous presentation with 15 Stars in Person on the Stage.

LOEW STATE

"GAY AND DEVILISH," Doris May (R. C.). Very good audience picture. The star has a certain following here for her clean pictures.

Exploitation.—The Loew management put on a "Flapper Week."

Short Subjects.—The whole program was selected for the entertainment of the flapper.

CLUNES BROADWAY

"WHEN THE DEVIL DRIVES," Leah Baird. Did fair business. The title was attractive to many and the news stories were good.

Exploitation.—The usual amount of advertising was used.

Short Subjects. — Harold Lloyd in "Nothing But Trouble" was an added attraction on the weekly bill.

HILLSTREET

"THE REFEREE," Conway Tearle (Selznick). Very good audience picture. The usual weekly advertising was used and the picture given prominent space with the vaudeville bill.

MILWAUKEE

ALHAMBRA

"BEAUTY'S WORTH," with Marion Davies and Forrest Stanley (Cosmopolitan Production). Excellent business. Cool weather of the week favorable. Newspaper criticisms also helped.

Exploitation: Lobby display, attractive newspaper and billboard advertisements.

Short Subjects: "Circus Days" short comedy, Pathe News reel, industrial films, piano recital.

BUTTERFLY

"HIS WIFE'S HUSBAND," with Betty Blythe (B. B. Production). Fair business.

Short Subjects: Comedy "Friday the 13th"; Screen Snapshots, Selznick news reels and special orchestra program.

GARDEN

"OVER THE BORDER," with Tom Moore and Betty Compson (Paramount). Good business. Tom Moore a favorite and Miss Compson will liked.

Short Subjects: "Rapid Fire" a Cen-

tury comedy, Fox news reel, industrial and educational reels.

MERRILL

"THE CRIMSON CHALLENGE," with Dorothy Dalton and John Bowers (Paramount). Good business. Miss Dalton always proves a good business getter.

Short Subjects: Tony Sarg's Almanac, International News reels, Goldwyn Sport reels and Century comedy.

SAXE'S RIALTO

"SEEING IS BELIEVING," with Viola Dana (Metro). Good business. Viola Dana has many admirers in Milwaukee.

Exploitation: Lobby display street car posters and attractive newspaper advertising.

Short Subjects: Two act Sunshine comedy, Selznick News reel and Fashion Hints

SAXE'S STRAND

"THE INFIDEL," with Katherine McDonald (First National). Excellent business.

Short Subjects: "His Wife's Relations" with Busters Keaton (First National). Newspaper critics agreed almost unanimously that it is good.

Short Subjects: First National Kinograms and Sketchograms and Topics of the Day.

PALACE

"BOBBED HAIR," with Wanda Hawley (Reelart). Good business.

PHILADELPHIA

STANLEY

"OVER THE BORDER," Betty Compson and Tom Moore (Paramount). The fact that it was a double star bill was widely exploited. Good business resulted despite sweltering weather.

Short Subjects: "Felix in Love," Krazy Kat cartoon (Masterpiece—State Rights) Special one reel, "How to Make a Radio for Sixty Cents" (De Luxe—State Rights) Topics of the Day, Fox and Pathe News Reels and Prizma, "The Victory Parade" (Masterpiece).

"OUR LEADING CITIZEN," Thomas Meighan (Paramount); "NANOOK OF THE NORTH" (Pathe). Very satisfactory business throughout the week. Well liked.

Short Subjects: Pathe and Fox News Reels and Topics of the Day.

ALDINE

"THE REAL ADVENTURE," Florence Vidor (Pathe). Picture played to splendid business all week after a very intensive advertising campaign.

Short Subjects: Century Comedy, "Some Class" (Universal), Screenland Review (Film Booking Offices), Universal News and Pathe Review.

"THE POWER WITHIN" (Pathe). Scenario was written by clergyman in fashionable suburban church, and house manager through a clever tie-up with societies and church bodies did a record-breaking business.

Short Subjects: "The Leather Pushers" (Universal), Hymeyers Travelaughs and Pathe and Universal News.

ARCADIA

"FRENCH HEELS," Irene Castle (Hodkinson). Brought out big audiences for the Arcadia throughout the engagement.

Short Subjects: Hallroom Boy Comedy, "No Money to Guide Them" (Masterpiece—State Rights), Pathe News and Urban Movie Chats No. 21 (Hodkinson).

"RECKLESS YOUTH," Elaine Hammerstein (Select). Played to exceptional business and was well praised.

Short Subjects: Monty Banks Comedy, "Sailing Along" (Masterpiece — State Rights), Pathe News and Urban Movie Chats No. 23 (Hodkinson).

KARLTON

"THE ORDEAL" Agnes Ayres (Paramount). Picture was advertised as society drama with lavish display of feminine finery, and as a result the audiences for the most part were made up of women. Very good summer business.

Short Subjects: Al. St. John Comedy, "The Village Sheik" (Fox), Post Nature Picture, "Winter's Tale" (Educational) and Pathe News.

"WHEN ROMANCE RIDES," Claire Adams (Goldwyn). Exploited as a story with a horse racing atmosphere and drew very good houses all week. It made a strong appeal to the fashionable Chestnut Street audiences and was liberally praised.

Short Subjects: Funnyface Comedy, "All Balled Up" (B & B—State Rights), two reel special "A Trip to Paramount Town" (Paramount) and Pathe News.

CAPITAL

"SEEING IS BELIEVING," Viola Dana (Metro). Viola has a large following among the lower Market Street audiences, and was accorded good patronage throughout the week.

Short Subjects: Hallroom Boys Comedy, "Better Late Than Never" (Masterpiece—State Rights), Kinograms, Topics of the Day, Prizma, "The Desert Spring Song" (Masterpiece—State Rights).

VICTORIA

"YELLOW MEN AND GOLD," Helen Chadwick (Goldwyn). An elaborate lobby display of Chinese pirate scenes and new electrical effects in the front of the house brought in the crowds in the face of very warm weather. Picture was well liked from every angle.

Short Subjects: "Toonerville Trolley Comedy," "The Toonerville Blues" (Educational), Pathe News, Urban Movie Chats No. 22 (Hodkinson).

REGENT

"THE HEART SPECIALIST," Mary Miles Minter (Paramount). Drew fair houses. Seemed to be rather an off week in the neighborhood, but production won approval of patrons and press.

Short Subjects: "Won at $5,000," Harold Lloyd special on reel (Pathe), Krazy Kat cartoon, "Felix All at Sea" (Masterpiece—State Rights).

"THE DEVIL'S PAWN," Pola Negri (Paramount). This production drew well and was exceptionally well liked.

Short Subjects: Fox Sunshine Comedy, "The Wise Duck" and Pathe News.

SEATTLE, WASH.

COLISEUM

"OUR LEADING CITIZEN" Tom Meighan (Paramount). Star has good following here.

Exploitation. — Billboards, newspaper, window cards and lobby.

Short Subjects.—Bill and Bob Scenic, "The Canadian Lynx," Topics of the Day, Pathe News, Kinograms.

BLUE MOUSE

"A CONNECTICUT YANKEE IN KING ARTHUR'S COURT," Harry C. Myers (Fox). Big popular demand return engagement, patronage excellent. First time at popular prices.

Exploitation. — Newspaper advertising, billboards and lobby.

Short Subjects.—Fox News and orchestra in special numbers.

LIBERTY

"YELLOW MEN AND GOLD," Richard Dix and Helene Chadwick (Goldwyn) and "A Pair of Kings," Larry Semon comedy. Big double header program for July 4th week proved popular.

Exploitation. — Newspaper advertising, billboards, window cards and lobby.

Short Subjects.—Liberty News, Sunset-Burrud Scenic.

COLUMBIA

FIRST HALF

"HIS NIBS," Chic Sale (Independent). Average houses.

Exploitation. — Newspaper advertising and lobby.

Short Subjects—International news, comedy.

LAST HALF

"STEP ON IT," Hoot Gibson (Universal). Star popular here since personal appearance.

Exploitation.—Lobby trim and newspaper advertising.

Short subjects. — International News and July 4th local parade pictures, "Hello, Mars." Century Comedy, Dewey Washington singing "Georgia, I Love You."

STRAND

"OVER THE BORDER," Betty Compson (Paramount). Good business. Attractive log-cabin-snow trimmed lobby cooling during hot weather.

Exploitation.—Regular newspaper space, window cards and bill boards.

Short Subjects.—"A Rag Doll Romance," Kinograms, Scenic.

PALACE HIP

"SHACKLES OF GOLD," Wm. Farnum (Fox). House may return to split-week program in August. Children's admissions reduced to ten cents proving popular.

WINTER GARDEN

FIRST HALF

"BLUEBEARD, JR.," Mary Anderson.

Exploitation. — Newspaper advertising and lobby.

Short Subjects.—"Many Happy Returns," Pathe Comedy, International.

LAST HALF

"GOOD AND EVIL," Lucy Dorane (B. F. Warren).

WILKES-BARRE, PA.

SAVOY

"ALL FOR A WOMAN," Emil Jannings. Would be a great moneymaker in some place where people had the money to pay. Business done was ordinary but those who saw film said it was great and merited all the praise given to it. But the miners were out and had no pay day since April 1.

ORPHEUM

"THE DEVIL'S PAWN," Pola Negri (Paramount). Average business. Mine strike hit business and car men's walk out had its effect on trade.

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
Cardigan (Messmore Kendall)	7,000*
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	5,000*
Daring Dangers (Cliff Smith)	5,000*
Jan of the Big Snows (J. Oliver Curwood)	5,000*
The Cradle Buster (Tuttle Walter)	6,000*
Bluebeard, Jr. (Jas. Livingston)	5,000*
The Lying Truth (Marion Fairfax)	6,000*
Sisters (International Film)	7,000*
The Hidden Woman (Nanuet Am. Corp.)	5,000*
My Old Kentucky Home (Pyramid Pictures)	6,000*
Man's Law and God's (Finis Fox)	5,000*
The Three Buckaroos (Fred Balshofer)	5,000*
The Pillagers (Louis Wm. Chaudet)	6,000*
Destiny's Isle (Wm. P. S. Earle)	6,000*
False Fronts (Herold Bros.)	6,000*
The Mohican's Daughter (S. E. V. Taylor)	6,000*
His Wife's Husband (Pyramid)	6,000*
The Great Alone (West Coast Films)	6,000*
Me and My Gal (Welsh-Pearson)	5,000*
Queen of the Moulin Rouge (Pyramid Pictures)	6,000*
Moongold (Will Bradley)	2,000*
Shattered Idols (Frothingham Production)	5,850

ASSOCIATED PHOTOPLAYS, INC.

SPENCER PRODUCTIONS	
The Wolverine (Helen Gibson)	4,921
CLIFF SMITH PRODUCTIONS	
Western Hearts (Art Station and Josie Sedgwick)	4,711
Crossing Trails (Pete Morrison)	4,539

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES	
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*
HAROLD LLOYD COMEDIES	
Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*
PLAYGOERS PICTURES, INC.	
Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smokey (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pastehoard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES	
The Heart Specialist (Mary Miles Minter-Realart)	4,768
Beauty's Worth (Marion Davies-Cosmopolitan)	6,751
The Green Temptation (Betty Compson)	6,165
Through a Glass Window (May McAvoy-Realart)	4,490
Find the Woman (Cosmopolitan)	5,144
The Cradle (Ethel Clayton)	4,698
The Sleep Walker (Constance Binney-Realart)	4,530
Bought and Paid For (Wm. de Mille-Apres-Holt)	5,601
The Devil's Pawn (Pola Negri)	4,712
The Crimson Challenge (Dorothy Dalton)	4,942
The Truthful Liar (Wanda Hawley-Realart)	5,243
The Spanish Jade (John S. Robertson Prod.)	5,111
Is Matrimony a Failure? (J. Cruze-All Star Prod.)	5,612
The Good Provider (Cosmopolitan)	7,753
Beyond the Rocks (Gloria Swanson-Sam Wood Prod.)	6,740
The Wife Trap (UFA Prod.)	5,207
The Beauty Shop (Cosmopolitan Prod.)	6,536
North of the Rio Grande (Jack Holt-Bebe Daniels)	4,770
The Man From Home (George Fitzmaurice Prod.)	6,895
The Ordeal (Agnes Ayres)	4,592
The Bachelor Daddy (Thomas Meighan)	6,229
Across the Continent (Wallace Reid)	5,502
Over the Border (Penrhyn Stanlaws-Compson-Moore)	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	6,634
The Eyes of the Mummy (Pola Negri)	3,805
The Man Unconquerable (Jack Holt)	????
For the Defense (Ethel Clayton)	4,905
The Greatest Truth (Mia May)	5,257
South of Suva (Mary Miles Minter-Realart)	4,639
Borderland (Agnes Ayres)	????

*Approximately

REALART PICTURES

(Through Famous Players-Lasky)

STAR PRODUCTIONS	Footage
Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,895
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FIRST NATIONAL

Woman's Side (Katherine MacDonald)	????
Love's Redemption (Norma Talmadge)	5,889
The Beautiful Liar (Katherine MacDonald)	5,030
My Boy (Jackie Coogan)	4,967
The Cave Girl (Special)	4,405
The Seventh Day (Richard Bartelmess)	5,335
The Song of Life (John Stahl)	6,920
Red Hot Romance (Emerson-Loos Prod.)	6,055
The Barnstormer (Charles Ray)	5,300
Penrod (Wesley Barry) (Neilan Prod.)	8,037
The Rosary (Selig-Rorke Production)	7,645
The Woman's Side (Katherine MacDonald)	5,366
Polly of the Follies (Constance Talmadge)	6,467
A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine MacDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*

ASSOCIATED PRODUCERS

(Through First National)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hohart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicans (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O'Mine (Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000*

FOX FILM CORPORATION

SPECIAL	
Over the Hill	10,500
A Virgin Paradise	7,781
A Connecticut Yankee in King Arthur's Court	8,000*
Thunderclap	6,724
Shame	8,231
Perjury	8,373
Footfalls	8,068
The Last Trial	6,355
Queen of Sheba	9,599
WILLIAM FARNUM SERIES	
His Great Sacrifice	6,282
Stage Romance, A	6,416
Shackles of Gold	????
PEARL WHITE SERIES	
Beyond Price	6,237
Any Wife	4,597
Broadway Peacock, The	4,380
Without Fear	4,406
TOM MIX SERIES	
A Ridin' Romeo	4,747
The Big Town Round-Up	4,250
After Your Own Heart	4,244
The Night Horsemen	4,993
The Rough Diamond	4,458
Trailin'	4.355
Sky-High	4,546
Chasing the Moon	5,092
Up and Going	4,525
The Fighting Streak	????
CHARLES JONES SERIES	
To a Finish	4,000*
Bar Nothin'	4,311
Ridin' With Death	4,175
Pardon My Nerve	4,484
Western Speed	????
DUSTIN FARNUM SERIES	
The Primal Law	4,320
The Devil Within	5,997
Iron to Gold	4,515
WILLIAM RUSSELL SERIES	
Desert Blossoms	4,175
The Roof Tree	4,409
Strength of the Pines	4,382
Money to Burn	????

SHIRLEY MASON SERIES	Footage
Ever Since Eve	4,531
Queenie	5,147
Jackie	4,943
Little Miss Smiles	4,834
The Ragged Heiress	4,888
JOHN GILBERT SERIES	
Gleam O' Dawn	4,178
Arabian Love	????
TWENTIETH CENTURY PICTURES	
Bucking the Line (Maurice Flynn)	4,544
The Jolt (Murphy-Walker)	4,835
Winning With Wits (Barhara Bedford)	4,435
Whatever She Wants (Eileen Percy)	4,616
Smiles Are Trump (Maurice Flynn)	4,049
Extra! Extra! (Walker-Murphy)	4,160
Elope If You Must (Eileen Percy)	4,995

GOLDWYN PICTURES

Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON	
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
ZANE GREY PICTURES	
The Riders of the Dawn (All Star)	6,180
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500
J. PARKER READ	
The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208
DIETRICH BECK, INC.	
The Harvest Moon (Doris Kenyon)	5,480
ART CO. PRODUCTIONS	
Cynthia-of-the-Minute (Leah Baird)	5,634
ROBERT BRUNTON	
The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925
NATIONAL PRODUCTIONS	
The Kentucky Colonel (Joseph J. Dowling)	5,965
JOSEPH LEVERING	
His Temporary Wife (Rubye De Remer)	5,329
DIAL FILM	
The Tiger's Coat (Myrtle Stedman)	4,430
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
BERG-KAHLERT PRODUCTIONS	
Free Air (Marjorie Seaman)	6,000*
LEWIS TRACY	
The Silent Barrier (Sheldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800
HUGO BALLIN PROD.	
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
Other Women's Clothes (Mabel Ballin, Raymond Bloomer, Crauford Kent)	7,000*
Married People (Mabel Ballin)	6,000*
ROCKET FILM CORP.	
The Truant Husband (All Star)	5,000*
Keeping Up With Lizzie (Enid Bennett)	6,000*
RENCO FILM CORP.	
At the Sign of the Jack O'Lantern (All Star)	5,193
The Veiled Woman (Marguerite Snow)	6,000*
WARD LASCELLE PRODUCTIONS	
Rip Van Winkle (All Star)	6,700
WINNIPEG PRODUCTIONS, LTD.	
God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*
HOLTRE PRODUCTIONS	
French Heels (Irene Castle)	5,500
No Trespassing (Irene Castle)	6,000*
TILFORD CINEMA STUDIOS	
Slim Shoulders (Irene Castle)	6,000*

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

Trooper O'Neil

Fox Photoplay in Five Parts. Author, George Goodchild. Scenario, William K. Howard. Director, C. R. Wallace and Scott Dunlap. Cameraman, Lucien Andriot. Running Time, Fifty Minutes.

CAST AND SYNOPSIS

Trooper O'Neil, Charles Jones; Marie, Beatrice Burnham; Pierre, Francis McDonald; Black Flood, Claude Payton; Rodd, Sidney Jordan; Paul, Jack Rollens; Jules Lestrange, Karl Forms.

Trooper O'Neil is sent out to bring down the murderer of Jacoh Dell, found dead in his cahin in the woods. O'Neil takes a rookie with him and the veteran trooper goes ahout dressed as a trapper. The clue to the murderer is found in a bullet of unusual caliber and a deduction that the person who killed Dell was shot in the right side before the victim fell. O'Neil meets a girl named Marie Lestrange, and there is an immediate infatuation. Before long O'Neil discovers that Marie's younger sister had been betrayed by Dell and bad died. He therefore plans a ruse wherehy he can enter the Lestrange cabin and there discovers tbe revolver that fired the fatal shot at Dell. The trooper is then certain that either Marie's brother or Pierre, suitor of the dead girl, is guilty and he instructs the rookie to examine both and arrest the one who bears a wound in the right side. While this is going on O'Neil has another meeting with Marie and they tell each other of their love. Suddenly O'Neil becomes aware that Marie was engaged in the murder for sbe complains of a wound in her right side. The trooper is torn hetween love and duty but finally with a courageous effort places Marie uuder arrest. Pierre attempts to rescue Marie and in the chase that ensues he falls over a cliff and is mortally injured. Then Pierre confesses that Marie weut to warn Dell and thus bad heen shot but that she was innocent of the killing. This, of course, brings about the happy ending.

Trooper O'Neil reveals not less than three stirring melodramatic situations and one of the most earnest and thorough-going troopers of the Northwestern Mounted that has ever appeared on the screen. Which is sufficient to justify it as good entertainment. The trooper as seen in the person of Charles Jones is convincingly and sincerely all that popular conception might expect of one of those famed heroes who always "get their man." In the love interludes, which, by the way, have been overstressed, Jones is equally sincere, but not half so convincing. But how he does recover his balance and sweeping abandon when the story permits him to go out after some fleeing or fighting bad man! The entire picture loses somewhat through the great familiarity of the setting. Had this romance come earlier in the day of many photoplays dealing with those whose motto and practice is "get your man," perhaps it might be a far more impressive picture. For the plot shows some rather good invention and construction, while the acting and production have some merit.

Points of Appeal.—The story combines in fairly generous proportions the elements of mystery, love and heroic physical action and therefore seems well equipped to hold the interest of the audiences whose tastes incline toward this type of melodrama. The fight between the trooper and Black Flood is a thriller and another good situation arrives when this man suddenly appears at St. Nazaire and is about to expose the trooper, whose success depends upon his maintaining of his disguise as a trapper.

Cast.—Beatrice Burnham is at times a too sophisticated girl of the woods, but much can be forgiven an actress who so realizes all her powers of attraction. Sidney Jordan as the rookie and Claude Payton as the bad man are next in prominence. The balance of the cast is good.

Photography, Lighting, Direction.—Photography is good and the settings show good judgment in selection. The direction also merits praise.

Up in the Air About Mary

Associated Exhibitors Photoplay in Five Parts. Story and Scenario by William Watson. Director, William Watson. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Mary, Louise Lorraine; Joe, Joe Moore; Mary's Mother, Laura La Vernie; Algernon Emtihead, Robert Anderson.

When Mary's mother chooses Algernon Emtihead as a fittiug husband for her daughter the latter rebels. Her mother is anxious to advance socially, and as Algernon has the entree to select circles, he presents himself as a very desirable future son-in-law to the older lady's eyes. But Mary refuses to be fascinated by social values if they are only to be had by sacrificing berself to sucb a brainless person as the despised Algernon. The wedding day is set, hut when it arrives Mary is missing. She runs away and finds refuge on the farm of a friend. There she meets Joe, who fulfills in every way ber idea of what a lover ougbt to be. Joe on bis part is attracted by the girl. Mary's mother discovers her refuge and recaptures the truant. With Mary she goes to a seaside resort, but Joe, in order not to lose sight of his lady love, accompanies the party in the disguise of a chauffeur. The rejected suitor hits on the idea of exhihiting himself to Mary in the light of a hero and frames up a fake rescue. He is successful in the attempt, but Joe spoils his plans by abducting Mary in an aeroplane. It develops that Joe is really a millionaire, whereupon Mary's mother declares herself satisfied with her daughter's choice and all ends well for the lovers.

A light and breezy comedy which provides fairly good entertainment for sultry weather. The situations are purely farcical and there is nothing much to the plot, but the action buzzes along merrily, there are plenty of pretty girls in evidence, the photography is attractive and the picture on the whole amusing. Considering the flimsy texture of the story, for the authorship of which Director William Watson is also responsible, the latter has done remarkably well in keeping alive its interest and preserving the continuity through a quick succession of rather "jumpy" scenes, which are, however, connected up with no small degree of skill.

Points of Appeal.—Nobody will feel disposed to quarrel with the heroine on account of her dislike to the peculiarly "sappy" suitor whom her mother favors and she detests with equal fervor. So when Mary runs away the sympathies of the audience are altogether with her and remain during her subsequent adventures by the sea waves. The fake rescue staged by the rejected lover is a laughable episode, and the kidnapping of Mary by the man she loves via aeroplane route is a distinctly modern touch in elopements which adds zest to the proceedings. As the abductor finally reveals himself as a millionaire, in addition to his other pleasing qualities, everybody is satisfied.

Cast.—Louise Lorraine is piquant and saucily fascinating in the role of Mary, which she plays with vivacious energy. Her physical charms are undeniable and her comedy is unrestrained and delightfully natural. Joe Moore is a thoroughly likeable hero, Robert Anderson furnishes a capital character sketch of the vacant-minded Algernon, and Laura La Vernie wins favor as the socially amibtious mamma.

Photography, Lighting, Direction.—The camera work throughout is highly artistic. There are many pretty rustic shots and a variety of marine views which are restful to the eye and particularly attractive to spectators wilting under the hot weather pressure. The lighting is adequate and there is no hitch in the action, which moves rapidly from start to finish.

GUIDE TO FEATURE RELEASES—Cont'd

METRO PICTURES CORP.

NAZIMOVA	Footage
The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600
METRO CLASSICS, Inc. (Special)	
Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villains (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Believing (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000*
Sherlock Brown (Bert Lytell)	6,000*
MAURICE TOURNEUR PROD.	
The Great Redeemer (All Star Cast)	5,005
TAYLOR HOLMES PROD.	
Nothing But the Truth	5,639
The Very Idea	5,212
Nothing But Lies	4,882
C. E. SHURTLEFF PROD.	
The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670
S. L. PRODUCTIONS	
Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*
ROLAND WEST PROD.	
The Silver Lining (Jewel Carmen)	5,846
HOPE HAMPTON PROD.	
A Modern Salome (Hope Hampton)	5,280
WILLIAM DESMOND PROD.	
Fightin' Mad (Special Cast)	6,000*
REX INGRAM PROD.	
Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497
TIFFANY PROD.	
Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

PATHE EXCHANGES, INC.

Her Unwilling Husband (Blanche Sweet)	5,000*
The Empire of Diamonds	6,000*
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*
Nanook of the North	6,000*
FILM BOOKING OFFICES OF AMERICA	
Billy Jim (Fred Stone)	5,032
Why Men Forget (Special Cast)	5,299
The Call of Home (J. L. Gasnier)	5,220
Beyond the Rainbow (Cabanne Prod)	6,500

*Approximately

	Footage
Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	????
Gay and Devilish (Doris May)	????
Sheik of Araby (H. B. Warner revival)	4,357
The Son of the Wolf (Norman Dawn)	5,000*
The Fatal Marriage (Gish-Reid revival)	4,685
The Understudy (Doris May)	5,000*
Colleen of the Pines (Jane Novak)	5,000*
Up and At 'Em (Doris May)	5,000*
My Dad (Johnnie Walker)	5,000*

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES	
Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????
EUGENE O'BRIEN STAR SERIES	
Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????
CONWAY TEARLE SERIES	
Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????
OWEN MOORE STAR SERIES	
The Chickens in the Case	5,261
A Divorce of Convenience	5,000*
SPECIAL PRODUCTIONS	
The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????
SELECT PICTURES	
Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*
REPUBLIC FEATURES	
The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????
REVIVALS	
The Lone Wolf (Hazel Dawn and Bert Lytell)	5,158
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000*
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge)	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Talmadge)	5,000*

UNITED ARTISTS CORP.

The Mark of Zorro (Douglas Fairbanks)	7,800
The Love Flower (D. W. Griffith Prod.)	6,800
The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES	
The Fox (Harry Carey)	6,941
Conflict (Priscilla Dean)	6,205
Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	6,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
UNIVERSAL FEATURES	
The Scrapper (Herbert Rawlinson)	????
Headin' West (Hoot Gibson)	????
The Golden Gallows (Miss Dupont)	5,000*
Tracked to Earth (Frank Mayo)	5,000*
The Wise Kid (Gladys Walton)	5,000*
Wild Honey (Priscilla Dean)	7,000*
The Dangerous Little Demon (Marie Prevost)	5,000*
The Bear Cat (Hoot Gibson)	5,000*
The Man Under Cover (Herbert Rawlinson)	5,000*
A Wonderful Wife (Miss Dupont)	5,000*
The Man Who Married His Own Wife (Frank Mayo)	5,000*
Second Hand Rose (Gladys Walton)	5,000*
Kissed (Marie Prevost)	5,000*
Step On It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
The Trouper (Gladys Walton)	5,000*
Her Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Married Flapper (Marie Prevost)	5,000*
Afraid to Fight (Frank Mayo)	5,000*
MAE MURRAY SPECIAL PRODUCTION	
The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES	
The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
The Ladder Jinx	6,000*
The Ninety and Nine	7,000*
ALICE JOYCE PROD.	
The Scarab Ring	5,598
The Inner Chamber	5,951
CORINNE GRIFFITH PROD.	
Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
Divorce Coupons	5,000*
EARLE WILLIAMS PROD.	
Three Sevens	5,000*
The Man From Downing Street	5,000*
Restless Souls	5,000*
ANTONIO MORENO PROD.	
The Secret of the Hills	4,900
A Guilty Conscience	5,000*
ALICE CALHOUN PROD.	
The Little Minister	6,000*
The Angel of Crooked Street	5,000*
The Girl in His Room	5,000*
A Girl's Desire	5,000*
WILLIAM DUNCAN PROD.	
Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES (2)
Made in the Kitchen — Call a Cop
She Sighed by the Sea — side

BEN TURPIN COMEDIES (2)
Love's Outcast

EDUCATIONAL FILM CORP. OF AMERICA

ADVENTURES OF SHERLOCK HOLMES (2)
The Devil's Foot — A Case of Identity
The Dying Detective — A Scandal in Bohemia

Figures in parentheses denote number of reels.

CAMPBELL COMEDIES (2)
A Rag Doll Romance — A Penny Reward
How to Grow Thin (Special) — A False Alarm
Circus Days

CHESTER COMEDIES (2)
Snooky's Blue Monday — Snooky's Wild Oats

CHESTER OUTINGS (1)
The Last Hop — Jogging Across Sawtooth
Music in the Air

CHESTER SCENICS (1)
Old Moose Trails — New Wine in Old Bottles

CHRISTIE COMEDIES (2)
'Twas Ever Thus — A Hickory Hick
Oh! Promise Me! — Bucking Broadway
'Tis the Bull — Mile-a-Minute Mary
Fair Enough — Cold Feet
Any Old Port

CINAL FILMS—SLOW SPEED (1)
The Manly Art of Self-Defence — Annette Kellerman in High Diving
Golf

GAYETY COMEDIES (1)
Wild and Willie — Standing Pat
Assault and Flattery

KINOGRAMS (1)
News Reel—Sunday and Thursday

MERMAID COMEDIES (2)
Step This Way — Danger
The Rainmaker — Poor Boy
Spooks — Rapid Fire

MISCELLANEOUS (1)
Could Columbus Discover an America? — The Crater of Mt. Katami
Dixie (2)

A Fool There Was

Fox Photoplay in Six Parts. Adapted from Porter Emerson Browne's Stage Play. Suggested by Rudyard Kipling's Poem, "The Vampire." Director, Emmett J. Flynn. Running Time, Seventy-five Minutes.

CAST AND SYNOPSIS

Gilda Fontaine, Estelle Taylor; John Schuyler, Lewis Stone; Mrs. Schuyler, Irene Rich; Muriel Schuyler, Muriel Dana; Nell Winthrop, Marjorie Daw; Tom Morgan, Mahlon Hamilton; Avery Parmelee, Wallace MacDonald; Boggs, William V. Mong; Parks, Harry Lonsdale.

Gilda Fontaine, a dancer and woman of ill-repute, has wrecked the lives of several men. Her latest victim is Avery Parmelee, young, wealthy and member of a Wall Street firm, who shoots and kills himself on board the vessel on which she embarks for England just before the steamer leaves New York. John Schuyler, who has repeatedly hut in vain warned Parmelee against Gilda, is assigned by the firm to proceed to Russia on business. He is married and has two children. En route on the same ship with Gilda, he sees her dance at an entertainment and becomes infatuated with her. Gilda goes to Lake Como, in Italy, where she has another lover. Schuyler neglects his business affairs, cancels his Russian trip and joins Gilda abroad, visiting Venice in her company. His firm requests his resignation. Mrs. Schuyler's sister, Muriel, engaged to Tom Morgan, receives a letter from a friend abroad exposing John Schuyler's intrigue with Gilda. Despite her fiancee's remonstrances she reveals the truth to Mrs. Schuyler, who already suspects that all is not well with her husband. Schuyler returns to New York, hut lives apart from his wife. He is still infatuated with Gilda, who meanwhile has netted another lover with whom she is living up the Hudson, still keeping her hold on Schuyler. Tom Morgan persuades Mrs. Schuyler that it is her duty to forgive and try to reclaim her husband. He visits Schuyler, who is drinking heavily and racked by remorse, yet consumed with passion for his temptress. A talk with Morgan steadies him and he resolves to brace up. He is strengthened by a visit from his wife and baby girl. After they leave Gilda arrives, embraces him and he again yields to her wiles. Morgan appears and denounces the pair. After his departure Schuyler experiences another change of heart and tries to strangle Gilda on the staircase. She throws him off, he falls heavily, striking his head against the stone steps and is killed. Gilda bends over her victim, satisfies herself that he is dead and leaves the house.

Depicting the infatuation of an elderly married man for a gilded prostitute, first staging the suicide of one of her numerous lovers and finishing with the death of the sottish cad at the hands of his temptress, the film reeks with unwholesome suggestiveness. There is no actual sexual filth in evidence, Director Emmett J. Flynn having avoided all cruder manifestations of physical infidelity. But the theme is none the less rotten and disgusting; the only sound spots are the scenes showing the happy home life of John Schuyler with his young wife and children, and these only serve by contrast to accentuate the so-called hero's base duplicity. Immoral art is occasionally rendered attractive to people of morbid taste by virtue of clever conception and development. But the crowning sin of *A Fool There Was* is its aggravating stupidity, as exemplified in a plot hopelessly inane, unconvincing and lacking in interest. Exhibitors valuing clean family patronage will do well to steer clear of this production, which abounds in handsome, artistically designed sets and beautiful photography, but falls lamentably short of accepted standards for normal screen entertainment.

Points of Appeal.—Sympathy is extended to John Schuyler's unfortunate wife and kiddies, but an attempt to prove that it is a woman's duty to forgive brazen infidelity for the sake of her young ones and a happy past fails signally. The tragic climax comes as a fitting close to the illogical, unhealthy trend of the yarn and is a relief—in the sense that all is over.

Cast.—Lewis Stone fills the disagreeable role of Schuyler with his usual dramatic ability, but is powerless to make it convincing. Estelle Taylor invests the part of the scarlet woman with sinister grace and beauty, Irene Rich is wistfully appealing as the wife and the children are charming.

Colleen of the Pines

Film Booking Offices of America Photoplay in Five Parts. Scenario and Story by J. G. Alexander. Director, Chester Bennett. Cameraman, Jack MacKenzie. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Joan Cameron, Jane Novak; Barry O'Neill, Edward Hearn; Duncan Cameron, Alfred Allen; Paul Bisson, J. Gordon Russell; Esther Cameron, Charlotte Pierce; Jules Perrault, Ernest Shields; Jerry-Jo, "Smoke" Turner.

Joan Cameron lives in the Saskatchewan country with her father and sister Esther. Both girls are awed hy the father, a sour Scotchman. Cameron arranges a trip to the McKenzie River with Paul Bisson, whom he wishes Joan to marry. Joan is averse to Bisson. In the woods she witnesses a struggle hetween Barry O'Neill, a Northwest mounted officer and a prisoner. Joan intervenes just as the prisoner is about to fell Barry with his gun. Barry overcomes and shackles his man. His gratitude to Joan turns into love, which is returned. Joan's great friend is Jerry-Jo, a half-hreed, who frequently comes between her and her father's wrath. Esther elopes with Jules Perrault, a worthless trapper. Later she returns with a hahy, deserted hy Perrault. Cameron comes hack from his trip. Joan shields her sister hy declaring that the child is hers. Barry O'Neill arrives with a warrant for Esther on the charge of having killed Perrault. Joan and Jerry-Jo flee in a hoat down the river with the hahy. Barry sees Esther, who passes herself off for Joan. Barry in pursuance of his duty follows the trail of the supposed Esther. He finds Joan in a shack, where they have taken refuge, and takes her in his arms. Bisson arrives, shoots and kills Jerry-Jo and the latter's dog avenges his master's death by choking Bisson. The hahy dies as a result of the wild journey through a forest fire. Barry delivers his prisoner at headquarters. He is informed that Esther is exonerated for shooting Perrault, as she did so to save her hahy from maltreatment and he has recovered. Old Cameron and Esther come in. He now realizes what Joan really was to him, and father and daughter are reconciled. Barry O'Neill wins Joan.

The entertainment values of this picture are very much above the average and it is sure to please that large class of patrons who delight in drama dealing with adventures by stream and forest in the great Northwest. The love interest is well developed and maintained, the plot logical and convincing despite its many melodramatic phases, all of which are skilfully handled and never pressed to the limits of absurdity. Also, the element of suspense holds sway throughout the entire five reels, thanks to clever direction and exceedingly fine acting on the part of the whole cast. Judged from any angle, the film is an exceptionally high class production, likely to win favor with young and old and bring the desirable dollars into the box-office.

Points of Appeal.—The heroine's loyalty to her sister, even to the extent of risking life, reputation and her lover's affection for the sake of the unfortunate Esther, gains the audience's sympathy. The flight of the fugitives through the forest fire and their escape is a thrilling episode and an extremely satisfactory climax is attained.

Cast. — Jane Novak's portrayal of Joan Cameron is remarkable for its passionate strength and emotional appeal. Edward Hearn is a dashing, lovable sort of chap in the role of Barry O'Neill, the Northwest mounted officer; Alfred Allen, as Duncan Cameron, is the beau ideal of a self-centered, dour old Scotchman, and Charlotte Pierce gives a capable performance in the part of the hapless Esther. The support is excellent.

Photography, Lighting, Direction.—The outdoor views are replete with beauty, the long shots being particularly fine; the lighting is perfect, the continuity unbroken and fast action prevails all through the feature.

GUIDE TO SHORT SUBJECTS—Cont'd

PUNCH COMEDIES (2)
Country Chickens — The Love Egg
BRUCE SCENICS BEAUTIFUL (1)
In the Bonnie Brier Country — As Old as the Hills
Unknown Switzerland
BRUCE "WILDERNESS TALES" (1)
Missing Men — My Country
Nights of Many Shadows — The One Man Reunion
SELIG-RORK PHOTOPLAYS (2)
The Ne'er to Return Road — Baby
The Policeman and the — The Northern Trail
SKETCHOGRAFS (1)
Play Ball! — The Family Album
What's the Limit?
TOONERVILLE COMEDIES (2)
The Skipper's Policy — Toonerville Blues
Toonerville Trials
TORCHY COMEDIES (2)
Torchy and Orange Blossoms — Torchy's Hold Up
Torchy Steps Out
Torchy's Ghost
VANITY COMEDIES (1)
Chicken Hearted — It's Your Move
Spiking the Spooks — Ninety Days or Life
WORLD WANDERINGS (1)
Dawn to Dusk in Egypt — The People of Old Bruges
The Silver Harvest

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES (1)
Mexican Oil Fields — Watching the Waylands
In Batik Land — In Old Granada
Across the Grand Canyon — A Fairy Foreland
Seville in Fair Time — Stamboul
At the Wailing Wall — Along the Rio Grande
Rural Java — At the Damascus Gate
Santa Fe—the City Different — Lake Maggiore
First Families of America
Seeing San Marino
PARAMOUNT-BURLINGAME ADVENTURE SCENICS (1)
Winter Sports in St. Moritz — The Jungfrau Railroad
Wildest Wales
Kilawea Volcano in Eruption
PARAMOUNT-DE HAVEN COMEDIES (2)
Kids Is Kids — Spirits
PARAMOUNT-MACK SENNETT COMEDIES (2)
A Fireside Brewer — Astray from the Steerage
Dabbling in Art — Are Waitresses Safe?
Bungalow Troubles — An International Sneak
On a Summer's Day — Watch Your Neighbor
The Unhappy Finish — It Pays to Exercise
Officer Cupid
PARAMOUNT MAGAZINE (1)
PARAMOUNT-POST NATURE PICTURES (1)
From a Piscatorial Angle — Indian Summer
The Cloud — Victory Mountain
A Setting of Ages
PARAMOUNT-VANDENBURGH SERIES (2)
Wild Men of Africa — Slaying the Hippopotamus
Jungle Dancers — The Land of the Pygmies
The Lion Killers

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN (2)
A Dog's Life (3) — Sunnyside
A Day's Pleasure — The Idle Class
Shoulder Arms — Pay Day
TOONERVILLE TROLLEY (2)
Skipper's Narrow Escape — Skipper's Flirtation
Skipper's Treasure Garden — Skipper's Boozem Friend
Skipper Has His Fling
Meeting All Trains — Toonerville Tactics
Toonerville Fire Brigade — Skipper Strikes It Rich
Skipper's Scheme — Toonerville Tangle
Toonerville Follies
HARRY LEHMAN COMEDIES (2)
The Punch of the Irish — Wet and Warmer
Twilight Baby (3) — The Game Lady
The Kick in High Life
BUSTER KEATON COMEDIES (2)
The Blacksmith — The Boat
The Playhouse — Cops
SENNETT (2)
Hard Knocks and Love Taps — By Heck
The Duck Hunter
Be Reasonable — On Patrol
TURPIN (2)
Love and Doughnuts — Step Forward
Bright Eyes

FOX FILM CORPORATION

SUNSHINE COMEDIES (2)
Chase Me — A Perfect Villain
Farmyard Follies — Love and War
Say It With Flowers — Pardon Me
The Book Agent — Try and Get It
Singer Midget's Side Show — False Alarm
Hold the Line
One Moment, Please — Please Be Careful

Figures in parentheses denote number of reels.

CLYDE COOK COMEDIES (2)
All Wrong — The Toreador
Don't Tickle — The Chauffeur
The Guide — Hot Dog
The Sailor
AL. ST. JOHN SERIES (2)
The Happy Pest — Straight for the Farm
Fool Days — The Studio Rube
MUTT AND JEFF CARTOONS (1)
The Tong Sandwich — Bony Parts
Shadowed — A Ghostly Wallop
Turkish Bath — Beside Her Cider
The Big Mystery — The Last Laugh
Long Live the King — The Hole Cheese
The Village Cut-Ups — The Phony Focus
A Messy Christmas — The Crystal Gazer
Fast Freight — Stuck in the Mud
The Stolen Snooze — Too Much Sap
Getting Ahead
LUPINO LANE SERIES (2)
The Broker
FOX NEWS (Twice a Week)
SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes

GOLDWYN PICTURES

CAPITOL COMEDIES (2)
Fingers and Pockets — Ged Ap, Napoleon
Love and Rollers — You'd Better Get It
Hearts and Hammers — Indigo Sunday
At It Again — Why Worry?
Professional Ethics — Nothing to Think About
When Martin Gits Here — Take It Easy
EDGAR COMEDIES (2)
Edgar Camps Out — Edgar's Feast Day
Edgar the Explorer — Get-Rich-Quick Edgar
Edgar's Country Cousin — Edgar's Little Saw
GOLDWYN-BRAY COMICS—LAMPOONS (1)
Happy Hooligan in "Apollo" — Judge Rummy in "Why Change Your Husband?"
Happy Hooligan in "Cupid's Advice" — Happy Holligan in "Doctor Jekyll and Mr. Zipp"
Happy Holligan in "Happy Hoolidini" — Judge Rummy in "Bear Facts"
Judge Rummy in "The Prize Dance" — Happy Hooligan in "Roll Your Own"
Judge Rummy in "The Snappy Judgment" — Judge Rummy in "Yes, Dear"
Happy Holligan in "The Blacksmith" — Happy Hooligan in "Oil"
Happy Holligan in "A Romance of '76" — Judge Rummy in "Too Much Pep"
GOLDWYN-BRAY PICTOGRAPHS (1)
Tree-Top Concert Singers — The Human Voice
Seein' Things on the Orinoco
The Island of the Mist
Through the Earth — Unshod Soldiers of the King
What Is Your Body Worth? — No Reg'lar Bird
A Paradise for Birds — Chemical Inspiration
Venice of the Orient — Safe Combination
Action of the Human Heart — The City That Never Sleeps
The Riveter

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor) 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500
Hope (Mary Astor) 3,000*

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four Season (Nature Classic) ..... 4 reels
THE GREAT AUTHORS (Series of 12) (1)
John Greenleaf Whittier — Mark Twain
Washington Irving — Walt Whitman
Edgar Allan Poe — Ralph Waldo Emerson
James Russell Lowell — Henry Wadsworth Longfellow
Nathaniel Hawthorne — Oliver Wendell Holmes — Official Urban Movie Chats of M. P. T. O. A. (Weekly)
William Cullen Bryant — James Fenimore Cooper

METRO PICTURES CORP.

BUSTER KEATON COMEDIES (2)
Convict 13 — The Haunted House
One Week — Hard Luck
The Scare Crow — The High Sign
Neighbors — The Goat

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of July 9
In the Doorway of Death (Go Get 'Em Hutch No. 14) ..... 2 reels
Crime in a Big City (Aesop Fables) ..... ⅔ reel
A Bed of Roses (Paul Parrott) ..... 1 reel
The Late Lamented (Eddie Boland) ..... 1 reel
A Jazzed Honeymoon (Lloyd reissue) ..... 1 reel
A Little Diplomat (Baby Marie Osborn reissue) ..... 3 reels
Week of July 16
Ten Minutes to Live (Go Get 'Em Hutch) 2 reels
The Log Jam (The Timber Queen No. 1) .. 3 reels
Brewing Trouble (Aesop Fables) ..... ⅔ reel
Todd of the Times (Frank Keenan reissue) 3 reels
Spring Fever (Lloyd reissue) ..... 1 reel
The Dumb-bell (Snub Pollard) ..... 1 reel
The Sleuth (Rolin Comedy) ..... 1 reel
Week of July 23
The Flaming Forest (The Timber Queen No. 2) ..... 2 reels
The Bride-to-Be (Paul Parrott) ..... 1 reel
The Mischievous Cat (Aesop Fables) ..... ⅔ reel
Going, Going, Gone (Lloyd Reissue) ..... 1 reel
Busy Bees (Paul Parrott) ..... 1 reel
The Hillcrest Mystery (Irene Castle reissue) 3 reels
Screen Snapshots No. 4 ..... 1 reel

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

UNIVERSAL FILM MFG. CO.

CENTURY COMEDIES (2)
Cheerful Credit — Horse Tears
Red Hot Rivals — Live Wires
Sic 'Em Brownie — Apartment Wanted
Off His Beat — You and Me
The Little Rascal — Short Weight
Speed 'Em Up — Hello Mars
Ten Seconds — Henpecked
JEWEL COMEDIES (2)
"P. D. Q." — Robinson's Trousseau
Roman Romeos — A Monkey Bell-Hop
A Monkey Movie Star — Three Weeks Off
JEWEL COLLIER SERIES (2)
Leather Pushers No. 1 — Leather Pushers No. 4
Leather Pushers No. 2 — Leather Pushers No. 5
Leather Pushers No. 3 — Leather Pushers No. 6
TED RIDER SERIES (Leonard Chapman) (2)
The Girl and the Law — The Forest Runners
Big Stakes — The Timber Wolf
When the Devil Laughed
SERIALS
The Dragon's Net ..... 15 Episodes
King of the Circus (Eddie Polo) ..... 18 Episodes
The Diamond Queen (Eileen Sedgwick) 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo) ..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord) ..... 18 Episodes
The Secret Four (Eddie Polo) ..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 2 reels
The Adventures of Robinson Crusoe (Harry Myers) ..... 2 reels
Perils of the Yukon (Wm. Desmond) 18 Episodes
STAR COMEDIES (1)
A Golf Insect — Cured by Radio
Society Sailors — High Fliers
Taking Things Easy — All Balled Up
Loose Nuts — Society Hoboes
The Gay Deceiver — A Spirited Affair
A Shaky Family Tree — Cæsar's Ghost
His Prehistoric Blunder — Unfermented Bricks
Easy to Cop — The House of a Thousand Trembles
Should Watchmen Sleep
UNIVERSAL SERIES (2)
A Battle Against Odds — The Yellow Streak
Cyclone Smith's Vow — The Heritage of Hate
Square Deal Cyclone — A Ride for a Rancho
WESTERN RAILROAD DRAMAS (2)
Squarin' It — Daring Dangers
The Getaway — Go Get 'Em Gates
A Guilty Cause — Two Men
Never Let Go — Ridin' Through
It Is the Law — Unmasked
Seeing Red — The Hour of Doom
Plain Grit — At Large
INTERNATIONAL NEWS (Mon. and Thurs.)

VITAGRAPH

BIG V SPECIAL COMEDIES (2)
A Parcel Post Husband — He Laughs Last
Fists and Fodder — Springtime
Footprints — The Laundry
LARRY SEMON COMEDIES (2)
The Bell Hop — The Show
The Sawmill — A Pair of Kings
JIM AUBREY SERIES (2)
The Riot — The Charmed Life
The Applicant — The Chicken Parade
The Messenger
SERIALS
Hidden Dangers (Joe Ryan, Jean Page) 15 Episodes
The Veiled Mystery (Antonio Moreno) 15 Episodes
The Silent Avenger (William Duncan) 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson) ..... 15 Episodes
Breaking Through ..... 15 Episodes

Smudge

First National Photoplay in Five Parts. Author, Rob Wagner. Director, Charles Ray. Cameraman, George Rizard. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Stephen Stanton, Charles Ray; John Stanton, Charles K. French; Mrs. Clement, Florence Oberle; Marie Clement, Ora Carew; Purdy, J. P. Lockney; Mrs. Purdy, Blanche Rose; McGuire, Lloyd Bacon; Regan, Ralph McCollough.

The use of clouds of smoke from "smudge" pots to save the orange crops from frost in southern California is strenuously objected to by the citizens of the little town of Citrona, as it spoils their clothes. Stephen Stanton, just out of college, falls heir to his father's newspaper, *The Citizen,* which has heretofore upheld the reformers who fought against the use of smudge. Stephen is expected to pursue his father's tactics. But Stephen becomes interested in Mrs. Clement and her pretty daughter, Marie, leaders in the reform movement. He learns that his father's theories were wrong and changes the paper's editorial policy. His father threatens to ruin him and plots with orange growers and the editor of an opposition paper to offset Stephen's work. Stephen and Marie are perfecting an anti-frost apparatus that will not smudge. They are kidnapped and carried to an abandoned house, to be held until after the election that will decide the issue. Stephen escapes with Marie. He steals an automobile and speeds back. To prove his case about smudge he lights fires along the road which blind the pursuers temporarily. Arriving in Citrona he gets out an issue of his paper that wins the election. Citrona goes anti-smudge on the strength of the invention, which will protect the crop against frost, and Stephen and Marie are united.

While not registering quite up to the high-water mark of Charles Ray's best pictures, this comedy drama affords fair entertainment. The plot possesses the merit of originality, as far as founding its theme upon an invention to protect the orange crops of California from frost is concerned, something entirely new to the screen. At first sight there doesn't appear to be anything very exciting about this idea, but the strenuous efforts of star and supporting cast, with an election contest and newspaper fight thrown in for good measure, develops it into a story of tolerable interest. The film's chief fault is found in unnecessary insistence upon minor details, not of any particular importance to the shaping of the narrative and presumably inserted in order to stretch the somewhat scanty literary material over a desired five-reel compass. Where Charles Ray's name is a powerful drawing magnet the film will probably prove a good box-office asset, in other sections it should rank as an average attraction.

Points of Appeal.—The virile personality of the star imparts a lot of ginger to the action, he manages to knock sparks of sure-fire humor out of various comedy situations which would seem dull if exploited by a less talented actor, and his agility and athletic prowess are demonstrated to the full in the "thrill" scenes which flash across the screen during the escape of hero and heroine from their abductors. A conventional but pleasing climax is attained.

Cast.—Charles Ray plays the part of Stephen Stanton with all his usual snap and smiling gaiety. Ora Carew is a charming heroine and capable support is rendered by other members of the cast.

Photography, Lighting, Direction.—There are many beautiful exteriors, filmed in sunny California in the localities where the action is supposed to occur, skillful long shots abound and the lighting is effective. The continuity holds together well and the action moves smoothly.

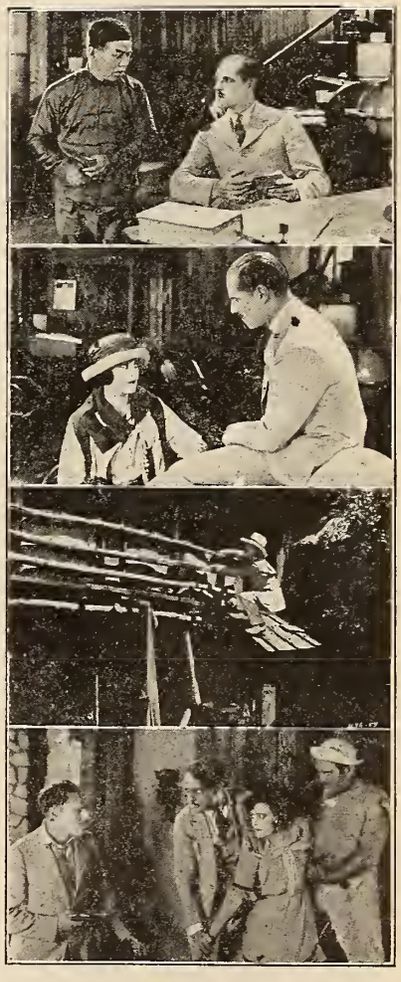
The Man Unconquerable

Paramount Photoplay in Six Parts. Author, Hamilton Smith. Scenario by Julien Josephson. Director, Joseph Henabery. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Robert Kendall, Jack Holt; Rita Rinaldo, Sylvia Braemer; Nilsson, Clarence Burton; Duenna, Anu Schaeffer; Perrier, Jeau De Briac; Governor of Bintang, Willard Lewis; Rinaldo, Edwin Steveus.

Robert Kendall, a young New Yorker, goes to the Island of Bintang in the South Pacific, where he has fallen heir to a pearl fishery formerly run by his uncle, Silas Ladd. A neighboring fishery is owned by Senor Rinaldo, who has a pretty daughter named Rita. Kendall makes the latter's acquaintance and they are mutually attracted. Kendall finds that Nilsson, the foreman of his fishing crew, is a ferocious brute who is in the habit of poaching upon Rinaldo's preserves. Kendall and Nilsson clash, and the former thrashes the latter after a vicious combat. Nilsson schemes with Perrier, friend of Rinaldo and a suitor for Rita's hand, to get away with some valuable rose pearls stolen by Nilsson from Rinaldo. Nilsson enters Rinaldo's employ in furtherance of his plot, and takes his crew to poach on Kendall's waters. Kendall follows and sinks Nilsson's vessel with a machine gun fired from a motor launch. Rinaldo recovers his stolen pearls and shows them to Kendall, with whom he has become friendly after the young man explains why he sank the boat. That night Rinaldo is murdered in bed and the pearls are stolen. Suspicion falls upon Kendall. He trails down Nilsson, Perrier and a "fence," to whom they are selling the pearls abstracted from Rinaldo's apartment. In the fight which ensues Kendall kills a couple of the thieves. Nilsson is secured and his guilt established as Rinaldo's assassin. Kendall wins Rita.



This picture swings into action right from the start. The hero is barely introduced before he is hurled into a net of conspiracy, out of which he is obliged to fight his way with fists, machine gun and Colt revolvers on various occasions, paying court to a pretty Spanish senorita in the few intervals of peace allowed him. He wins out in the end, of course, but not until enough excitement has been dished out to meet the demands of the most rabid admirers of melodrama. Not the least of the film's good qualities is the fact that it gets out of the beaten track of South Sea features, with their time - worn plots dealing with the degradation of some hapless white chap, a beachcomber for choice, in the lax atmosphere of the Pacific isles, whose regeneration is accomplished by the heroine, and so on. *The Man Unconquerable* never strikes an easy gait, it scores one timely punch after another, incessantly crowding the speed limit and holding its interest straight to the finish.

Points of Appeal.—The fight between the hero and his bullying fishing gang captain is a gorgeously spectacular scrap, which registers like the real thing, for the victor has no easy time of it winning. Another unusual scene is that in which Kendall outwits the pearl thieves by calmly sinking their craft with a machine gun operated from the bow of a motor launch. The plot is not difficult to follow, despite the clever complications of the robbery and subsequent murder mystery, the love interest is neatly developed and the climax satisfactory.

Cast.—The role of Robert Kendall is the kind of part in which Jack Holt shines supreme. His athletic prowess comes in handy and he rounds the melodramatic corners with a sort of natural ease and seeming indifference to probable consequences that has something peculiarly attractive about it. Sylvia Breamer is a fascinating heroine, Edwin Stevens a fine specimen of the courteous, dignified old Don, her father, and Clarence Burton's work in the role of Nilsson leaves nothing to be desired.

Photography, Lighting, Direction.—The marine views are beautiful, there are many fine long shots, the lighting is perfect, continuity unbroken, and the action never slackens.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

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(Distributed by Weiss Brothers)

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Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelhy (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mahel, Behave (Mahel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kid (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTIONS, INC.

AMALGAMATED SERIES	
Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizma)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????
RICHARD TALMADGE SERIES	
The Unknown	5,000*
Taking Chances	5,000*
The Cub Reporter	5,000*
Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*
FRANKLIN FARNUM SERIES	
When East Comes West	5,000*
Smiling Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700*

*Approximately

JANS PICTURES, INC.

	Footage
Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	5,000*
9nnahel Lee (All Star Cast)	5,000*

J. W. FILM CORPORATION

The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC.

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In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
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Wolves of the Range	4,500*
Bear Hunt on Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudhurst (Bomhardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Bell Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powes)	7,000*
Welcome to Our City (Maclyn Arhuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytell)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
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Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*
JOSEPH MOORE AND EILEEN SEDGEWICK SERIES	
Probelm Eternal	5,000*
False Brands	5,000*
The Wolf Pack	5,000*
CLARA KIMBALL YOUNG SERIES	
The Rise of Susan	5,000*
Marriage à la Carte	5,000*
Yellow Passport	5,000*
Feast of Life	5,000*

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison)	5,000*

SECOND NAT'L PICTURES CORP.

David and Johnathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES	
So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlington Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Curtains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTERN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*
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Partners of the Sunset (Alene Ray)	5,000*
Lady Lock (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novelty)	2 reels

ARROW FILM CORP.

SERIALS	
Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes
CRUELYWED COMEDIES	
Husband & Strife	2 reels
EDDIE LYONS COMEDIES	
Why Not Now?	2 reels
Follow Me	2 reels
REGGIE MORRIS COMEDIES	
The Janitor's Wife	2 reels
BROADWAY COMEDIES—MORRIS SCHLANK PROD.	
But a Butler	2 reels
MIRTHQUAKE COMEDIES (Prod. hy Eddie Lyons)	
Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORPORATION

(Distributed by Goldwyn)

Sport Review Releases	1 reel

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HARRY CAREY—15 Westerns	(each) 2 reels
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JOY COMEDIES—6	(each) 2 reels
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CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Exposé of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels

EXPORT AND IMPORT

SERIAL	
The Jungle Goddess (Elinore Field and Truman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)

SERIALS	
Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No. 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kineto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS	
Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*
COMEDIES	
Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a week	500

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel
NEWPAPER STORIES	
Featuring Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES	
Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES	
Fire! Fire!	2 reels
Take a Tip	2 reels

Human Hearts

Universal Photoplay in Six Parts. Adapted from the Stage Play by Hal Reid. Scenario by Lucien Hubbard. Director, King Baggot. Cameraman, Victor Milner and Otto Dyar. Running Time, Sixty-five Minutes.

CAST AND SYNOPSIS

Tom Logan, House Peters; Paul Logan, Russell Simpson; Ma Logan, Gertrude Claire; Jimmy Logan, George Hackathorne; Old Mose, George West; Carolina, Lucretia Harris; Barbara Kaye, Edith Hallor; Benton, Ramsey Wallace; Ruth, Mary Philbin; Seth Bascom, H. S. Karr; Ran Schreiber, Snitz Edwards.

Tom Logan and his father run a blacksmith shop in the South. Tom is content with his lot and quite unaware that under the farmland where the shop is located there are rich beds of coal. Barbara Kaye comes seeking for Tom Logan. She and a former accomplice in the "pen" know of the treasure that lies concealed in the Logan lands and intend to get possession. Barbara plans to secure title to the land by marrying Tom, who suspects nothing, although his wise old father warns him against Barbara. Tom marries Barbara and a baby is born to them. The coming of motherhood works a change for the better in Barbara's nature. But old Logan, indignant over what he deems his son's folly, makes a will disinheriting him. This action and the monotony of life on the farm hardens Barbara's heart again and she gives way to outbursts of temper. Her prison lover comes to tempt her. She elopes with him taking baby with her, after Tom's father has been killed by her lover. Tom is accused of the murder and assumes the blame to shield his wife. After serving several years Barbara, ill-treated by her lover, tells the truth about the crime and Tom is released. He visits his wife to reclaim the child and saves her from the fury of his rival. In the fight which ensues Barbara is shot while trying to shield Tom. Husband and wife are reconciled and Barbara recovers.

In bygone days the good old stage melodrama *Human Hearts* achieved countrywide popularity and there seems every reason to believe that the film version will prove a huge success from a box office viewpoint. It is an extremely well-made picture, beautifully photographed, well directed and cleverly acted by a talented cast. The strength of the feature does not lie in physical action and exciting situations; its interest is developed strictly along sentimental lines, dealing as it does with the self-sacrifice of the hero as evinced by his loyalty to a wife who proves faithless; there are many fine character sketches introduced, each of a type calculated to hold one's attention by sheer artistry in execution; there are various sidelights thrown on the course of events, but the main thread of the story is kept intact and easy to follow. Considered from every angle *Human Hearts* looms up as a very desirable investment for the exhibitor.

Points of Appeal.—From the outset the sympathy of the audience goes out generously to the much-abused hero, and is intensified as he battles bravely against the undeserved misfortunes which befall him. And despite Barbara's betrayal of her honest husband, the impression remains that she isn't such a bad sort, after all, but rather a victim of untoward circumstances, so that her final regeneration and reconciliation with Tom Logan provides a pleasing climax.

Cast.—House Peters carrier off the principal dramatic honors by a splendidly earnest and technically flawless portrayal of Tom Logan. The role is one that could easily be spoiled by over-acting, but Mr. Peters never strikes a false note during a performance whose excellence should win him many new admirers. Russell Simpson is the severe, unbending old father to the life; Edith Hallor scores heavily in the difficult part of Barbara, displaying remarkable versatility in depicting that creature of ungovernable emotions and changing moods. Gertrude Claire is wistfully appealing as the blind mother.

The Trouper

Universal Photoplay in Five Parts. Author, A. P. Younger. Director, Harry B. Harris. Cameraman, Earl Ellis. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Mamie Judd, Gladys Walton; Herman Jenks, Jack Perrin; Frank Kramer, Thomas Holding; Irene LaRue, Kathleen O'Connor; Neal Selden, Roscoe Karns; Warren Selden, Tom D. Guise; Mrs. Selden, Florence D. Lee; Mary Lee, Mary Philbin; Minnie Brown, Mary True.

Mamie Judd was the slavery for the troupe of barnstormers which picked out only the most obscure towns for the display of its doubtful talents and tattered productions, with her only ray of happiness consisting of the joy of being near Herman Jenks, heavy man and serious seeker after the heights of stardom on Broadway. But Mamie gets her chance after all the trials and tribulations. For the hated manager of the show and the leading lady start a scheme to swindle a local youth of his inheritance and then Mamie steps in and proves herself a true heroine. Without her evidence, overheard while unobserved by the manager, young Neal Selden might have gone to jail for the robbery of his father's bank and to eternity for the murder of the watchman. The plan was to have Selden while drunk go and take the money from the vault but Selden got too drunk and the manager took matters into his own hand. The discovery of Selden's keys pointed to the youth as the guilty one and the manager and leading lady were already aboard a train away from the town when Mamie threw all regard for personal safety aside and aided justice in taking its proper course. Mamie received severe injuries from her fall from the moving train but she made rapid recovery amid the luxurious surroundings of Banker Selden's home.

Gladys Walton has a fairly sympathetic role and a play made up of simple, straightforward fiction to serve as a setting for her type of screen personation in *The Trouper*. Equipped thus she succeeds in achieving a performance that is moderately interesting throughout and quite stirring when it reaches a climax that the author and director have held back too long. The picture pretends to nothing more than pleasant amusement. There are bits of pathos painted in with broad, unsubtle strokes. But with such a play there is no occasion for comment that might be intended or construed for something serious or searching. *The Trouper* must be passed along for just what it is—a simple, unpretentious yarn which, in its own passive way, affords about an hour of leisurely amusement.

Points of Appeal.—There is no questioning the efficacy of a slavey character such as this play revolves about. She is cute and sweet forever and then beyond that. The story goes along smoothly enough to suit anybody's idea of continuity and develops—slowly and with reiteration of incident, it is true—its climax according to the proven standards of photoplay construction. The characters in each case are as real and as artificial as required to make the story successful in its chosen way.

Cast.—Miss Walton's performance is satisfying all the way through. The members of her supporting cast, and especially her leading man, Jack Perrin, all perform creditably.

Photography, Lighting, Direction.—The photography and the settings serve their purposes well. The director might have supplied the manager and the leading lady with more material in the way of business so that their cuffing and shaking of Mamie had more variety and was less boring, but aside from that he has made a good job of it.

FIRST RUNS ON BROADWAY

Their Presentation and Press Comments by Various New York Dailies

Week of July 16

CAPITOL

Unit No. 1. OVERTURE — "Raymond Overture" (Thomas).

Unit No. 2. BALLET DIVERTISSEMENTS—
(*a*) "Anitra's Dance" (Grieg).
(*b*) "Glow Worm" (Lincke).
(*c*) "Georgia Camp Meeting" (Mills).

Unit No. 3. CAPITOL MAGAZINE.

Unit No. 4. MALE CHORUS — Russian Folk Songs and Cathedral Numbers.

Unit No. 5. SPORT REVIEW — *Record Breakers* (Goldwyn).

Unit No. 6. ORCHESTRAL INTERLUDE.

Unit No. 7. SCENIC—*Nights of Many Shadows* (Wilderness Tales Series) (Educational).

Unit No. 8. PRELUDE—"The Last Hope" (Gotschalk).

Unit No. 9. FEATURE—*Hope* (Triart Producductions).

Unit No. 10. PIANO RECITAL—Liszt Concerto in E Flat.

Unit No. 11. FEATURE—Charles Chaplin in *Shoulder Arms* (First National).

Unit No. 12. ORGAN RECITAL.

Press Comments

Times—Many of its scenes are a delight to the eye. One looks at them and lets them go reluctantly. They are so simply, so truthfully, so sensitively staged and photographed. Charles Chaplin's *Shoulder Arms* reissued for a new swing around the theatrical circle, apparently, and primed to refresh the popular memory of it as one of the best things Chaplin has ever done. *World*—The dainty living picture, *Hope*, posed by Doris Niles and a list of ballet selections, were especially attractive. *Herald—Shoulder Arms* seems funnier than ever. Then there is *Hope*, the third of the Triart productions based on noted masterpieces, which seem to improve on further acquaintance. This one is as tastefully put together by Lejaren A. Hiller, and as simply appealing as any of its predecessors, which virtually amounts to a cast iron guarantee. *Sun*—The Capitol seems determined this week to satisfy the taste of the whole family and to appeal to popular likings as well as placate the critics. (*Shoulder Arms.*) Among the funniest pictures of that funny character, Charlie Chaplin. In addition there is *Hope*, a Triart production of delicacy and discrimination. *Globe*—You will find a visit to the Capitol this week well worth taking. The bill is a varied one and uniformly good. There is always a little doubt attached to "Request Programs." The name smacks of cold storage and requests not your own. But this offering of Mr. Rothafel's makes you eat your doubt, or however it should be put.

RIVOLI

OVERTURE—"Martha" (Flotow).

RIVOLI PICTORIAL.

SCENIC—*Color Sketches* (Prizma).

VOCAL NUMBER — "Orientale" (arranged by Josiah Zuro).

FEATURE—Jack Holt in *The Man Unconquerable* (Paramount).

DANCE—"Anitra's Dance" (Grieg).

COMEDY—*Short Weight* (Universal).

Press Comments

World—This Paramount film is worth seeing. It is bound to hold the interest of the Jack Holt admirers, and, we think, gives the actor a better opportunity for displaying his acting ability than did its predecessor. *Times.*—They've used most of the honored melodramatic devices to keep *The Man Unconquerable* going for five or six reels. *Tribune*—Is a nice picture which tells of a nice young man who goes to an island to inherit a pearl fishery and falls in love with a nice girl and marries her. *American—The Man Unconquerable* at least seems to invade new regions, and several of its pictures are decidedly interesting. *Journal*—The scene is refreshingly novel, and the plot, which develops from the theft of a handful of rare pearls, is very well worked out. Action is supplied in half a dozen fist fights, in which Holt makes an excellent impression. *Sun*—The picture is well worth seeing. Only the authors needn't expect to fool the patrons into thinking that the picture is fearfully original by laying the action in the South Seas. We know all the character by sight. *Globe.*—The story, taken as a whole, was not of the sort which affords much opportunity for real dramatic moments, and that is probably why the fight scenes stand out so prominently. It was, however, produced in a most picturesque manner and skilfully directed. *Mail*—When the scene of a motion picture play is laid in the South Seas one naturally looks for romance with a capital "R," and the film fans will not be disappointed in this respect in *The Man Unconquerable.*

STRAND

OVERTURE — Selections from "The Mikado" (Gilbert-Sullivan).

FILM NOVELTY—*Here and There*—
(*a*) "Harvest Time in Kaffirland"
(*b*) "Tackling Table Mountain"
(*c*) "Feet, Her's 'n His'n"
(*d*) "Photographic Gems—The Brook"

VIOLIN SOLO—"Faust Fantasie" (Wieniawski).

STRAND TOPICAL REVIEW.

VOCAL PROLOGUE.

FEATURE—*A Fool There Was* (Fox).

COMEDY CARTOON—*Felix in the Swim.*

ORGAN RECITAL.

Press Comments

Herald—The new version seems to have been all dressed up in silks and satins—to have received a new lick of paint. It is more discreet than the first production and the baneful young woman seems to be operating with one eye open for the censors. *World*—Is remarkably well acted and directed picture. Estelle Taylor, who plays the title role of the picture version of Kipling's "The Vampire," acts the difficult part in the proper vein and she is good looking. *Tribune* — Miss Taylor seems so palpably miscast that it spoiled the picture for us. The photography is splendid in this new picture and the lighting is perfect, also we like the way the camera man takes scenes from a long distance, giving the idea of vast space. *Sun*—Might be called "A Vampire There Was," with the accent on the past tense. For unless all signs fail, the siren can't come back any more than the average prize fighter can. *Journal*—Re-enter the vamp in the original model! If you are one of those who are thrilled by sirens, you'll find *A Fool There Was* much to your liking. *Mail*—Miss Taylor made a thoroughly mechanical vampire. Her face is pretty enough and evidently she put her faith in that. So it is difficult for the audience to look on while John Schuyler is making a fool of himself and regard him with any sympathy.

RIALTO

OVERTURE—"The Beautiful Galathea" (Von Suppe).

RIESENFELD'S CLASSIC JAZZ.

RIALTO MAGAZINE.

BARITONE SOLO—"Three for Jack" (W. Squire).

FEATURE—Thomas Meighan in *If You Believe It, It's So* (Paramount).

ORGAN RECITAL—"So This Is Jersey."

SHORT FEATURE—*A Trip to Paramountown* (Paramount).

CARTOON—*What a Difference a Little Hair Will Make* (Marcus Cartoon).

(Press comments in issue of July 22)

EXHIBITORS TRADE REVIEW

Vol 12
No 10

August 5, 1922

Price
25 cts.

Great Paramount Pictures

No. 41

No. 10

JESSE L. LASKY PRESENTS

Jack Holt

IN

"While Satan Sleeps"

A knockout drama built on the world's greatest heart-interest theme—regeneration. Absolutely sure-fire anywhere.

By Albert Shelby LeVino
Based on the novel "The Parson of Panamint" by Peter B. Kyne. Directed by Joseph Henabery

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

SEPTEMBER RELEASES

GLORIA SWANSON in "Her Gilded Cage"
WILLIAM DEMILLE'S "Nice People"
RODOLPH VALENTINO in "Blood and Sand"
"THE VALLEY OF SILENT MEN," Cosmopolitan
DOROTHY DALTON in "The Siren Call"
JACK HOLT in "While Satan Sleeps"
CECIL B. DEMILLE'S "Manslaughter"

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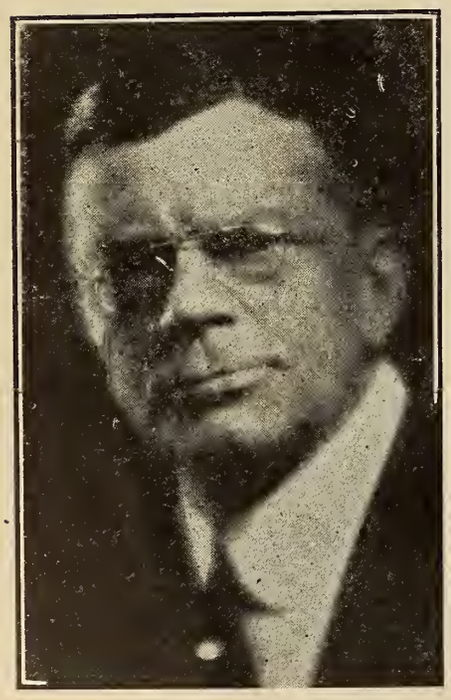

First Weekly Release, July 30

In every respect the URBAN POPULAR CLASSICS will differ from the *Official Urban Movie Chats* except in one—the same high standard of quality.

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3. "Roving Thomas" Seeing New York.
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5. The Maverick.
6. The Towering Wonders of Utah.
7. The Alphabetical Zoo.
8. "Roving Thomas" on an Aeroplane.
9. Grandfather's Clock.
10. Better Milk.
11. Nature's Wild Babies.
12. Spending Six Million a Day.
13. Bending the Twig.
14. "Roving Thomas" on a Fishing Trip.
15. Abraham Lincoln.
16. Dwellers of the Deep.
17. Hunting Ground of Hiawatha.
18. The Cavy and the Rat.
19. "Roving Thomas" in Nova Scotia.
20. Pirates of the Air.
21. The Staff of Life.
22. Bobbie's Ark.
23. Nature and Poet.
24. Bare Facts Concerning Bears.
25. Benjamin Franklin.
26. William Tell.
27. "Roving Thomas" in Banff, Canada.
28. Seeds and Seed Dispersal.
29. The Silvery Salmon.
30. George Washington.
31. Nature's Handiwork.
32. "Roving Thomas" in San Francisco and Chinatown.
33. Thomas Jefferson.
34. The Hare and the Tortoise.
35. The Power of the Clouds.
36. Science at Home.
37. The Lion and the Fly.
38. Fishing in Many Waters.
39. "Roving Thomas" in Mountains of Utah and Colorado.
40. Nature Lover's Rambles.
41. The County Fair.
42. Little Old New York.
43. Beasts of Prey.
44. "Roving Thomas" from Vancouver to Frisco.
45. Daniel Webster.
46. The "Woodland League of Natures."
47. Newsprint Paper.
48. Sage Brushing Through Yellowstone National Park.
49. The Prophecy of a Dying Bird.
50. "Roving Thomas" in Chicago.
51. Last Stand of the Red Man.
52. Modern Banking.

KINETO COMPANY OF AMERICA

INCORPORATED

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JUL 31 1922

EXHIBITORS TRADE REVIEW

"Something Different"

THE coming season, which is now but a few weeks away, bids fair to bring forward an unusual number of productions as well as a number of unusual productions. Of an actual shortage of pictures, in quantity, there is no danger, so far as we are able to discern the situation. All the indications are that there will be plenty.

We believe, too, that the wise producer has come to a pretty accurate realization that the public won't have anything but the best. The "shopping" habit is a fixture—and the chief thing the public "shops" for is "something different".

The making of pictures which hit the bull's-eye is one of the most difficult jobs in the world. A composite photograph of the public mind—if such a thing could be made—would not reveal "what the public wants", because after all the public doesn't know what it wants until after it sees it.

One thing is certain, however: this country is made up of thousands of communities, big, little and middlesized, and they are capable of fairly accurate classification. Some of these communities want what might be called Woolworth pictures and some of them want the gorgeous kind. Neither wants pictures that are not good. But the classification should not stand in the way of the value of the product.

There is a lot of room in the industry yet for specialization in production, and specialization in exploitation, both being designed to meet the needs of audiences whose likes and dislikes have been analyzed. This analysis is going mercilessly along three hundred and sixty-five days in the year at the theatre box-office itself. But is it being studied carefully enough by the picture-makers?

One of the commonest criticisms of pictures today is "they're all alike." Of course, that is not wholly true. But a large section of the public seems to think it is with the result that they stay away from the theatre.

The "something different" the public is looking for may not be an expensively made film at all. Whether it is or it isn't, "the something different" comes about when the producer makes a picture of absolute individual merit, designed to reach a certain type of audience, in most cases, because it is only the very extraordinary picture, of which there are probably half a dozen each year, that carry universal appeal.

The same specialization that creates the successful picture should be applied to its exploitation. Every picture is an individual problem. It ought to be handled in that way by the exhibitor. Just as certainly the exploitation material by which the exhibitor can handle the picture individually ought to be supplied him, as far as possible, by the distributor.

The theatre that is "different" and the picture that is "different" cannot fail. There is a marked tendency toward specialization in production and exhibition now. There will be more. For along that road lies the commercial success of the whole industry.

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EXHIBITORS TRADE REVIEW

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EXHIBITORS TRADE REVIEW, Inc., also publishes quarterly, INTERNATIONAL CINEMA TRADE REVIEW, in six languages, in the interest of assisting the motion picture industry of the United States in successfully exploiting and merchandising its products throughout all foreign countries where a potential market exists.

Next Week and Later Authoritative Articles on:

Financial Problems of Theatre Operation

Express vs. Parcel Post in Film Shipping

New Kind of "Go-to-Theatre Week"

Making Coupon Ticket Books Profitable

Censorship Folly

ONE of the follies of legalized censorship of motion pictures is brought vividly to mind by the situation in Kansas, which has had a state board for a number of years. You might suppose, offhand, that the board's rulings would never be questioned—if censorship were what its advocates claim it is.

But what happened in Kansas? Was the reform element satisfied with a state board? Not at all. Several municipal welfare boards actually revised its rulings. After the state board got through its work, the self-constituted censors in various towns set up a censorship within a censorship.

Last week, they were overriden by the Attorney-General of the State who held that they were without authority, and that the edicts of the Kansas State Board of Review were supreme and final.

All of which goes to show the folly of the argument for Federal Censorship. The states which already have censorship would not surrender it, nor could they be made to do so. The Kansas municipalities can be. But the great lesson to be drawn is this: Censorship breeds more censorship.

In the Spirit of the Contract

THE announcement that film contracts already signed for the 1922-23 season will be carried out in the spirit of the new standard clauses, now under negotiation, is of great importance.

It means that it is the recorded purpose of the distributors in the Hays organization to make the new uniform contract, whose formal adoption is only a matter of time, operate in spirit over the contracts being signed every day. And it clears up the obvious difficulty that might be met in delayed bookings because the exhibitor might object to the old contracts as they stand.

The letter of Mr. Hays to the three exhibitor groups, which we print elsewhere in this issue, is another landmark of progress in the industry. It shows that consistent and thoughtful effort is being used to solve the knottiest of all the problems in the business—the dealings between theatre and exchange in the matter of pictures themselves.

Encouraging Independent Production

SPECIAL attention should be called to one of the most important developments of Mr. Hays' trip to Los Angeles, which is notable in many ways.

The development to which we refer is the announcement that Mr. Hays is definitely encouraging independent producers. In line with his purpose of serving the common interest of all the industry —of being "a partner in service" as he happily characterized it in one of his Los Angeles addresses—he is counseling with the independent producer and aiding the latter in fulfilling a vital function in the industry.

Turn to page 693 and read the statement by Dr. Shallenberger, with the editorial comment alongside. Plainly, the new day in the industry is in the full vigor of its dawn.

Hays, Given Great Ovation in Los Angeles, Declares Team Work Will Solve Industry's Problems

By L. W. Boynton, Editor Exhibitors Trade Review

LOS ANGELES, July 26.

"CONFIDENCE and Co-operation" came into its own in the film colony this week, when Will H. Hays, president of the Motion Picture Producers and Distributors of America, made his first official visit to the capital of picture production.

From the time Mr. Hays and his party stepped off the train the ovation was continuous. It reached a climax at a dinner given to-night at the Hotel Ambassador, where Mr. Hays made a notable address in which he declared that the motion picture "can do three great things and it will do these three things as no other instrument that I know of can do them:

"In the first place, it can and will fill a necessity: the necessity for entertainment.

"In the second place, it can and will instruct, which is indeed a precious power.

"In the third place, the motion picture can do more, I believe, than any other existing agency to unite the peoples of the world, to bring understanding not only between man and man, but between nation and nation, than which no greater thing can be done."

Makes Tour of Studios

Proceeding from the Chamber of Commerce on Monday morning, where he was welcomed officially on behalf of the city by Mayor Cryer, Mr. Hays, accompanied by Captain John D. Fredericks, president of the Chamber of Commerce, and notables of the film industry, started his tour of the various studios. There was a procession of twelve cars, carrying among others, the members of the reception committee, which included Frank A. Garbutt, Jesse L. Lasky, Abraham Lehr, Irving Thalberg, Hal Roach, Thomas H. Ince, Charles Christie, Joseph W. Engel, Joseph M. Schenck and W. J. Reynolds.

The Famous Players, Universal, Goldwyn, Roy Stewart and Hal Roach studios were visited. Mr. Hays delivered a short speech at each and was enthusiastically received by all the film folk.

At noon he was the guest of the Chamber of Commerce at a luncheon. The room was crowded to the doors and the General made a great hit with the members of the industry and the prominent business men in attendance. Monday afternoon, Tuesday and Wednesday were spent in inspecting every studio, large and small, and watching pictures in the making at the Fox, Christie, Warner, Metro and United plants.

Mr. Hays was intensely interested in the work of all the players and on Tuesday lunched with a thousand people of the films in the heart of Hollywood.

Need for "Team Work"

In his various speeches, particularly those before the Chamber of Commerce and at the Ambassador dinner, Mr. Hays defined very clearly his attitude toward his great task, and added to his platform of "Confidence and Co-operation" the great need for "Team Work."

He made it very clear also that he was at work for the welfare of all the industry, and not merely for the organization which he heads:

"I am not suggesting an alibi for the motion picture business, for the motion picture business is going through on the highway which leads to better pictures. I am only emphasizing that this is not a one-man job, nor the job of one group. It is the multitude's job, and in doing it there is work for all."

The keynote of service to the industry and to civilization was again struck by Mr. Hays at the Ambassador dinner. Jesse L. Lasky presided and Rupert Hughes was the toastmaster. After Mayor Cryer had made a strong declaration against censorship and pledged the city's support to the industry, Mr. Hays, when introduced, took up the message of service.

"I am not the dictator or czar of this industry," he affirmed with great emphasis. "I am merely a partner for service."

Stressing his high resolve to do everything in his power to raise the standard of pictures, he declared this could only be done through help from all the workers.

Turning to the question of censorship, Mr. Hays pointed out that the press had gone through a six-hundred-year fight for free speech.

"Pictures are just leaving the pioneer stage. I am going through with the fight for a free screen," he declared, and there was a great demonstration.

Problems Being Solved

On the subject of "Confidence and Co-operation," he reiterated that all the problems would be solved thereby. He declared that the confidence of the industry in itself—co-operation between producer, distributor and exhibitor—was being completed rapidly.

"I have no doubt about the outcome of the situation," he added. "I will go back to New York with the absolute knowledge and conviction that every member of the industry here is doing everything in his power every day to attain and maintain the highest artistic and moral standards.

"From now on I will work not only for the association which we have organized, but for the common interest of all those engaged in the industry which includes the independent producer.

"It is simply a matter of humble team work and with this to coalesce the industry we will get the confidence and co-operation of the great public whose servant we are."

Other significant points in Mr. Hays' speeches follow:

"The people of this country, of course, are against censorship fundamentally—against censorship of press, against censorship of pulpit and against censorship of pictures. But just as certainly, my friends, is this country against wrong-doing—and the demand for censorship will fail when the reason for the de-

Film Contracts Already Made Will Be Observed in Spirit of New Uniform Contract, Now Under Negotiation

FILM contracts already made for 1922-1923 product will be carried out in the spirit of the new form of government, now under negotiation between the Hays organization and the three exhibitor groups—the Theatre Owners' Chamber of Commerce of New York, the M.P.T.O. of New York State, and the M.P.T.O.A.

Record of this important fact, which had already been stated by Mr. Hays in conversation with the exhibitor negotiators, was made by the General in a letter he addressed on July 14 to Charles L. O'Reilly, President of the New York State organization; Sydney S. Cohen, President of the M.P.T.O.A., and Bernard Edelhertz, of the T.O.C.C.

The letter follows:

"Pending the negotiations which, as you know, are progressing favorably, it would seem that the understanding should be that in the event of the adoption of standard clauses for a uniform contract, contracts already taken for 1922-1923 product—should be carried out in the spirit of the new form of agreement. I think this is our understanding, but I want to make it clear that it is and will be our purpose. Such an understanding eliminates any difficulties which are incident to the unavoidable delay in connection with the working out of the details of our negotiations.

"As above suggested, and with which you are familiar, these negotiations are progressing favorably and I am hopeful of a large fulfillment. While the attorneys are at work on these matters I am going to take the opportunity to go to California for a few days to fill some engagements made some time ago. This absence, however, will not in any way delay the negotiations, and upon my return I am hopeful that the details will have been brought to a point where we can quickly conclude the matter.

"With very kindest regards, and best wishes always, I am

"Sincerely yours,

(Signed) "WILL H. HAYS."

mand is removed. As we move toward the consummation of the objects of our associations, just in like degree will recede all demands for censorship.

Against Censorship

"I am against political censorship, of course, because political censorship will not do what is hoped for it in the last analysis. Now and then some one might ask: 'If the motion picture producers really mean to make better pictures, why do they object to political censorship? The chief answer to this question was written when human nature was formed, at least that part of human nature which is doing business under the Stars and Stripes, and that answer consists chiefly of one word—Liberty.

"The motion picture business objects to political censorship for one great reason—because the motion picture business is an American business. Political censorship drove the Pilgrims to Plymouth Rock, political censorship faced the minute men at Concord Bridge, political censorship caused the Boston Tea Party.

"I am going to give all I have to this cause. It commands the sympathetic help and co-operation of you and every well wisher of better things in this nation, and I know full well that help will come just as fast as you are acquainted with our purposes and we prove our deserts.

"So certainly is this a matter of the immediate concern of every one that I earnestly ask and hope to receive the advice and co-operation of the public.

"While asking for your aid and co-operation I would like to ask, too, that you judge us by our actual performances rather than by any promises we may make. We are building this industry for years to come—for generations to come, and though our progress may perhaps be slow at the beginning, the results, we are confident, will be permanent and certain.

"The producers want to serve America. They know there is no more important and lasting service which they can perform than to aid in the actual educating of the youth of this country by this means. Do not forget that as we serve the leisure hours of the masses with right diversions, so do we rivet the girders of society.

"I believe that it is the greatest industry in the world to-day, because it has more opportunities for accomplishment than any other industry in the world.

"I promise you that this agency for the distribution of information and thought, this agency for the amusement of the millions and for the evitable inculcation of standards in taste, in art and conduct—I promise that it shall endeavor honestly and earnestly to measure up to its great responsibilities.

"The fact is, of course, that there is ahead the greatest era of expansion and prosperity the world has ever seen. The only question has been when was it going to start. Well, in spite of all the winds that are blowing, in spite of all the strikes, it has started. I have had and have full appreciation of the period of hard times coming; we have been in a period of soft times going. Prosperity is right ahead of us and it is time to go out and meet it. I cry continually for the common sense of courage, confidence and co-operation. Let us lay bricks—not throw them."

The program for Mr. Hays' visit, so far as outlined when this telegram was filed, includes a monster mass meeting on Saturday at the athletic bowl in Hollywood.

Double Censorship Ended in Kansas

Attorney General Rules City Welfare Boards Cannot Ban Pictures Passed by State Body— Holds Latter Is Sole Legal Authority on Films

SELF-INSTITUTED censorship boards in Kansas came to an abrupt and inglorious end last week. During the past several months the welfare boards of several Kansas towns have taken it upon their own authority to censor films which already have received the approval of the Kansas State Board of Review, cutting out many important sections of the pictures and working a general hardship upon exhibitors and producers.

M. Van Praag, president of the M. P. T. O. of Kansas, requested an opinion on the matter from Attorney General Richard J. Hopkins. The opinion:

Attorney General's Opinion

"Dear Mr. Van Praag:

"I am in receipt of your communication of the 15th inst., asking for our opinion relative to the powers of the censor board superseding the right of local welfare boards to establish their own censorship.

"The above mentioned matter was submitted to us in question by Mr. John Stutz, editor of Kansas Municipalities, of Lawrence, Kan. I quote his question and our answers thereto:

"*Question:* Does a city welfare board appointed under authority of section 995, General Statutes of Kansas, 1915, have power to censor films passed on by the State Board of Censors? That is, may it prohibit certain kinds of pictures from being shown in the city although they have been passed on by the State Board of Censors?

"*Answer:* The legislature of this state in 1917 created a board of censorship of motion pictures. This board is composed of three members who shall be resident citizens of Kansas, and well qualified by education and experience to act as censors.

"The duty of this board, among others, is to place upon each film or reel which has been approved by the board their mark of approval, which shall read as follows: 'Approved by the Kansas State Board of Review.'

"This board also has the supervision of all folders and advertising matter and posters accompanying the various pictures approved by them.

"The law further provides that no other approval stamp shall be permitted on any pictures to be displayed in Kansas other than that of the Board. These rules are clear and convincing in that they state that the Kansas State Board of Review is the sole and exclusive determiners of all motion pictures to be exhibited in the State of Kansas.

"I am therefore of the opinion that the city welfare boards cannot prohibit motion pictures being shown in their respective cities. To permit the various local welfare boards to censor and prohibit certain kinds of pictures in their respective cities, would materially demoralize the motion picture business within our state, and ultimately result in no regulation whatever.

"Very respectfully yours,
"Richard J. Hopkins,
"Attorney-General."

Exhibitors Support Hopkins

Attorney General Hopkins, who is in the race for nomination as justice of the supreme court of Kansas, will receive the support of Kansas exhibitors, it is stated. In fact, his campaign on the screen is being supervised by M. Van Praag, president of the M. P. T. O. of Kansas, and Richard Liggett, vice-president of the Kansas organization.

On July 30 Mr. Hopkins and C. B. Griffith, in the field for nomination as attorney general of Kansas, will make two-minute speeches in all Kansas City, Kan., theatres. At the last meeting of Legislature in Kansas, reformers attempted to obtain the passage of a bill which would prohibit standing room in a theatre and require any person less than 16 years old to be accompanied by a guardian. Another attempt to obtain passage of this proposed bill, which was defeated last time, will be made by the reformers at the meeting of the Legislature in August, it is believed. However, from the present outlook, according to exhibitors who are familiar with the present conditions, the reformers have little chance of success.

Georgia Now Faces Censorship Fight

Industry Also Mobilizes Against Proposed Five Per Cent Tax on Theatre Receipts

THE motion picture industry of Georgia got into action this week when two adverse measures appeared almost simultaneously in the Legislature. Representative Collins of Cherokee, introduced a measure calling for state censorship of pictures, and for posters, banners and all other advertising matter used in connection therewith. The measure implies a tax of fifty cents per reel for every original print of film exhibited in the state, and twenty-five cents a reel for every duplicate. Moreover, the bill makes it necessary for the exhibitor to secure from the proposed Board of Censors a separate license or permit for the exhibition of every individual film played in his theatre.

The other measure which awakened an avalanche of opposition was the clause in the luxury tax bill providing for the imposition of a tax of 5 per cent on the gross receipts of every theatre. Ninety per cent of the theatres in the state are operating at a loss, with twelve separate taxes already burdening them almost beyond endurance, it is declared.

The twelve separate taxes which are levied upon the theatres at the present time include: War tax admissions, federal seating tax, income tax, capital stock tax, county and city ad valorem taxes, state occupational tax, state franchise tax, county license tax, city license tax, music tax. No other industry in the United States pays as many, or as large a percentage in taxes.

Already the individual Georgia theatre pays from 11.5 per cent to 50 per cent of its gross income in taxes, and in the year 1921 the motion picture industry of the state as a whole paid 14.3 per cent of its gross income in taxes.

The Georgia Amusement Protective Association, which is almost 100 per cent strong, is in close touch with exhibitors throughout the state, urging co-operation in a direct movement to reach the lawmakers.

(*Continued on page* 683)

East Is West

Joseph M. Schenck Production Based on the Stage Success. Starring Constance Talmadge. To Be Released by Associated First National.

Making Box Office Pay in Town of 10,000

How a "Lemon" Was Turned Into a Paying Proposition by Right Methods—Making the Picture Theatre a Real Community Center

By BEN DAVIS
Colonia Theatre, Norwich, N. Y.

The accompanying article is the second of a series being prepared by the exhibitors who won the Advertising Contest conducted by First National during its Anniversary Week. Eight of the winners went to Los Angeles as the guests of First National. EXHIBITORS TRADE REVIEW *is presenting these articles exclusively. The writer of each article adapts his subjects to conditions confronted in a city or town of the size of that in which he is conducting a theatre.*

MAKING money in a town of 10,000! Can this be done TO-DAY under existing conditions—and particularly when there is competition?

The writer, prior to becoming an exhibitor, was in a very large exchange, doing the work which is commonly called Exploitation. It was his duty to "put over" pictures for exhibitors and make business surveys of his territory.

It seemed that the exhibitors in towns of from 8000 to 10,000 were hardest hit—and most particularly where there was competition. "The goose that laid the golden eggs" had fled with the signing of the armistice.

Analysis convinced the writer that all cases were not beyond hope; in fact, few were hopeless cases. When remedies were suggested they were looked upon as "wild dreams" and my friends, exhibitors, said that not until the writer became an exhibitor would he understand the impossibility of putting into effect the remedies suggested.

From Exploitation Man to Exhibitor

Fate was to have it that the writer should cease exploiting pictures—for a time—and become an exhibitor—and in a town of a little over 8000—and where there was competition. And to add "sweetening," this theatre was one which had come under the writer's special notice, when he offered assistance to the prior owner—which offers were totally ignored. Fate was indeed "kind."

The Colonia Theatre, Norwich, N. Y., has a seating capacity of 1200; the then opposition, the Strand, has a seating capacity of

Ben Davis

900, making a total of 2100 seats in a town a little better than 8000.

On the face of that statement it will be admited that the town is over-seated and there is no room for two theatres. Making money was an impossibility—so the former owner thought—and unburdened his juicy "lemon."

And now to it to "put over" the "white elephant"—not as an exploitation man but as an exhibitor.

Strict attention to detail showed how to get the most product and help for the money spent. This essential looked after and attended to, the house proper came in for its share of retouching. The lighting was changed, the lobby fixed in "big city" style and the front given a new dress.

This was followed by letters to the public, using a mailing list, explaining the value of a first-class theatre in the community and what the theatre stands for.

These letters were backed up by deeds, anticipating community needs, launching the movements and making the Colonia the centre of activity. It virtually became the community centre.

At no time were extravagant promises made which could not be kept. The public was always taken into confidence and the public responded.

"Courtesy, Cleanliness, Comfort" was the slogan of the theatre and the public soon recognized it. "Best Attractions Always" was driven home and the public learned this to be the truth.

The opposition, prior to the taking over of the Colonia, had the bulk of the patronage and did not think the Colonia could be put over. The methods of advertising and exploitation were apparent evidence that this could not be. Not until the opposition's box office receipts showed a very appreciable constant decrease, did the fight begin.

Up till then admission prices were the same in both theatres. When the opposition began to splurge in advertising and mailing list, the Colonia began prologuing, and increased admission prices, going on the theory that the Colonia had an opposition but no competition.

Business improved and added features were put on the bill. The townspeople know the Colonia as a town institution. The "juicy lemon" became a ripe plum and seven months after the taking over of the Colonia the Strand, the opposition, was annexed.

Making money in a town of 10,000 proved possible in spite of conditions, local and general. Institutional building and proper merchandising did it. Immediate so-called losses are but a business man's investment for the future, to come back later ten-fold in profits.

The small town wants the big town show AT HOME and it is good business to give it. This is the way to make them stay at home and patronize the theatre.

Similar "lemons" were taken over and were made to pay, using the same methods. It is always to be remembered that the theatre is more than a private business. It is part of the community and should function as a community centre.

Miracles? NO!! None have happened for two thousand years. Just business and showmanship combined.

The Trouper

Universal Production Starring Gladys Walton. Directed by Harry B. Harris.

For M. P. T. O. A. Music Department

Work Proceeding on Plan Made at Washington Convention, Says National Headquarters

PLANS are going forward for the establishment of a music department by the Motion Picture Theatre Owners of America, according to a statement issued by national headquarters of that organization this week.

The proposition, which was presented to the Washington Convention by the national president, calls for the issuing of music to theatre owners "free from all tax license, or levy." Conferences have been held recently with representatives of publishers and composers "for the purpose of putting this new department on a firm and effective basis," the statement said.

It continued: "We have been giving attention to the matter of relieving the theatre owners from unfair exactions of representatives of the American Society of Authors, Composers and Publishers. A large number of test cases have been brought in the courts and will be up for decision soon. We propose to have further test cases brought in different parts of the country.

"After months of hard work we succeeded in having introduced into Congress an amendment to the Copyright Law. Same was introduced by Congressman Lampert of Wisconsin and several hearings were set on the bill. These were postponed, however, owing to the serious illness of Congressman Lampert. A final hearing was arranged for May 5 and the entire National Executive Committee of the Motion Picture Theatre Owners of America, with the counsel of the Motion Picture Theatre Owners of Kansas, came to Washington for this meeting, but the hearing was postponed on receipt of a letter from the Chairman of the Patents Committee of the House to the effect, that most of the members of his committee were absent from Washington at the time but that a new date would be set for the hearing. Congress adjourned in the interim, and we are now arranging a definite date for this hearing when they reconvene, at which time we will present to this committee the facts gathered from our members throughout the country establishing our rights in this matter.

"We propose, through the Motion Picture Theatre Owners of America, to establish what might be termed a clearing house for musical compositions. We will invite all composers in the nation to use our national organization as a means of getting their compositions to the public. We can guarantee them an outlet which will be nation-wide in character. We will establish a music department in connection with the Motion Picture Theatre Owners of America. We can arrange with the music stores to sell these compositions. We can advertise the compositions in our theatres, giving them the widest publicity and bring these musical selections to the personal attention in demonstrated form of millions of people daily."

California Convention in August

Session Will Be Held at San Francisco — Exhibitors Organize Exchange

THE Northern California Division of the M. P. T. O. A., of which C. C. Griffin of Oakland is president, will hold its annual convention in San Francisco, Aug. 15, at the Palace Hotel.

A record attendance is expected. The program calls for business sessions closing with a banquet on the last day. The Governor and other officials have been invited to be the chief speakers.

Announcement was made recently by Thomas D. Van Osten, general manager of the organization, of the appointment of Frank R. Devlin of Berkeley as general advisor. Mr. Devlin, a prominent attorney, has been a Federal district attorney and head of the state railroad commission. He will have charge of the organization's work in connection with public relations.

The committee in charge of the convention, of which Mr. Griffin is a member, has as its chairman P. J. Hanlon. The other members are: Alan King, Mr. Van Osten, Sam Gordon and Robert McNeil.

Wide attention was attracted this week by the announcement of the formation of the Western States Film Exchange, Inc., of which prominent exhibitors in the Northern California unit are incorporators. Besides President Griffin, the other incorporators are: Alan King, P. J. Hanlon, R. A. Hazel and Mrs. F. E. Smith.

The concern is capitalized at $20,000, and it is stated about fifty exhibitors have subscribed for stock. There will be two exchanges, one in San Francisco and the other in Los Angeles.

Penn. Exhibitors Will Hold Convention in Fall

At a recent meeting of the board of managers of the M. P. T. O. of Eastern Pennsylvania, Southern New Jersey and Delaware, it was decided to hold the annual convention of that body in Harrisburg in conjunction with the M. P. T. O. of Western Pennsylvania in the fall when the Legislature is in session.

An outing, however, will be held in Atlantic City, August 20 and 21 in conjunction with a business meeting of the board of managers.

Censorship and Taxation Fight Looms in Georgia

(*Continued from page* 679)

Commenting on the situation, Miss Anna Eugene Aiken says in the *Weekly Film Review:*

"The censorship menace we have had with us for a long while; it makes its appearance in some new form each season. Two years ago its proponents waged a mighty battle against which the industry rallied but a small and ineffective defense. Had the measure come out on the floor for a vote it is almost certain that it would have passed. Fortunately for the industry, that session ended before the measure was brought out of the committee.

"Happily for the motion picture industry of Georgia, we have won many staunch friends to our cause since then. Two years ago the Atlanta Woman's Club was asking for censorship; the General Federation of Clubs had endorsed censorship, and the State Federation followed suit. When the bill came up for a hearing before a joint committee of the house and senate, practically every woman's organization and many religious and semi-religious organizations in the state appeared to speak in its behalf.

"Today the industry of Georgia has no stronger supporters than those same women's organizations. The Atlanta Woman's Club has rescinded its endorsement of censorship; they have unqualifiedly accepted the principle of selection rather than censorship; sentiment has so changed in the State Federation of Clubs that the leaders will, at the next general meeting, offer a resolution rescinding that organization's approval of the principle of censorship.

"This Is a Handy Thing to Have Around," Greeting Sent with Complimentary Copies of Directory Number

ASSOCIATED SCREEN NEWS started a drive for new business and used the Theatre Equipment Directory Number of Exhibitors Trade Review as an auxiliary salesman. The idea is a brand new one and of course we think it's a good one.

Believing that the Directory Number is a useful reference to have around Associated Screen News ordered a big bunch of copies, had a triangle black and white paster printed and affixed it to the upper left hand corner of the front cover. The little red string which will be found in every copy of the Directory Number was untied and re-inserted through the black and white paster. The paster bore this message:

"This is a handy thing to have around—Have another copy on us. The Associated Screen News, Inc., 120 W. 41st St., New York. By the way, if you are interested in good prints at reasonable prices read our "ad" on page 423. You can reach us by telephone at Bryant 1939." The copies were then sent to every live prospect for film printing business.

Court Defines Elaborator's Rights

Judge Knox, in Suit of Curwood Against Affiliated, Says There Is Obligation to Give Expression to Main Action

A decision of large interest to authors and motion picture producers was last week handed down in the United States Court for the Southern District of New York when Judge Knox, in discussing just what is acquired when one secures the rights to elaborate upon a story, declared there is an obligation to retain and give appropriate expression to the theme, thought and main action of that which was originally written.

The interpretation was included in a partial decision of the suit of James Oliver Curwood against Affiliated Distributors and others over the motion picture *I Am the Law*. Two phases of the controversy were reserved for further consideration.

Mr. Curwood charged that two situations in the picture infringed upon *The Valley of Silent Men* and *The River's End* and that the subject as it went to the public had little or no resemblance to "Poetic Justice of Uko San," the story purchased by the defendants from Curwood.

The defendants denied the charge of plagiarism and asserted the only purpose in buying the story in question was to obtain the use of the author's name; that such purpose was understood by Curwood, and that the picture having been artistically produced the plaintiff was in no position to object.

"I take it that while scenery, action and characters may be added to an original story, and even supplant subordinate portions thereof," said Judge Knox in commenting on what is acquired when one procures the rights to elaborate upon an original story, "there is an obligation upon the elaborator to retain and give appropriate expression to the theme, thought and main action of that which was originally written. The unqualified grant of this right is, I should say, fraught with danger to a writer of standing, particularly when he inserts no provision for his approval of such elaboration as may be made.

"Nevertheless, elaboration of a story means something other than that the same should be discarded and its title and authorship applied to a wholly dissimilar tale."

"I will protect him [Curwood] by injunction against the present use of the name of 'The Poetic Justice of Uko San,' and his authorship thereof," said the judge in conclusion, "in connection with the picture entitled *I Am the Law*. The question of damages sought by plaintiff against the defendants, together with his allegation that the picture *I Am the Law* infringes upon the copyright of *River's End*, is reserved for further consideration."

Control of Lynch Exchanges Reverts to Famous Players

Famous Players on September 1 will assume physical control of the five exchanges now being operated by the Southern Enterprises of Atlanta. The exchanges are situated in Atlanta, Charlotte, N. C.; Dallas, Oklahoma City and New Orleans.

As it was explained at the offices of Famous Players, the Southern Enterprises, under a contract with the Famous Players and as a matter of convenience to the latter organization, operated the exchanges for a definite period. The period expires September 1.

When inquiry was made as to whether the expiration of the contract referred to would have any bearing upon the operation of the Lynch theatres in the South, the reply was made that it would not.

The News of the Week

Flaherty Plans Another Arctic Film

Producer of "Nanook" Expects to Return North Next Spring to Film New Eskimo Photoplay

"Go after a thing hard enough and you usually get it." The statement explains one of the most interesting of motion picture accomplishments. It was made (and let us hasten to explain parenthetically that no trace of rhetorical intonation or oratorical gesture accompanied the expression) by Robert J. Flaherty, author, producer, photographer and editor of *Nanook of the North.*

Mr. Flaherty is in New York, wears a Panama with the ease and grace of one accustomed to a life-time of uninterrupted association with that type of headgear peculiar to a climate of withering rays and oppressive humidity, and, despite both, applies himself to the strenuous pursuits of "movie magneting."

In the course of an interview with a representative of EXHIBITORS TRADE REVIEW, it developed that the screen is to have another Arctic drama should Mr. Flaherty's present intentions reach fruition. For he is going back beyond the Arctic Circle for more photoplay material. The time set for the projected departure is the spring of 1923.

In view of the enthusiastic reception the public has given *Nanook of the North* this is news of moment and interest to the exhibitor and public alike.

It was a remark about the absence of static in the photography of *Nanook of the North* that elicited the quotation which begins this story. "How was it avoided?" "Oh!" said the producer of *Nanook* with a shrug that eloquently told that this man regarded obstacles as something not to be discussed, but overcome, "if you go . . ." but you know the rest.

"The Eskimo is constantly on the verge of starvation," said Mr. Flaherty in speaking of the people he chose as subjects for dramatic expression on the screen. And starvation is the most common cause of death among those people. Their life is one long hard struggle against the awful death of famine and the heroism with which they meet their grim trial is a thrilling and inspiring gesture of human achievement.

"That is the theme I strove to develop in *Nanook of the North.* To do so, as you may already know," he continued, "it was necessary for purposes of dramatic effectiveness, to assemble the family from the tribe headed by Nanook. The son of the picture is in reality Nanook's grandson and Nyla was recruited from the igloo of a younger man than Nanook. The selection was made following considerations of appearance as to type and photographic effect."

Thus it will be seen that the effectiveness of Mr. Flaherty's first photoplay is no mere accident. He cast his play with the precision and deliberation of casting directors of the leading studios, drawing upon his studies and experiments in portraiture carried on before *Nanook of the North* was even an idea.

New York Operators Wage Scale Dispute Is Still Unsettled

The wage scale dispute between the members of the Theatre Owners' Chamber of Commerce and Moving Picture Machine Operators Local 306 of New York has undergone no material change in the last week.

As was printed in our last issue, the Chamber of Commerce has asked the operators to accept a reduction over the present scale of 10 per cent, effective at the expiration of the present agreement on September 1. The operators have declined to accept the proposal.

A 5 per cent reduction was accepted by the operators last summer.

The wage scale committee of the operators met a committee of the Chamber of Commerce July 24 to submit the findings of the membership of the union, as already outlined. Chairman Bernard Edelhertz of the exhibitors in closing the meeting said he would convey to the Chamber of Commerce at its meeting on the following day the decision of the operators. At the Tuesday meeting of the Chamber the question was referred to the Board of Directors for consideration at a meeting to be held July 27, to be followed by a general meeting the next day.

Schade Praises "Orphans of the Storm"

"'Orphans of the Storm' is just closing a five-day run," said George J. Schade, of the Schade Theatre, Sandusky, Ohio, concerning this D. W. Griffith production for United Artists release, "and it was a very agreeable surprise to me. It is the first picture that broke even for me this summer, and I consider that I made money by playing it."

"Co-operation, Not Censorship Is Need of M. P. Industry"

"What the motion picture industry" needs is co-operation and not regulation.

So says Norma Talmadge, First National star, when questioned as to her views on censorship.

"'Emotion is the key-note of life.' This thought came to me one day while I was looking over letters from people who felt impelled to write and say how much this or that picture meant to them. Mothers, fathers, sons and daughters, have felt this urge to tell the motion picture star how her or his work in pictures has changed their lives and affairs.

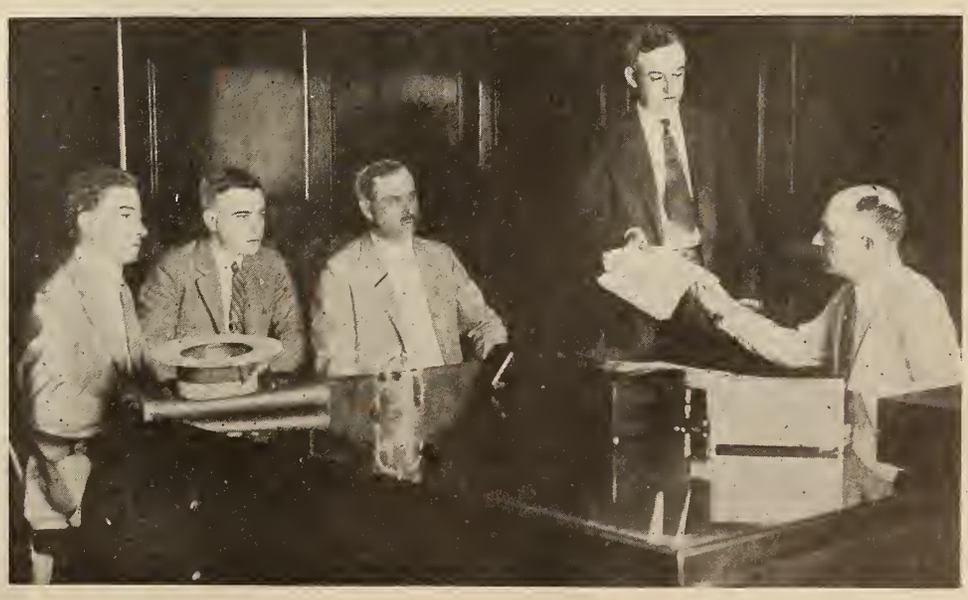
"Just one touch of nature makes the whole world kin, we have been told. Who can measure the energy of emtions?

"The enemies of the motion picture industry never give this phase of the subject a single thought. 'This star or that director has been accused of such and so, therefore, let us condemn the screen,' seems to be their philosophy.

"'There is one scene in a certain picture that does not appeal to my rooted ideas on the subject and that proves the movies are a bad influence,' they shout.

"Were it possible," Miss Talmadge continued, "to harness every heart with a meter and count the heart beats that mark the flashing of some pictures on the screen, and extract from those beats the inspirations, courage, regrets and the thousand and one shades of emotion that go to make up our inner lives, what a wonderful story would be unfolded!

"Let us not throw a wet blanket on genuine feeling—even if we have to disappoint maligners of the motion picture."



Harry Crandall receiving petition to rebuild Knickerbocker Theatre in Washington

Judge Lindsey Praises Paramount

President of National Y. W. C. A. Board Also Commends Stock Company Plan

More evidence of the recognition, on the part of many of the foremost people of the country who are interested in preserving and strengthening the moral fibre of the nation, that the formation of the Paramount Stock Company and School is a great forward step toward the realization of their ideals, is contained in two letters recently received.

One of the letters, addressed personally to Jesse L. Lasky, is from Ben B. Lindsey, famous judge of Denver's juvenile court. The other is from Mrs. Robert E. Speer, president of the National Board of the Y. W. C. A.

Judge Lindsey's letter follows:

"My dear Mr. Lasky:—

"You know how interested I am in the various angles of the moving picture business—especially the human angle—and I want to congratulate you upon the Paramount Stock Company and School prospectus, copy of which you have been good enough to furnish me.

"A quarter of a century in a Court dealing mostly with humans has taught me many things. One is that people are only children grown up; like children, they always need school training and understanding. Every great business should conduct a school for its workers. I am delighted to know that that is exactly what you are now doing, and that, too, in so complete, magnificent and original a fashion that I am sure it will justly earn for the Paramount Company and the people working with you the cordial support and enthusiasm of a public already enthusiastic over the big, fine, splendid things that Paramount is doing.

"As you know, I have little patience with the clamor from certain quarters against the so-called evil of moving pictures. The good really so far outweighs the evil that emphasis placed upon it in some quarters is far from just. Nevertheless, there is, of course, room for important and new steps towards perfection in every art. Surely no finer thing in that direction could be done than what you are doing for the human side of this business by stimulating, educating, energizing and inspiring the human beings in it, to whose fine qualities we all owe so much in the way of happiness, entertainment and instruction.

"I am sure that this latest effort of Paramount will add new favor to that you have already so well earned from the great public that you serve in this, one of the greatest enterprises that has yet appeared in our civilization. Sincerely yours,

(Signed) BEN B. LINDSEY."

In her letter Mrs. Speer said:

"I have looked with great interest at your pamphlet explaining the school of the Paramount Company. You will be interested in the following action taken by our convention of 2000 young women held at Hot Springs, Arkansas, April 20-27, 1922:

"'Realizing the influence and the educational value of the motion picture in our country today, it was

'Resolved, That the Young Women's Christian Associations of the United States of America in Convention assembled wish to commend those producers and actors who are in their lives and in their work portraying the ideals for which we stand, and that we also urge that only those films which truly picture American ideals and life shall be sent to other countries.'

"The Young Women's Christian Association is deeply interested in all that makes for a true development of fine standards both in art and character of the great motion picture industry, and these purposes undoubtedly will be greatly forwarded by the establishment of the Paramount School and the adherents to the excellent standards and regulations defined in the pamphlet.

"Yours sincerely,

(Signed) EMMA BAILEY SPEER."

Priscilla Dean in New York to Film Scenes at Coney

Priscilla Dean, Universal's foremost star, now is in New York for the first time in six years. She is not on vacation, but is busy with Tod Browning, her director, taking scenes at Coney Island for her new Universal-Jewel production, *Lady Raffles*.

On Sunday Miss Dean and her party, which included Browning, as well as Ray Griffith, her leading man, and Mrs. Morgan, her traveling companion, were escorted to the Central Theatre, where Marc Lachmann, Universal exploiteer, had planted a Priscilla Dean Night during the evening's showing of *The Storm*.

After a day of shopping, Miss Dean went to work in earnest Monday night at the Eden Musee, Coney Island. This Musee is the nearest approach to the famous London Musee, Mme. Tussaud's Wax Works, in the United States. Important sequences of the action of *Lady Raffles* take place in a wax works, and it was thought better to take the actual Eden Musee than to reproduce the museum at Universal City at a prohibitive cost.

It is expected that the Universal company will be working at the Coney Island amusement place every night for a week or more. Each night she will be host to a number of newspaper and other writers.

Madge Kennedy in "The Purple Highway"

Scenes of Diamond Cutting Factory for Paramount Film

In Penrhyn Stanlaws' Paramount production, "Pink Gods," with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton, there will be a glimpse of one of the Van Dam diamond-cutting factories in Amsterdam, Holland, the largest in that country.

Through arrangements made by Albert A. Kaufman, Paramount's European production manager, permission was received to film the factory scenes, and a cameraman was sent by Mr. Kaufman to Amsterdam to take these scenes as well as exteriors on the city streets.

Max Linder Assembling Cast for Allied Comedy in France

Cable advices from Paris announce that Max Linder is assembling a company of something like a hundred French players to support him in a comedy which he is arranging to film in France. It is estimated that it will require a year to make it.

Thus it seems certain that Max Linder is going to do something more than burlesque Douglas Fairbanks as he did in his latest comedy, "The Three Must-Get-Theres," now being released by Allied Producers and Distributors Corporation.

Alvin Wyckoff (in sack suit) explains lighting and camera work to class in Paramount stock company school, with Shannon Day as the "subject"

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Fairbanks May Stop Acting

Considering Becoming Producer Exclusively— May Make "Virginian" with Another in Star Role

After completing his forthcoming photoplay, "Douglas Fairbanks in Robin Hood," which is scheduled for early fall release by United Artists, Douglas Fairbanks may lay aside his grease paint for a time and specialize as a picture producer exclusively.

Mr. Fairbanks let this be known recently when he was asked what picture he would do after the release of the current offering which is now rapidly nearing completion at the Pickford-Fairbanks studio in Hollywood where work has been going on since early last April.

"Asking me what I will do next after the showing of the new picture, said Mr. Fairbanks, "is a good deal like asking an aviator what he would do next after being forced to land in the middle of the Sahara Desert because he was out of gasoline. The answer is, 'Maybe, but I don't know for sure.'

"I did think of playing 'The Virginian' next, but upon advice of counsel, better known as Mary Pickford, I am about to change my mind, and produce the picture with some other star in the feature role. You see, it's a question as to whether people will accept me as The Virginian, that slow-moving, soft-speaking, easy-going hero of the plains that Owen Wister made all America love. Temperamentally, I am just the opposite of the Virginian. I always move to a swift tempo, and if I do play the Virginian I respect him so much that I will play him exactly as the author created him—slow, easy-going, never-hurrying, big-hearted—a he sort of fellow whose every motion was a rolling gesture of grace. And that's not the kind of person the public expects me to depict on the screen. And I'm no iconoclast; either I play Owen Wister's Virginian, or I play no Virginian at all."

If Mr. Fairbanks should decide to produce "The Virginian" and supervise the direction with some one else in the title role, he will take his company to the Jackson Hole country, and make this picture on the Virginian's home "stamping ground."

Cinema Code Book Will Be Issued on September 15th

A Cinema Code Book, containing approximately 500 pages coded from approximately 2800 words which constitute the vernacular of the motion picture industry, combined with an International directory of producers, distributors, artists, accessory manufacturers and dealers, is scheduled for publication September 15, according to a statement this week from Messrs. Cormier & McCosker, of 1600 Broadway, who are special representatives of The American Code Company, publishers of the volume.

Courtland Smith, secretary of the Motion Picture Producers and Distributors of America, Inc., has written an endorsement of the Cinema Code, describing it as "a valuable economic assistance to International correspondence" and adding that "proper conduct of the growing import and export branches of the business seems to demand such a book which warrants the support of the industry." The new code will be used by the Hays organization in coding and decoding foreign cable messages.

For many years the necessity of such a specially prepared code for use in the motion picture industry has been evident. Producers and others have faced mounting cable charges as the development of the foreign market progressed. Meanwhile existing codes provided no special terms or phrases employed in the business. By use of the new code the cost of an average message, replete with picture terms, is reduced to between one and three dollars.

The new code was compiled for the American Code Company by Richard Poillon. His practical motion picture experience both in this country and abroad over a period of years, combined with recognized pre-eminence as a code book compiler, peculiarly fitted him for the work, it is pointed out.

The work of compilation was done in collaboration with managers of foreign departments of the various producing companies and required close to two years to complete. Included in the directory will be a list of importers and exporters, territorial divisions, banks and steamship lines, together with money values and measurements.

Rosensweig Joins F. B. O. to Manage New York Branch

Charles Rosensweig, for several years manager of the New York Exchange of Universal, took office this week as manager of the New York branch of the Film Booking Offices of America. Mr. Rosensweig succeeds Charles R. Rogers, who has resigned from the F. B. O., effective early in August.

The new Metropolitan manager of the Film Booking Offices comes to his new position with a thorough knowledge of the New York territory. His acquaintance in the exhibitor field is extensive.

"Grandma's Boy" Finishes Eleventh Week in Los Angeles

The world's premier run of the Harold Lloyd-Associated Exhibitors comedy feature, "Grandma's Boy," produced by Hal Roach, ends its eleventh week at Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles, Saturday, July 31st. This surpasses by four weeks the world's record for the continuous run of a comedy feature—a record of seven weeks, which also was set by Harold Lloyd and in the same theatre, with "A Sailor-Made Man," his last previous offering, as the attraction.

The end is not in sight, according to advices received from the West Coast by Arthur S. Kane, president of Associated Exhibitors. "Up to July 21st," said Mr. Kane in a statement made just after receiving a telegram from Hal Roach, who presents all of the Lloyd features, "the total attendance at the Symphony since the start of 'Grandma's Boy' was 232,000. The information sent me is to the effect that the daily crowds continue undiminished, so that Dr. Breckwedel feels he would not be justified even now in attempting to fix a date for the close of the run."

Niagara Falls Theatre Gets Premiere of "Light in Dark"

The first public screening of the new Hope Hampton Production, *The Light in the Dark*, will be given on August 26 at the New Strand Theatre, Niagara Falls, New York, and *The Light in the Dark* will be its first attraction.

Miss Hampton will make a personal appearance.

Louis B. Mayer and Edith Roberts, one of the stars in John M. Stahl's "The Dangerous Age," entertain Duke Kahanamoku, world champion swimmer

First Runs for "In Name of Law"

Pre-Release Showings in Several Cities Are Announced for F.B.O. Special

The Film Booking Offices of America this week announced that *In the Name of the Law* has been booked for immediate runs in some of the most representative houses in this country. The picture is now completing the third week of its run at the George M. Cohan Theatre, New York.

The film is opening on July 30 at the Mission Theatre, Los Angeles. The F.B.O. Home Office has supplied the Los Angeles theatre with a complete campaign. July 30 will also see opening of the picture at Phil Gleichman's Broadway Strand in Detroit for an indefinite run. Al Boasberg, exploitation expert attached to the home office, is now in Detroit, where he will collaborate with Mr. Gleichman in staging an exploitation campaign. This is in line with the Film Booking Office policy of extending every possible aid to exhibitors in the way of exploitation and advertising.

In the Name of the Law will also have an early first run in Atlantic City, and Charlie Giegerich has returned to the F. B. O. fold as special publicist and will aid the run of this picture in the Philadelphia territory.

Frank Leonard, home office exploitation man, has been dispatched to the Chicago territory, where an early first run of the picture is expected.

At the Cohan Theatre the picture is entering into its fourth week. The exploitation campaign is continuing without abatement, several new street stunts having been added, and three sheet cut-outs having been placed in such spots as the Grand Central Terminal, through which thousands of commuters pass daily. This marks the first time motion picture advertising has been displayed in the big railroad terminal.

Ten Lane Comedies for Fall

Ten comedies of two reels each, starring Lupino Lane, the British film comedian who is making his début on the American screen under the Fox banner, are being re-edited and retitled for the American market under the direction of Reginald Warde. They will be ready for early fall release, but no method of distribution has been determined.

England's Queen Sees Pathe Films at Special Show

Queen Mary of England recently viewed and was delighted with several issues of the Pathe Review which were shown at the Pathe Offices in London. The Pathe slow-motion novelties seemed to appeal to Her Majesty particularly, as well as the hand-colored Pathe colorscenics. A letter from Pathe Freres Cinema, Ltd., in London states:

"You will be interested to know we gave a special royal command show the other day to Her Majesty the Queen in this building, and Her Majesty was much amused with *Kiss Me, Henry*, the Pathe Review subject."

The subject referred to was a slow-motion novelty, showing first in natural speed the hasty farewell kiss of a long-married couple when the husband is about to board a train for the city. Then, in the slow-motion, the kiss is shown interpreted by the same couple when they were first married.

Alec Lorimore Dead

Alec. Lorimore of Flushing, L. I., and Sydney, Australia, died on July 19 after a prolonged illness.

Mr. Lorimore was a conspicuous figure in the American and Australian film industry for many years.

The funeral services were held at the Madison Avenue Presbyterian Church, New York.

Doris Kenyon, playing opposite Johnnie Hines in "Sure Fire Flint," C. C. Burr

Neilan Signing Players for First Goldwyn Special

Negotiations have been closed by Marshall Neilan with a number of artists for his initial production under the Goldwyn alliance, *The Strangers' Banquet*, an adaptation of Donn Byrne's novel.

For the leading feminine role Mr. Neilan has selected Claire Windsor, whose recent work in Neilan's *Fools First* attracted attention. Miss Windsor recently signed a long term contract with Goldwyn and as a result of the Neilan-Goldwyn alliance, her services are now available for future pictures by this director-producer.

Other players engaged are Rockcliffe Fellows, who appeared in Neilan's *Bits of Life;* Thomas Holding, who has for years appeared opposite Pauline Frederick as well as in many other screen and stage vehicles; Claude Gillingwater, whose last work for Neilan was in *Fools First;* Nigel Barrie, who has just concluded his work with Constance Talmadge in *East Is West* and Stuart Holmes, screen villain.

Neilan is at present negotiating with a number of other players.

Frank Urson, who was associated with Mr. Neilan in the direction of *Fools First* and *Minnie*, taken from Frank Patullo's, *Her Man*, will collaborate in a similar manner in the picturization of the Byrne novel.

Portland's Rivoli Puts Over Campaign on Warner Film

A publicity and exploitation campaign that tied up the most prominent merchants in Portland, Ore., was successfully put over by the management of the Rivoli Theatre, during the run of Warner Brothers' *Your Best Friend*, a Harry Rapf production featuring Vera Gordon.

In addition to considerable newspaper publicity, a double page spread tieing up the title of the picture with local shops was run for several days in the Portland *Telegram*. The co-operative tie-ups were made with banks, music shops, doctors, hotels, laundries, and other merchants, including a hot weather advertisement by a trolley corporation.

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THE PLAN	The Theatre Inter-Insurance Exchange writes only theatre insurance. It operates on the *Reciprocal* plan, whereby the amount remaining from each year's premiums, after losses and expenses are paid, *is returned to the policyholders* instead of going to the stockholders of the company under the ordinary insurance plan.
THE SAVING	Each policyholder has saved 40% of his premium deposit, and this in view of the fact that the same initial rates are charged as are required by other companies.
SECURITY	Only a safe amount of insurance on any risk is carried net, all amounts above this being covered by a reinsurance contract with London Lloyds, the strongest and best reinsurers in the world.
SERVICE	In addition to the actual saving in cost the Exchange furnishes an inspection service and assistance on fire prevention methods and equipment that is of real value to the exhibitor.

Write for information or a personal call and inspection.

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See article on Reciprocal Insurance in Exhibitors Trade Review, April 29th issue, Page 1537

Independents' Appeal Unsentimental

Quality Only Concerns Exhibitors, Who Seek the Best Wherever They Can Find It, Declares Arthur Friend

"Once again, with the opening of a new theatre season, the independent motion picture exhibitor—and that means practically every exhibitor—is asked to answer the question, 'Shall the independent producer be permitted to exist?'" Arthur S. Friend of Distinctive Productions pointed out this week.

"Instead of making this a business-like question, it has generally reached the exhibitor in the form of a purely sentimental appeal.

"Distinctive Productions, as an independent producer, flatly declines to make any appeal for its product on sentimental grounds. If the independent exhibitor does not realize the inter-dependence of the independent exhibitor upon the independent producer, Distinctive has no especial means of impressing that upon him.

"Speaking for Distinctive, I pass up the appeal based on sentiment because it is not sound. It has been made regularly each season in the past but it has not been backed by good product. So naturally and properly the exhibitor placed no reliance on such an appeal.

"I have never had any doubt, as a close observer of this condition, that the response of the exhibitor who values his business existence, to a campaign of independent producers backed by real product, would have been most complete and immediate.

"I personally know a score of leading exhibitors who boldly kept dates open for independent pictures, because they believed it was their plain duty to keep independent production alive.

"A similar spirit of boldness on the part of the independent producer—expressed in great pictures made without regard to expenditure—would have established the independent producer permanently and firmly, and gained the independent exhibitor a new sense of security in the conduct of his own business.

"But the errors of the past are—in the past. The producer timidity of the last few years is over. On all sides independent producers are scouring the market for the best plays, the best players, the finest production talent. In a dozen instances the independent producer has outbid the program producer for rights to valuable material. As just one lone independent producer, I have not hesitated to place the world's foremost actor in independent productions and to spend a small fortune on every one of these productions. Whereas last year I found very few independent producers committing themselves to expenditure on such a scale, this year I find that I am far from being an exception—that 'everybody's doing it' and that my expensive Arliss product will go out upon the fall market in company with numerous other equally meritorious and lavish independent pictures.

"The coming amusement season is, therefore, the exhibitor's one big chance. He can build an independent producing establishment that will stand him in good stead for all time. For the first time in his business history, he can safely 'hold his dates open' on other than sentimental grounds. The independent producer comes to the independent exhibitor for 'time' not with an appeal to the heart, but with pictures that are their own best argument for careful consideration.

"The season, 1922-23, will be a memorable one—the first wherein the independent motion picture producer demanded his just share of business on a strictly competitive and strictly quality basis."

James Cruze Finishes "The Old Homestead" for Paramount

James Cruze has brought his production of *The Old Homestead* to a close and the film is now in the hands of the editors at the Lasky studio.

Theodore Roberts is seen as Uncle Joshua Whitcomb and he is supported by George Fawcett, T. Roy Barnes, Harrison Ford and Fritzi Ridgeway. Perley Poore Sheehan and Frank Woods adapted the play and the continuity is by Julien Josephson. Walter Woods, who supervised the production, will have much to do with the final editing.

Elaine Hammerstein and Conway Tearle, Selznick stars

Diana Allen Entertains Kiddies and "Shoots 'Em"

Diana Allen, who is working with Arthur Housman in a five-reel comedy at the West Forty-fourth Street Studio, provided a movie treat to the members of the Kiddie Klub of the New York *Evening World* at their annual day at Starlight Amusement Park, East 177th Street, New York, on July 26.

Miss Allen, with cameraman and staff, showed the Kiddies how motion pictures are made and she directed the photographing of the Kiddie Klub ballet in which forty clever dancers presented the rose petal dance for Federated Screen Review No. 4, released by Federated Film Exchanges of America and edited and produced by A. D. V. Storey.

Justice Picture Goes on Road

Maibelle Heikes Justice's latest original photo drama, "Sally," has just been released and taken out as a road show by Lee and Bradford. It is a heart-interest story around a young girl and written in the author's best vein.

Sacred Films Announces New York Offices in Fall

Ernest Van Pelt, field director of Sacred Films, Inc., who for some time has been in New York on business connected with his company, left for Burbank, Cal., the company headquarters, last Sunday. Mr. Van Pelt intended to stop over in Cleveland and Chicago. Since leaving the west coast he has been engaged in doing missionary work for his company's product among exhibitors and exchangemen and reports it is going well. Following a conference in Burbank on plans for the coming season, Mr. Van Pelt, accompanied by Larry Weingarten, manager of sales and exploitation, will come to New York to open offices in which future distribution will be handled.

The seventh monthly release of the twelve single reels planned is scheduled for showing at the New York Capitol early in August.

"Atmosphere" has a new meaning at the Cosmopolitan Studio these days, where Jack Kelly, chief electrician, with the aid of a dozen men armed with atomizers filled with a fine grade of oil, create a real fog for "The Face in the Fog"

National Laugh Day Wins Favor

Arthur S. Kane's Suggestion Gains Approval from Many Prominent People Throughout Country

A few days ago Arthur S. Kane sent letters to a number of distinguished persons, including the President, some United States Senators, a few governors, editors, clergymen, humorists, men in many walks, suggesting the observance of a national laugh day as "a plan for making practical use of our one superb spiritual gift our national sense of humor."

From George B. Christian, secretary to President Harding, has come a letter expressing enthusiasm over the "very interesting suggestion," and promising that it will receive the personal attention of the President as soon as he can be relieved of some of the pressing public matters now engrossing his attention.

Henry J. Allen, Governor of Kansas, offers to issue a proclamation calling upon all the people of his state to chuckle with the president of Associated Exhibitors on a given day and date.

Will H. Hays, writing to Mr. Kane, expressed gratification that the idea for national laugh day came from a picture executive. "I agree absolutely with you in the importance of a sense of humor, and ability to look on the bright side of life, to the people of this country," he said, "and also agree that the motion picture industry has flourished so successfully on account of the appeal to this trait in the American public. I think there is a great deal of importance in your idea."

Robert E. Sherwood, of *Life*, also paid tribute to the industry's contribution to the joy of living. He wrote: "Your remarks about the national sense of humor are absolutely true. The American people have no use for self-conscious humor. They demand spontaneity. That is the chief reason why your own Harold Lloyd is so incredibly popular."

Dr. Frank Crane, whose philosophical editorials, read daily by millions, are themselves breeders of good humor, wrote: "Thank you for your letter and its very excellent suggestion. It is not safe with me, as I am likely to steal it at any moment."

William Allen White, who, like Mr. Kane himself, followed John Taylor's counsel to "Laugh and be fat," chuckled from Emporia, Kan.: "I won't be the one to tell you not to do it," and Irvin S. Cobb sent a characteristic note of indorsement.

Jay E. House, the "On Second Thought" columnist of the Philadelphia *Public Ledger*, wrote an extended favorable comment on the idea.

The Topeka *Capital*, one of Senator Arthur Capper's newspapers, considers the idea excellent but pleads that this country share its mirth with others.

New York Salesmen Hold Annual Outing at Bear Mountain

The Motion Picture Salesmen of New York City held their annual outing at Bear Mountain, July 21. A large party boarded a steamer at 132d Street and at 2 o'clock arrived at the mountain. There was a goodly sprinkling of exhibitors and managers in the gathering, many of them accompanied by their families.

Among those attending were Henry Siegel, manager of Select; William Raynor, manager of Pathe; Manager Faber of the Model Exchange; M. T. Foley, Screen Theatre; Mr. Margolies, Strand Theatre, Paterson; Aaron Schusterman of the Rivoli and Empire, New Brunswick; Ben Leo, Washington Theatre; Mr. Sutkin, Eagle Theatre, and Mr. Ginsberg, King Theatre.

Ralph Lewis in "In the Name of the Law," an Emory Johnson production, released through F. B. O.

Athletic contests were held during the afternoon, concluding with a baseball game between exhibitors and salesmen. The salesmen won the silver cup offered for the latter event, the score being 12 to 8. Louis Weinberg, of Select, won the fat men's race. On the return trip Maxie Felterman of Pathe was awarded the prize in the dancing contest.

The next "party" of the salesmen will be held at the Hotel Commodore on the evening of November 4.

The officers of the organization are: President, L. Lawrence Baren; first vice-president, Jesse Levine; second vice-president, Benj. Rappaport; treasurer, Louis Weinberg; secretary, Sam Shapin; financial secretary, E. C. Bullwinkle and sergeant-at-arms, Wm. Osborne.

Theodore Roberts (in character) entertains in Paramount studio police chiefs returning from national convention in San Francisco

Extensive Plans Made for Filming "Voice from Minaret"

That there has been no curtailment of expenditures in the production of motion pictures is attested to by the announcement made in Los Angeles that Joseph M. Schenck will spend close to $600,000 in the filming of Norma Talmadge's latest vehicle, *The Voice From the Minaret*, for release through First National.

The spending of this large sum of money to film the Robert Hichens story will not be done with any foolish idea that mere prodigality of expenditure means quality or popularity, Mr. Schenck states, but is to be spent because the public is willing to pay more for what is done handsomely.

Mr. Schenck has engaged Frank Lloyd to direct the production. The scenarioizing of the story is in the hands of Frances Marion. Stephen Goosson is designing all the sets on the stages at the United Studios, where the film will be made.

Three stages will be utilized for the sets representing Bombay, Damascus and London. A spired mosque will be built. A polyglot club in Bombay will show a scene of Oriental grandeur, while London will be represented by the reproduction of a ducal estate. Two location trips, in which some fifteen hundred people will be utilized, also will be taken. Playing opposite Miss Talmadge will be Eugene O'Brien.

"Nanook" Held Over for Second Week at Kinema, L. A.

Nanook of the North was given such an enthusiastic popular reception at the Kinema Theatre, Los Angeles, that the management booked the Pathe feature for a second week. In the meantime, McElliott, writing in the New York *Illustrated News* rates the picture among the ten best released during the month of June.

In *Photoplay Magazine* Miss Delight Evans, Associate Editor, brings forward this point of view: "*Nanook of the North* caused more audible comment than any picture I have ever seen on the screen."

Edward L. Hyman, Managing Director of the Strand Theatre, Brooklyn, is quoted in the following letter received by Pathe: "*Nanook of the North*, in point of timeliness, entertainment and sure-fire box office value, I consider the most striking feature novelty issued this year."

"It is the most unique picture we have ever played," writes I. H. Ruben, of the Ruben-Finkelstein Circuit. "It is pleasing in every respect and making a host of friends, and is more than satisfactory from a box office angle. You made me increase my first contract four times before you finally accepted. You should have made me increase it four times more, as the picture is worth it."

Two Territories Are Sold by C. B. C. on Hallroom Comedies

New York territory was sold this week on the new series of Hallroom Boys Comedies. Bobby North, head of the Apollo Exchange, New York, completed arrangements with C. B. C. Film Sales whereby he takes over the new series of twenty-six for Greater New York and Northern New Jersey.

Another sale made this week was to Pete Oletsky for the Federated Film Exchange, Baltimore, who secured rights to Delaware, Maryland, District of Columbia and Virginia. Mr. Oletsky had the last series of these comedies in his territory.

Three Weeks on Broadway for New Cosmopolitan Films

Cosmopolitan Productions will inaugurate the Fall season with three consecutive weeks at Broadway picture theatres. On August 27 at the Rivoli Theatre will occur the first screening of *The Young Diana*, a picturization of Marie Corelli's romance. Marion Davies is the star of this production. The week of September 3 this picture will be the feature at the Rialto Theatre.

The week of September 10 the Rialto will have *The Valley of Silent Men*, Cosmopolitan's picturization of James Oliver Curwood's romance of the Canadian Rockies. Alma Rubens is featured.

Morante Finishes Series

Morante Productions, Inc., of Long Beach, California, has finished a series of eight Northwest Mounted Police features which it was making for Clarke-Cornelius of New York, and has started production on the first of a new series starring Clara Horton.

Assistant Directors to Stage Revel

The Assistant Directors Association of New York will hold a midsummer nights studio revel at the Willat Studio, Fort Lee, on August 10. Among the invited guests will be Mae Murray, Virginia Pearson, Johnnie Hines, Sheldon Lewis, Richard Barthelmess, Lois Meredith, Buster Collier, Lionel Barrymore, Hope Hampton, Monte Blue and Richard Travers.

A goodly number of stage players and vaudeville artists are expected, among them the Courtney sisters, James J. Corbett, Billy Van, De Haven and Nice, George Jessel, Jack Wilson & Co., Andrew Mack, Tom Lewis, Herbert Corthell and Louis Wolheim.

What State Rights Men Are Doing in Northwest

G. H. Christoffers, well known in the industry throughout the Northwest and recently special representative for Arrow Film Corporation out of the Seattle office, was married on July 4 to Miss Ida Wanda Thompson of Portland. Miss Thompson has been connected with the staff of the Jensen & Von Herberg Theatre Corporation in Portland. Mr. Christoffers has accepted a position with the Portland Pathe, and will make his home in that city.

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The Reliance Distributing Corporation has remodeled its Seattle office, installing a number of improvements.

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When Al Lichtman was in Seattle recently he signed a three year contract with Al Rosenberg, manager of De Luxe Feature Film Co., to distribute his product throughout Washington, Oregon, Montana and Idaho. Seventy-two dramas figure in the deal.

* * *

"Felix" cartoons, by Pat Sullivan, will be distributed through Greater Features, Inc., in the eight states of the Pacific Northwest. There are twelve pictures in the first series, and the first picture has been received in the Seattle office.. Manager Sheffield also announces the arrival of the third George Larkin feature, *Barriers of Folly*.

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Seattle radio fans flocked to John Hamrick's Blue Mouse recently to learn "How to Make a Radio For Sixty Cents." The picture shows Franklin Steinko, winner of first prize at the National Radio Convention, making the outfit that cost a trifle less than sixty cents. This single-reeler has just been purchased for the Northwest by Greater Features, Inc.

* * *

L. K. Brin, president of Kwality Film Corporation, with home office in Seattle, motored to Portland recently for the opening of *Your Best Friend*, starring Vera Gordon, at Bus Metzger's Rivoli Theatre. It was reminiscent of old times to watch the line-up during the opening days. Mr. Metzger got behind the picture with a special lobby handsomely decorated and featuring photographs of the star, and tied up with many of the merchants in town. He was rewarded with business that made a holdover imperative.

Mr. Brin has some clever novelties and teasers that come with this feaure, and bookings are heavy in the Pacific Northwest. The picture opened July 15 at the Seattle Strand Theatre. A pre-view was arranged at the Liberty Theatre, to which all the rabbis and ministers in town were invited.

Howells Company Preparing for Big Campaign in Fall

The Howells Sales Company is now prepared to wage an aggressive campaign without interruption in the national distribution of state rights attractions. Announcement has been made of the release of *Vendetta* and *Intrigue*, two productions in which Pola Negri appears. The Howells organization has re-edited and titled two other productions for state rights distribution commencing next month.

The first production, temporarily titled *Her Royal Love*, will be ready for release the end of August, and an unusual end of advertising matter and advertising novelties is being prepared as exhibitor exploitation helps.

The second production, which will be released immediately after, is *Sold for a Million*, a modern drama of man's greed and woman's loyalty.

The Howells Company announces that it has also for distribution this Fall two other productions of seven reels each, one of which at least will be sent out as a road show.

It is expected that before September 1 the company will have in its vaults the twelve negatives of productions to be released, one a month, commencing September, 1922.

Scene from "A Son of a Sheik," first of a series of twenty Christie-Educational special comedies

Live News of the West Coast

BY RENEE BEEMAN

WHEN Edward Sloman formed his own producing company with his own capital, he announced that he would have only the best cast obtainable for his picture.

The following have been selected by Director Sloman for the principal roles in *Blind Justice*, his first independent production; Milton Sills, Pat O'Malley, Alec Francis, Charles Clarey, Jack Mower, Eric Mayne, Walter Long and Carmel Myers.

Blind Justice is now in its first stages of production at Fine Arts Studios in Hollywood, and will be ready for distribution in September.

Toilers of the Sea is merely postponed and has not been permanently eliminated from the Rex Ingram schedule. The director will leave for New York within the next two weeks where he will make his next picture. The story will probably have the atmosphere of the sea but will be lighter in theme than his general line of productions.

The Prisoner of Zenda will be released this fall, with a special score that has been arranged by Louis F. Gottschalk, who made the synchronization for D. W. Griffith's feature *Broken Blossoms*.

Mr. Ingram will take with him, on his Eastern trip, members of his organization which include the players Ramon Samaniegos, Malcolm MacGregor, Alice Terry, (Mrs. Ingram) and others.

Bryant Washburn is the latest acquisition of the Metro organization. He is to appear opposite Viola Dana in *June Madness*, her next starring vehicle. Mr. Washburn will be seen as the leader of a Jazz orchestra, who is eventually smitten by the charm of the vivacious little dancer, which part Miss Dana will play in the story.

Cullen Landis will support Billie Dove in *Country Love* for Metro. He has finished his role in *Page Tim O'Brien* with Viola Dana.

A Previous Engagement, the Owen Moore production for Selznick, has been changed to *Love Is An Awful Thing*. The cutting of the picture is nearing completion under the guidance of Harold McCord.

The cast of *Enter Madame*, starring Clara Kimball Young, has been announced; the following well-known names are on the list: Elliott Dexter, Louise Dresser, Lionel Belmore, George Kuwa, Mme. Marstini, Arthur Rankin, Mary Jane Sanderson, Wedgewood Nowell and Orra Deveraux.

Many scenes of this picture are laid in Italy and elaborate settings are being built, including the exterior of the Teatro Della Scala.

Mme. Nazimova and Charles Bryant, the Russian star's husband and director, returned to their Hollywood residence yesterday, after an extended stay in New York.

Discussing *Salome*, Mr. Bryant said, "Plans concerning the release date and manner are proceeding most satisfactorily and would have been settled before we left New York if we had not felt it advisable, since the picture will not be released until October, to make a careful study of the situation and decide distribution matters only after determining in which direction lay the greatest possibilities of exploitation.

"There is a possibility that between the production of *Salome* and the next Nazimova picture (the story has already been selected), Mme. Nazimova may make a stage appearance. She feels she has a drama available and suitable, and if pending arrangements are completed she will return to New York in the next few weeks to begin preliminaries to a return.

"But I will not desert the screen for the stage, nor the stage for the screen," she said, "there is too much in common between them, and the deciding factor will be in which medium I can find the most appropriate vehicle."

The Shepherdess and the Chimney-Sweep will be the next picture made by the Mission Film Corp. This is to be the screen dramatization of Hans Christian Andersen's fairy story. The Mission Film Corp., of which Clarence Gilbert is president, was responsible for the filming of *Science—Or God*, which has just closed three successful weeks at the Tally Theatre, Los Angeles.

E. A. Schiller, general representative of the Loew State Theatres, Inc., briefly outlined the change of policy in the Los Angeles Loew State Theatre and the San Francisco Loew's Warfield Theatre, in the announcement: "We plan to make the Los Angeles Loew State Theatre the home of de luxe photoplays exclusively, presented under the most artistic conditions and accompanied by a greatly augmented orchestra, the equal of any in the West."

Mr. Schiller further stated that Loew's State would become a feature photoplay house exclusively and Manager Nat Holt would be succeeded by E. C. Bostick of Milwaukee as manager. Bostick was the former manager for the Saxe circuit of the theatres in that city and Chicago.

The change of policy at Loew's State is incidental to a deal involving $7,000,000, by which Marcus Loew has purchased the interests of Ackerman and Harris, west coast theatrical owners in the Los Angeles house and the new Loew's Warfield in San Francisco.

The deal not only involves the transfer of the theatres, but also two large office buildings. Marcus Loew is now sole owner of both enterprises.

Schiller is accompanied on his visit to Los Angeles by L. H. Keene, west coast representative for Loew's Inc.

Word from the Western office of the Century Film Corp., to the effect that Abe Stern has left Liverpool bound for New York, after a three weeks trip throughout England, France, Germany, Belgium, Switzerland and Italy. The trip was taken in the interests of the Century Comedies. Mr. Stern was accompanied by Casting Director Bert Sternback.

East Is West, Constance Talmadge's latest starring vehicle for First National release, has been completed and the cutting and titling of the spectacular oriental love story will be accomplished under the direction of Sidney Franklin.

Thomas H. Ince has returned to his Culver City, Cal., studios after an absence of over five months. He declared that the most important of all factors having to do with the continued success of the screen was new story material for pictures, stories with sufficient interest and basic theme to hold the attention of the American and European audiences.

"After five months in New York during which I came in contact with most of the leaders of every branch of the industry and having every opportunity to study every phase of the picture screen away from my studios, I am convinced that pictures, particularly the splendid American productions of the finished type, are just coming into their greatest day," said Mr. Ince.

"Perhaps the efficient distribution of pictures has not kept pace with picture making. If so, however, this should not be surprising as what other great world industry ever solved its problems in a few brief years?

"I think the next few months will see many big distribution problems solved. I have several special productions just entering the final stages of editing and while all the distributing details in connection with them have not been definitely settled, I know that they will be efficiently distributed. This is but one indication of my great faith in the coming motion picture year.

"I intend to devote more attention than ever to the story foundation for it has been my observation that the picture-going millions have never been indifferent toward a good screen story. This will be the busiest production season ever had at my studios; in fact it will be the busiest year of my 13 years as a producer."

The Murfin-Trimble production, *Brawn of the North*, featuring the dog, Strongheart, is being edited and titled and will be ready for Associated First National distribution in the near future.

To *Manslaughter*, Cecil B. DeMille's recently completed Paramount Picture, goes the distinction of being the first motion picture to be out and titled by radio.

Following the completion of the actual filming work on this production, the producer retired to his mountain ranch. Before the radio's advent, this mountain fastness was beyond the reach of either telegraph or telephone. Mr. DeMille recently installed a complete radio outfit there, the duplicate of a set already in existence at the Lasky studio.

Cecil B. DeMille productions are invariably cut under the actual supervision of the producer and are titled in the same way. In the past this has required his constant presence at the studio.

Thanks to the radio Mr. DeMille was enabled to enjoy a much-needed vacation and yet keep in constant touch with the work at the studio. Jeanie Macpherson, who prepared the screen adaptation of *Manslaughter* from Alice Duer Miller's novel of the same name, is responsible for the subtitles. She continued at her desk referring all finished titles to Mr. DeMille for approval by radio.

Similarly, the producer was enabled to issue instructions to Ann Bauchens to whom the monumental task of assembling the picture was intrusted. All doubtful points in both of these important departments of the production were placed before Mr. DeMille with dispatch.

It was only necessary to employ this system during the first week of the cutting and titling work.

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Shallenberger Appeals to Independents to Join Him in Support of Will Hays

ONE of the first results of the visit of Will H. Hays, president of the Motion Picture Producers and Distributors of America to Los Angeles, which he reached July 23, is the declaration by Dr. W. E. Shallenberger, president of Arrow Film Corporation, of his conviction beyond the shadow of a doubt that Mr. Hays is working for the good of the entire industry and not for any special branch of it, and his appeal to every independent producer, distributor and exhibitor to join him in supporting Mr. Hays and his policies.

The far-reaching significance of Dr. Shallenberger's message will not be underestimated by any one associated with the independent division of the industry. As Mr. Boynton points out in his comment on the doctor's declaration, "another milestone has been passed toward the goal of confidence and co-operation." Here are the two messages:

By W. E. Shallenberger
President of Arrow Film Corporation

Los Angeles, July 24, 1922.

IT was with great pleasure that I met Will H. Hays en route to Los Angeles and had the opportunity of discussing motion pictures and the work which he is doing for the industry. Before this accidental meeting with Mr. Hays I had very little conception of the real work he was doing, and as an independent distributor I had the general impression that our interests were not being given much consideration.

I am now convinced beyond a question of a doubt that Will H. Hays is working for the good of the entire industry and not for any special branch of it, and the big thing that impressed me was his interest in the general welfare of the public. His policy stands for all that is good in this great industry regardless of whom it concerns.

The Arrow Film Corporation and myself intend to support Mr. Hays in every way possible, and I hope every independent producer, distributor and exhibitor will do the same.

W. E. SHALLENBERGER.

By L. W. Boynton
Editor Exhibitors Trade Review

Los Angeles, July 24, 1922.

WHEN a pioneer in the independent field of the integrity and vision of W. E. Shallenberger comes out squarely and unequivocally for the Hays program you may stake your last dollar on the fact that another milestone has been passed toward the goal of confidence and co-operation.

To the independent exhibitor, producer and distributor this should be a message not to be forgotten, for no one realizes more than does Mr. Hays that independence must be encouraged and fostered.

This great industry cannot thrive and prosper without unfettered independent effort. In the State Rights field let us have no more bickering and petty practices. Come right down to brass tacks, and come to an honest realization that success can no longer be achieved without a liberal supply of brains plus a lot of hard work plus faith and confidence in this business.

Make and distribute good independent pictures and you need have no fear but that the exhibitor and the public will support your efforts. Go to it and more power to you.

L. W. BOYNTON.

"The Worldly Madonna" Has Quality

Equity Production Starring Clara Kimball Young Is a Story of Power, Is Well Made and Also Finely Played

Even though ordinarily you may abominate a picture that contains a dual role, you are pretty sure to like Equity's *The Worldly Madonna*, not because it carries such a handicap but in spite of it. For this story, by Sada Cowan, has genuine appeal in its latter half, of a quality that brings the picture within the category of worth-while productions.

Clara Kimball Young is seen as Janet Trevor, of the Convent of Saint Anne, and as Lucy, twin sister of Janet, a dancer in the Cubist Café. In the opening of the story the interest centres upon the latter, but as trouble descends upon Lucy she turns in her distress to Janet, who, against her judgment and especially her inclination, changes places with her worldly sister, even going to a cell pending trial for assault with a pistol, until the atmosphere has been cleared and it has been established that while Lucy has been worldly she has not been so very wicked. Director Harry Garson has discreetly treated the many scenes in which Janet is the dominating figure, taking every care to avoid offense. While Janet is a woman, she is always a nun and always striving for the happiness of the sister whose inclinations run so strongly counter to her own. To the more experienced in worldly ways the treatment of this phase of the story will have marked interest.

The cast is small—and strong. William P. Carleton is John McBride, a regular attendant at the Cubist Café and in love with Lucy. Richard Tucker is Alan Graves, proprietor of the café and also in love with Lucy. George Hackathorn is Ramez, the deformed clown of the café, a humble worshipper at the shrine of Lucy, who unhesitatingly shoots to protect her when he sees her imposed upon by a narcotic vending waiter. The story turns upon the two sisters and the three men.

There are several scenes of real power. Among these is the appearance of Janet at the café, following her imprisonment. In discreet garb the woman of the convent appears before the blasé gathering, everyone expectantly awaiting a sensational dance around the room by the former favorite. Instead Janet stands on the stage and with deep feeling sings "Mother o' Mine," to the amazement at first of her hearers, to their great emotional reaction as the song proceeds. This scene alone will lift the production into one worth notice.

Another striking situation is that where just before the appearance of Janet on the stage Ramez comes to call her and discovers it is not Lucy, taxes Janet with the fact and then, out of his ardent friendship for the former, agrees to help the sister. There are several other sequences where the action digs into the feelings.

Throughout its 5200 feet the picture is well made and finely played. G. B.

Will Nigh Starts Shooting on His Drama "Notoriety"

Will Nigh this week got off to a flying start on his first society drama, *Notoriety*, when he assigned parts to the cast and began shooting his first scenes.

Maurine Powers, who sprang into the limelight with *Why Girls Leave Home*, is the ingenue. Mary Alden fills the maternal role. Rod La Rocque, J. Barney Sherry and George Hackathorn complete the list of headliners.

The theme is modern and popular. It is designed to appeal to all classes. The settings are lavish where necessary. The same staff of assistants, cameramen and art directors that Nigh has used on *Why Girls Leave Home* and *School Days* has been engaged for the present picture, which, with three more to follow during the season, will be state-righted by Weber & North.

Marie Prevost Is Signed to Play for Warner Brothers

The Warner Brothers' West Coast Studios are humming with activity, and according to report several prominent screen players and a well-known director have been engaged.

Marie Prevost has been signed for three pictures. She will play a leading role in the second Wesley Barry picture, *Little Heroes of the Street*, under the direction of William Beaudine. Following this Miss Prevost will be featured in *The Beautiful and Damned*, F. Scott Fitzgerald's novel dealing with the modern flapper and directed by E. Mason Hopper, after which she will be seen in the Rapf production of *Brass*, to be directed by Wallace Worsley.

Other screen players engaged for the Barry feature include Jack Mulhall, Wilfred Lucas, Aggie Herron and Al Walling.

For *Little Heroes of the Street* Ernest Belcher, sponsor of the American ballet, has been procured to stage an elaborate and unique "Follies" dance. Mr. Belcher promises a dance fantasie that has never before been equaled on the screen.

"Wildness of Youth" Chosen as Title of Graphic Subject

Wild Youth, the working title under which Ivan Abramson, president of the Graphic Film Corporation, completed his latest state rights feature at the Talmadge studios, has received its final caption under which it will find distribution in September. It will be *Wildness of Youth*. The other title had been used.

Work on an elaborate press book has been started by the Weshner-Davidson Agency. Mary Anderson, who portrays the role of wild youth in the picture, will aid the agency in constructing a representative campaign book.

Edeson in "Sure-Fire Flint"

C. C. Burr, president of Affiliated Distributors, Inc., producing *Sure-Fire Flint*, Johnny Hines' second feature production, announced this week that Robert Edeson had been engaged to enact an important role in this six-reel comedy-drama.

Lessers Form Distributing Company

Principal Pictures Corporation Also Will Produce, Its Initial Subject Featuring Dorothy Phillips in Glyn Story

Culminating a deal which has been pending for some weeks final papers have been signed whereby Principal Pictures Corporation, a producing and distributing organization, with home offices in Los Angeles, comes into existence. Officers of the concern, which expects to transact an annual business of over three million dollars a year, are Sol Lesser, president; Irving Lesser, vice-president and eastern manager, and Mike Rosenberg, secretary, treasurer and western manager.

The company will operate as an independent concern and will make twelve pictures a year, the first of which will be an original story by Elinor Glyn. This is temporarily entitled *The World's a Stage*, and will go into production at the United Studios immediately with Mr. Lesser supervising.

The story was adapted to the screen by Colin Campbell, who will direct the filming.

By arrangement with First National and Allen Holubar, Dorothy Phillips will head the cast for Miss Glyn's initial story for the organization.

Others in the initial picture are Bruce McRae, Kenneth Harlan, Otis Harlan and Jack McDonald. The author will appear in several scenes in the production, that part of the film having been shot while she was visiting Los Angeles a few months ago.

The concern will produce and distribute other specials—all the works of noted authors—but the officers are not ready as yet to go into particulars other than that they will sponsor some of the best screen entertainments available through independent channels.

Books "Country Flapper" for Capitol

Big Broadway House to Show Independent Production Starring Dorothy Gish During the Week of July 30

Dorothy Gish's latest starring vehicle, *The Country Flapper*, her own production, is to open in the Capitol Theatre, New York, on Sunday, July 30. This is the world's premier showing of this feature. The production was directed by F. Richard Jones, director of *Mickey*, *Molly O'* and *The Cross Roads of New York*.

Miss Gish's supporting cast is headed by Glenn Hunter, the new screen star. Others in the picture are Tommy Douglas, Mildred Marsh, Alfred and Raymond Hackett and Harlan Knight. The subject is a comedy drama. Because of the universally discussed flapper subject Miss Gish was prompted to produce the picture and typify the real American Girl. It is being offered in the independent market by Producers Security Corporation.

A new song fox trot titled *The Country Flapper* has been published by G. Ricordi & Co., music publishers, and is to be used in connection with the picture. It was written by E. O. Van Pelt and Jessie Winnie, and is declared to be a distinct novelty. The melody may be used as the theme of the picture.

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Joe Brandt Goes Hunting for Facts

Swings Around the Circle to Discover if Exhibitors Want Melodramas with Titles That Roar or Just Gurgle

Owing to the apparently wide diversion of opinion with regard to the kind of features that should be made for the Fall and the titles to put on them, and also the widespread discussions as to the kind of short subjects that should be manufactured, Joe Brandt left this week for a complete swing around the circle of every key city in the United States.

During the past months a great many exhibitors have felt that they wanted melodramas. Some of them have thought they ought to have melodramas with melodramatic titles, while others felt they should be melodramas with straight titles.

Some felt they needed cartoon novelties, others slapstick comedies, and others again wanted situation comedies. Some were strong for single reel comedies and others wanted them in two reels. Some were clamoring for outdoor Northwest features.

With so much dissension over what is wanted and what is not, Mr. Brandt thought it best to leave on a trip to find out just what exactly is needed.

His itinerary includes a prolonged stay at Los Angeles, where he will put into effect on the production of C. B. C.'s output for the year the result of his observations en route.

Warners to Launch Broadside Drive on Seven Productions

A broadside campaign which will involve billboards, national magazines, newspapers and the motion picture trade journals will shortly be launched by the publicity department of Warner Brothers for the series of seven productions announced for Fall release.

For each subject an unusual number of novelties have been devised. In addition to the novelties, attractive and attention-arresting cut-outs will also be available for exhibitors. The cut-outs and novelties are original in conception and are said especially to lend themselves for exploitation purposes. The press sheets for each picture will consists of eight pages of newspaper size, and these will contain cut of the beaten track suggestions on how to put over the Warner attractions.

Organize Second National Exchange in the Southwest

Under the firm name of A. and R. Film Exchange, a branch organization for the distribution of Second National Pictures Corporation releases has been established at 1810 Commerce Street, Dallas. The territory assigned to the new center of distribution consists of Texas, Oklahoma and Arkansas. The branch will be conducted as a partnership enterprise by Jack Adams, a banker in Dallas, who recently became attracted by the prospects of progress in the film industry, and J. C. Rutherford, for some time associated with successful motion picture enterprises.

Alexander to Issue Pacific Film

John Hayes, president of the Pacific Film Company, and Julius Singer, general representative, have arranged to have the Alexander Film Corporation distribute all their product. The first four subjects are *The Able Minded Lady, The Fatal* 30, *The Forest King* and *The Girl from Rocky Point.* Mr. Singer will make his headquarters at the offices of the Alexander Film Corporation.

"Babes in Toyland" to Open in August in Atlantic City

Victor Herbert's condensed version of *Babes in Toyland,* which has been under production by Francis A. Mangan during the summer, is scheduled to open at the Garden Pier Theatre in Atlantic City for the week commencing Sunday, August 27. Elaborate preparations are being made for this first exhibition. The orchestra is to be augmented to thirty-two pieces. An elaborate exploitation campaign will be carried on, covering the entire United States and Canada.

The subject is a rearrangement and is especially adapted for exhibition in motion picture theatres.. Miss Bessie Wynn will again be seen in the characterization of Tom Tom, the role which made her famous as the Dresden Doll.

Another Arrow on Broadway

The Broken Silence, newest of the Arrow-Curwood series, opened at B. S. Moss' Broadway Theatre, New York, on Monday, July 24. This is the third Arrow production to reach the Great White Way within the past few weeks.

Three weeks ago *God's Country and the Law* was shown at Moe Mark's Strand Theatre. The following week *The Innocent Cheat* played at the Broadway.

DOROTHY MACKAILL

"TALES OF THE TENEMENTS"

Twenty-six Two Reel Detective Melodramas.

Atlantic Receives Word of Progress on First Features

Atlantic Enterprises reports receipt of word from abroad that No. 1 producing unit has completed its exteriors on its first subject and that it began work on the interiors July 24. It is expected the completed picture will be in New York by September 1, and that the finished result of the efforts of No. 2 unit will be in New York on the heels of the first.

Upon arrival the productions will be edited and titled by Don Bartlett. They will be shown to buyers in conjunction with the first of the series of fourteen two-reel detective stories which Atlantic will distribute.

It is planned to release two five-part and two two-part subjects each month.

Export and Import to Renew Drive on "Jungle Goddess"

Export and Import has announced that his company has started its Fall campaign on the Selig's fifteen episode wild animal serial, *The Jungle Goddess,* of which it controls the world rights.

As the serial was completed too late to be available for release except in those territories where Summer does not affect business, the extensive publicity drive with which the serial was back was curtailed so that it could be renewed in the Fall.

The Jungle Goddess will have the advantage of the most far-reaching publicity campaign ever accorded an independent serial, according to Louis Auerbach.

Goodman Production to Be Equity's Big Attraction for Fall

Declared to be an independent attraction of box office strength, *What's Wrong With the Women,* Daniel Carson Goodman's production is announced as the fall attraction of Equity pictures. Louis Baum, general manager of Equity, recently arrived home from a business tour of Europe, which he cut short in order personally to supervise the sale and releasing arrangements of this special.

Mr. Goodman is said to have made no attempt to spread propaganda for or against feminism, but has simply tried to draw a true picture of the modern woman of the big city, whose craving for amusement and its consequent extravagance brings worry and despondency to husband and father. Around this theme is woven a drama of two typical American families.

Vogel Buys Foreign Rights in Two Johnny Hines Films

All foreign rights on the second Johnny Hines feature, *Sure-Fire Flint,* and the one to follow, name yet undetermined, have been purchased by William M. Vogel, 126 West Forty-sixth Street, New York City, it was announced this week at the Affiliated Distributors' offices.

Mr. Vogel bought the sole foreign rights to these Hines features despite the fact that *Sure-Fire Flint* has not yet been completed and that production on the third Hines six-reeler will not be forthcoming until late in the Fall.

Eddie Lyons Visits "the Big Town"

Genial Comedian Says Things at West Coast Are Moving Fast and That Every One Is Looking for a Banner Year

Eddie Lyons, producer of comedies for Arrow release and screen comedian for a whole lot of years, is in New York giving the critical once-over to the efforts of his contemporaries of the stage. No need to come all that distance for the screen stuff, declared the player-producer, as Los Angeles is pretty well fixed in that department of the theatre. Incidentally he brought with him a print of *My Hero!* the two-part Lyons Comedy for release in September. He intends to remain for a fortnight, a goodly portion of his daytime being devoted to business conferences.

My Hero! by the way, is the final number of a series of twelve specials. Besides his activities in the Lyons Comedies, the producer is engaged also in supervising the fourteen Mirthquake Comedies featuring Bobby Dunn, which means that each month he has to send to New York a little better than two full-fledged double-reelers.

Mr. Lyons, whose pictures are made at the Ben Wilson studios in Los Angeles, was seen at the Arrow offices on Tuesday. "What are the independents doing?" he countered in response to a question. "Well, the way it looks to me, they are doing more than are the national companies. Of course, there are two or three exceptions, but I mean in the main. Things are picking up fast, though, in both departments.

"One of the best indications that this is a fact is in the lessening number of players who are seeking engagement. Six or seven months ago you could get practically anyone at any time. But in casting my last picture, I experienced difficulty in obtaining players I knew and wanted. And practically everyone seems to be optimistic that the coming twelvemonth will be a banner year in production.

"The method of production in comedy studios has changed very much, even in the last year. Where once you could depend upon a light comedy situation to sustain itself, now it is considered necessary to adorn it with 'gags,' to give your house a chance to laugh at the titles. As an illustration, on the two comedies we are making we have three men working steadily on the 'gag' end alone. Yes, it is true there is a tendency to overstrain, with the result that the expected laugh is nullified or minimized. The 'gag' must be terse, spontaneous, natural."

Mr. Lyons paid his respects to Harold Lloyd and commended that comedian's patience and persistence in polishing and refining his comedies before permitting them to go into general distribution. The visitor declared he knew of six previews under regulation exhibition conditions given *Grandma's Boy* in Los Angeles. "It's all set now, though," said Mr. Lyons, "and you may bet it's good. He's got it absolutely where he wants it."

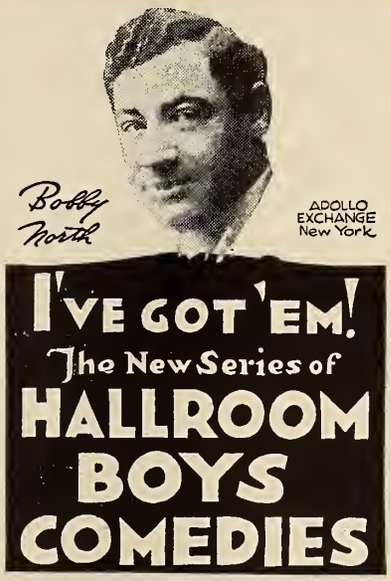
The comedian's first screen work was at the Biograph in 1910 in a 500-foot chase picture opposite Mabel Normand, directed by Mack Sennett. Then he went to the Imp company at its Fifty-eighth street studio. When the Universal was organized he went to the old Nestor studio in Hollywood, the first in that suburb, with Al Christie. With Universal he remained over nine years.

The writer, with Mr. Lyons and Ray Johnston and J. Charles Davis, 2d, of Arrow, had a peek at *My Hero!* and found it full of fun. It is a story of burglars of the imaginary sort and a goat—a very material sort. The latter will put over one or two surprises unless you watch him very sharply, and perhaps even then. Also shown was *Hands Up!* the Mirthquake release for July 1, and it's good, as a whole lot of exhibitors can testify.

G. B.

Columbia Handling Territory

Due to an oversight, it was announced that *Sure-Fire Flint* had been sold to Joe Skirboll, of Associated First National of Pittsburgh, for Western Pennsylvania and West Virginia. The correct version of the sale is that the picture had been purchased by Joe Skirboll for James H. Alexander and J. E. Davis, of the Columbia Film Service, Inc., of Pittsburgh, for the same territories.



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Tony Luchese Buys for His Territory C. B. C.'s Features

Sales on the series of six features C. B. C. Film Sales Corporation has announced for state rights distribution started off with the disposal of the entire six to De Luxe Film Company of Philadelphia. Immediately following word that C. B. C. would adhere to its Independent policy and State Right these features, the sale with De Luxe was completed.

Tony Luchese of De Luxe has declared *More To Be Pitied Than Scorned* one of the best Independent pictures he has ever seen and told Joe Brandt that if this is a forerunner of the six features they should prove the biggest thing ever done in the independent field. A real campaign is to be launched in the territory to put them over.

Joe Brandt and Jack and Harry Cohn have been in receipt of a steady stream of congratulations and inquiries commending their decision to State Right. The five other subjects in the group are *Only a Shopgirl, The Lure of Broadway, Pal o' Mine, Forgive* and *Forget and Temptation.*

Deals covering a large percentage of the territory are already pending and it is believed will be closed soon.

Charles O. Seessel Supervising Sets of "Sure-Fire Flint"

With the announcement last week of the completed cast for the second Johnny Hines feature, *Sure-Fire Flint,* production on which is on full swing at the Glendale Studios, C. C. Burr also announced that Charles Osborn Seessel has been engaged as general supervisor of production set being made for this feature. Many pictures made within the last two years bear evidence of his skill in the construction of difficult and beautiful sets.

Mr. Seessel is now working on a set of mammoth proportions for *Sure-Fire Flint,* similar in scope and size to the great art museum in *The Devil* and the throne ball in *Disraeli,* The particular problem involved and its practicality is the culmination of three years of experimentation.

Franklyn E. Backer Closing Territory on J. B. Warner Series

Franklyn E. Backer, president of East Coast Productions, Inc., announces increased activity in the state rights field. The advance guard of the early fall out-of-town buyers have been frequent visitors at the Backer offices in the Times Building recently, and it is believed within a few weeks he will be able to announce the closing of 100 per cent territory for the new James B. Warner series of six Westerns, the first two of which are *Big Stakes and Flaming Hearts.* The star has been put under contract for an additional series as soon as the four remaining of the present block have been completed.

Short Subjects and Serials

"Snub" Pollard Quits One-Reelers

Already Comedian Has Started Work on Series of Six Two-Part Feature Comedies to Be Issued Each Month

As it was with his former comedy partner, Harold Lloyd, so it now is with Harry "Snub" Pollard. Pathe, which releases all of the Hal Roach comedy products, announces that Pollard has been elevated to stardom in a series of two-reelers now being made at the Hal Roach Studios for Pathe distribution. The first series of six Pollard comedies will be released one every four weeks, beginning sometime in September. They are directed by Charles Parrott, with Marie Mosquini playing opposite the star comedian and with "Sunshine Sammy" and other Hal Roach comedy favorites in the supporting cast.

Pathe believes that this announcement will be of unusual interest to exhibitors, owing to the constant and wide distribution of the one-reelers featuring Pollard. It is declared that these comedies have been shown in more houses than any other one-reelers ever produced—in fact, that there is not a picture theatre in the United States which has not, at one time or another, shown one or more examples of them. Their popularity with patrons was hardly exceeded even by the original showings of the scores of one-reelers featuring Lloyd and Pollard together, naturally emphasized, however, by the amazing avidity of their acceptance as reissued during the past year in many of the same houses featuring the Lloyd multiple-reel comedies.

Since Lloyd advanced into his celebrated two-reelers, and more recently into his still longer comedy form, Pathe points to the fact that the popular vogue for Pollard as a comedy hero has steadily increased, not only in this country but abroad. Up to the time of Pollard's start as star of the new two-reel series, his list of one-reelers had grown to considerably more than one hundred, and are characterized by almost uniform excellence and box office value. Many newspaper and magazine reviewers have declared their discovery in Pollard of practically inexhaustible comedy resources, several broadly hinting that "Snub" was unmistakable "star timber." It is said that Producer Hal Roach has long been of the same opinion, and merely delayed action until Pollard could be advanced out of "Hal Roach Comedies" without serious detriment to that highly popular and profitable output.

Educational Ready to Shoot in 1922-3 with 125 Subjects

Educational Pictures is set on its program for 1922-3. Its list of releases comprises fifty-one two-reelers and sixty-four single reels, exclusive of Kinograms. The two-part subjects, as already announced, are 20 Christie comedies, 6 Lloyd Hamilton comedies, 13 Mermaid comedies produced by Jack White and 12 Sherlock Holmes dramas featuring Eille Norwood.

The single-reel subjects comprise 10 of Robert C. Bruce's Wilderness Tales, 24 issues of Tony Sarg's Almanac, 6 Earl Hurd cartoons and 24 numbers of what for want of a better characterization are referred to as rough and tumble comedies. The latter will be produced by a special unit now being organized which will have the active co-operation in selection of stories, directors and casts of Jack White.

Into the score of Christie subjects is being injected all the energy that formerly was divided between the 24 two-part comedies and a number of single-reelers. The first of the series is ready. It is entitled *The Son of a Sheik* and features Neal Burns and Viora Daniel. As may be supposed, it pokes more or less gentle fun at the many "Sheik" subjects which recently have been released.

The company is having prepared a booklet descriptive of the coming year's releases which will be sent to all exhibitors and to the photoplay editors of the newspapers. It will be carefully printed on good stock, although it will not court attention by reason of lavishness. It will be ready for distribution shortly after August 1.

Leo Maloney in Pathe's New "Range Rider" Series

Forms Three Units to Make One-Reel Universal Comedies

Universal has reorganized its comedy producing department and has established a three-unit schedule which will rotate in turning out high-class one-reel comedies, it is announced at 1600 Broadway.

The new brand of Universal one-reelers will be known as Universal Comedies. Heretofore the only one-reel comedy product put out by Universal has been the series of Star Comedies, which will be discontinued September 4 next, when the Universal Comedies will be released, one a week.

The three new comedy units include a Neely Edwards company, a company featuring Lewis Sargent, a boy comedian and a third company featuring Charles Moline and his group of comedy-trained bulls.

Neely Edwards has created a popular and highly successful comedy character in Nervy Ned. Lewis Sargent, remembered as the boy who played *Huck Finn* and who has also created other outstanding boy roles, has been engaged by Universal for a series of "messenger boy" comedies. Charles Moline, with his trained bulls, now is making a series of comedy bullfight pictures for the Universal Comedy schedule.

"The Radio King" Completed at the Universal Studios

The Radio King has been finished at Universal City. This serial of science upon which the best efforts of Roy Stewart, the star of a strong supporting cast, and of the director and author, Robert F. Hill and Robert Dillon, have been expended for eighteen weeks, has gone into editorial hands. The picture embodies all the newest facts about the development of radio. Louise Lorraine has portrayed the feminine lead opposite Stewart.

The cast included Sidney Bracy, Albert J. Smith, Ernest Butterworth, Jr., Marion Faducha, Joseph North, Ray Taylor, Clark Comstock, Helen Brunneau, D. J. Mitsoras, "Slim" Whitaker, and Fontaine LaRue.

More "Leather Pushers" Are Coming

Second Series of Six Two-Reelers Featuring Reginald Denny Now Under Way at Universal's West Coast Studio

The new series of two-reelers from H. C. Witwer's famous prize ring stories, *The Leather Pushers*, will be even better than the first six of the series, it is promised by Harry Pollard, who is directing Reginald Denny in the role of Kid Roberts, the "millionaire boxer," at Universal City.

Pollard made the original six releases, with Reginald Denny in the starring role. These short features made such a hit that Pollard was engaged as a regular Universal director and Denny as a regular Universal star. Then, when box office reports continued to pile in, echoing from all parts of the country the huge success of *The Leather Pushers*, Universal made arrangements with the author, H. C. Witwer, for more of the same.

The new series will be unique in having many of the same players as the first six, although the original two-reelers were made in the East.

The most popular of these players is Hayden Stevenson, who played the role of Kid Roberts' manager. Stevenson is said to have one of the most engaging screen personalities for those who know the sporting man as he is—living for the minute, unworrying and happy.

Since making the first subjects Pollard has made several five-reel features for Universal.

Pollard has lined up many of the first raters of the West Coast to co-operate with him in the making of the new *Leather Pushers*. Reginald Denny is expected to square off against many figures popular in San Francisco and Los Angeles pugilistic circles.

Educational Branch Increases Normal Business a Fourth

In its issue of June 3 last *Short Subjects*, "a weekly magazine of pep," published by Educational Pictures for exclusive circulation among those connected with the concern, President E. W. Hammons addressed the members of his organization on the subject of "Wilted Collar Selling."

In his talk the Educational's president alluded to the tendency in summer to apply brakes and permit business to slow down. He pointed out that the present season, however, was going to be notable for the number of men who would not only roll up their sleeves to meet the rise in the thermometer, but who also would get right down to brass tacks in the matter of hustling for business. He advised his associates to clear decks, to wipe from the books any paper business that might be there, and then get out and bring in everything remaining.

Mr. Hammons urged that every one go so hard after business that at the end of the season behind every name could be written in truth "A Wilted Collar Salesman."

It is announced at the executive offices of Educational that in response to the impetus which has been gaining in force the New York exchange of the company for the week of July 16 booked cash business to a point that marked a 25 per cent increase over that of normal periods.

The New York exchange also reports first-run bookings for the final week of July of *Torchy's Ghost* at the Rivoli; a Campbell Comedy, *A Penny Reward*, at the Criterion, Manhattan; the same comedy at the Brantford in Newark as a part of a short subject program which also includes Selig-Rorke's *White Mouse*, and at the Brooklyn Strand one of Bruce's "Wilderness Tales," *One-Man Reunion*.

The point is made at the Educational offices that there seems to be business for those who have goods to sell and go out determined to find customers.

REVIEWS OF CURRENT SHORT SUBJECTS

THE SONG OF THE LARK—Pathe.—A two-reel dramatic subject, its theme was taken from the inspiration of Franz Schubert's music and Jules Breton's painting. The screen story was written by Arthur Maude and the picture was directed by Mr. Maude and J. C. Haydon. It aims to visualize a girl whose soul awakens to freedom as she hears the music of the lark on the wing. Undoubtedly the picture would be warmly received in a gathering of clubwomen. What it may do in the average theatre very likely will be something different. There are pretty scenes, artistically conceived and photographed, but there is an absence of the drama that stirs the emotions. There is a feeling the story is on the screen too long. The titles have received considerable attention, simulating raised bronze letters, but the sins of omission and commission in punctuation offset their good appearance.

FELIX IN THE SWIM.—Pat Sullivan's cartoon efforts caused much amusement at the Strand last week, where Felix the Cat performed a number of new stunts in his own inimitable way. The trick played by Felix on mother, out in the yard washing clothes, was one of the best. In order to provide a substitute for the boy he wanted to go swimming with him but who was tied to his piano practice, Felix took advantage of a standing offer on the part of a mouse whose life he had saved. The little animal and his three brothers mounted the keys of the instrument and played so well that not only mother but even the clothes on the line fell into step. And had a goat not been hungry, the boy would not have had to wait for darkness and go home in a barrel.

THE HOUR OF DOOM — Two-part Western, Released by Universal. — Tom Santschi in a not over-strong story appears as a falsely accused man condemned to die. The night preceding his execution he is released by the sheriff's daughter, in order that he may capture the men he believes to be guilty, promising to return in any event. He gets the facts he goes after, but the men are arrested on another charge and confess the murder. The story does not convince. Mr. Santschi's work, as always, is just what is expected of this experienced player. The roles of the sheriff and those of the other players also are well portrayed.

GO GET YOUR MAN—Fourth Episode of "The Timber Queen," Released by Pathe.—The opening of the chapter shows Ruth hurrying to the scene of the execution to save the life of her defender, forcing along in front of her the man alleged to have been murdered. Following the rescue and after a period of peace, the lumber pirates seize the defender, take him to a cabin and make him prisoner. Ruth, riding again to rescue him, crosses a canyon on a pulley and rope, the latter breaking. The number holds up well.

HELLO, MARS — Century Two-reel Comedy, Released by Universal.—The fun in this subject is rather attenuated. The featured players are Johnny Fox and Harry Sweet, in the order of their billing. The latter has conception of comedy. He has especial capacity as an interpreter of a boob. There is fun in him, he is likable. In the present instance in a subject on which thought and money were expended he is handicapped by the boy who is cast with him, whose chief if not sole title to consideration are swiftly moving, gum-chewing jaws and an unvarying silly grin.

THE STONE AGE — Hal Roach Comedy, Released by Pathe.—"Snub" Pollard swings a wicked club on Marie Mosquini, who has the role of a cave maiden. "Snub" drives a wagon drawn by something resembling a hippo, but it gets over the ground and looks pretty good. Also it is so influenced by Marie's music it "dances." While "Snub" is pretty rough in his courting, which seems to conform to the Stone Age tradition, nevertheless he provides a good comedy, one that will make fun.

THE GREAT ADVENTURE — Three-part Pathe Playlet.—Bessie Love is the featured player in this re-edited subject and has the role of a country girl who comes to the city to get work in the chorus. Miss Love makes the most of her opportunities. She is supported by Flora Finch, Chester Barnet, Donald Hall and Florence Short. The action is lively and the interest well sustained.

PERILS OF THE YUKON—Chapter 6, "The Menace of Death," Universal Serial. —The episode stands up well in a serial that has strong numbers. One of the best shots in it is of a snow-covered mountainside with two men battling on its crest. In fact, the number has value from its scenic side alone. There is a steady development of the story.

THE CITY SLICKERS—One-reel Comedy Reissued by Pathe.—Harold Lloyd is brought in to show a country hotel keeper how to make his establishment up to date in every respect. "Snub" is promated until he becomes first, second and third cook all at once. Bebe Daniels is very much among those present. It's well up with the average.

PATHE REVIEW 167. — Among the subjects treated are the dancing Samoans, life among the barges on the Hudson River, the trapper plant of South America and, in Pathecolor, a number of interesting views of the Crystal Hills of Yellowstone Park.

THE FABLE OF THE BOASTFUL CAT.—Cartoonist Terry in his coming Pathe Fable release builds up a pretty good cartoon, even if it is not 100 per cent on his usual rating. The theme this week is "It is never wise to be too boastful."

UNFERMENTED BRICKS—Single Reel Universal Comedy.—Neely Edwards and Bert Roach make an excellent pair of tramps of the shabby genteel variety. The picture is not hilariously funny, but it has laughs.

Mailing Lists—Reaching the Farmer

The Mail Will Often Get Him When Newspaper Advertising and Billboards Fail

V. Reaching the Farmer

The Gem Theatre, Snyder, Okla., has hit upon the idea of bringing the farmers to its Saturday shows. We've always believed the farmers were well worth going after and, what is more, the farmer is one of the best customers that great mail order firms reach. He is educated to direct-by-mail solicitation. Look at the mail order catalogues he has on hand; watch him read the sales letters that reach him.

The point is, however, what is the best way to reach him and what is the best season. In the spring he is preparing for his busiest season, the summer. In the fall he is in a spending mood, willing to take the family to an entertainment. In the winter he hibernates and if the weather is fair and the roads good he also enjoys some recreation.

It seems to us (and we were brought up on the old farm) that during vacation seasons in the summer an intensive mail effort to reach the farmer would result in filling some of the seats left vacant by regular patrons who are on vacation.

In the case of the Gem in Snyder Saturdays are set aside for special shows that will please the farmer. Special programs are arranged.

A good mailing list of farmers can be obtained, as previously pointed out from the registered voters' lists found on file in one of the county offices. Then there is the telephone book and the Farmers' Union organization and granges and also regular prepared lists furnished by list dealers who are found in all the big cities.

Now as to some mail stunts that can be used to reach them. We will suppose that the crops are in and the farmer is watching carefully every blade of grass that appears. To hit him between the eyes we suggest this post card:

Watched Kettles Never Boil

Now that your planting is done don't spend all your time watching for the first sprouts to appear. Don't get to worrying about the crops.

A little recreation now and then, even in your busy season, is the finest thing in the world.

Come to town on Saturday and see our big special show. And bring the family.

RIVOLI THEATRE.

And for the fall we suggest a special seasonable appeal. Have an artist draw a picture of a hay barn bulging with hay (or buy it from one of the companies that have ready made cuts of this kind on hand) and send out the following:

The hay is in the barn,
The grain is in the sack,
Now for a little pleasure,
Of movies I'll taste a smack.

Yes, now that the crops are in, take the family and spend a night of joy at the Odeon Theatre. There's a big show this week, specially appealing to farmers.

ODEON THEATRE.

If you've booked a picture that you believe has a special appeal to farmers in it get up a special musical program that will appeal to them and send out this kind of a postal:

Farmers' Day at the Gem

Every farm owner in this community will rejoice over the big special photoplay ————, now playing.

On ———— our entire house will be turned over to the farm owners. A special program which includes a comedy, a film showing modern farm methods and special music that will please you has been arranged specially for our farming community.

Bring the family and enjoy yourselves.

GEM THEATRE.

For the winter season cards like this can be sent out or, better yet, send a list of the big pictures you have booked:

Don't Be a Squirrel This Winter

Get out and enjoy yourself and keep the family happy by attending the Ideal Theatre whenever you can. Here are some of the big pictures that will make winter pass pleasantly that have been booked:

(Give list of pictures you have booked)

You'll never regret it.

IDEAL THEATRE.

Birthday Idea

Roy L. Smart, of the Southern Enterprises, Anniston, Ala., obtained the services of eight young women of good approach from the Business Women's Club and spent a week in training them before he sent them out. Then he zoned Anniston and Oxford, a suburb, and gave one section to each of his agents. They were provided with questionnaires and with a book of 366 dated pages.

The birthday pass idea was the approach, and the names of all who formed a family were entered in the book on the proper page. Then the questionnaire was filled in. This material, when collated, gave a general mailing list, mailing lists by stars, and supplied information as to why some persons did not attend showings of pictures. These last were sent passes immediately, with a persuasive letter. The others were sent passes good upon their birthdays.

At the same time the girls were trained in a "spiel" for the fact that the Noble Theatre showed Paramount pictures and the cream of other programs, for the kiddies matinees on Saturday mornings, and for the new biblical pictures, the first of which was to be shown the following week.

Mail Wedding Invitations

THE mailing list stunt here described will fit with almost any comedy or drama on the screen because there's most always a wedding or an engagement ending the romance of the couples in the picture.

The Imperial Theatre, San Francisco, reasoned rightly that an unexpected announcement of a betrothal would just about prove a bombshell at the breakfast table if opened with the morning mail.

So with the aid of Wayland Taylor, Paramount exploiteer, the following announcement was sent to 7500 families:

Mr. and Mrs. Julius Binswanger
announce the engagement of their daughter
Pearl
to
Mr. Max Teitelbaum
Ready to see their friends
Sunday, May seventh
and all the week following at the home of
"The Good Provider"
Imperial Theatre, 1077 Market Street

Walking down the aforementioned Market Street, Taylor saw a little sidewalk booth where a man was printing calling cards and invitations on a little hand-press with type almost exactly like the letters usually found on the expensive engraved invitations. He got the entire batch printed for $7.

Kid Printing

Getting a laugh out of his circular postcard was an exploitation medium that brought all the fans to see "My Boy" at the Garden Theatre, Davenport, Iowa. The postcard used a stock cut of Jackie Coogan and copy drawn up in crude kid printing. It read: "The picture producer told me confidentshly that I'm the star, but my maw kolects my salary every week. 's a mystery to me. Jackie Coogan."

City Directory

Manager Herb Johnson, in exploiting "The Lotus Eater" at the Luna Theatre, Lafayette, Ind., for three days resorted to the old reliable City Directory and circular letters in putting the picture across. From the Directory he obtained the names of the active business men of the city. Then he prepared circular letters addressed to "The Tired Business Man."

Try a Mailing System Stunt

J. S. Gillespie, Rialto Theatre, Kingsport, Tenn., writes a letter hitting us about the right time. He says:

"What is your biggest problem today? you ask. It suggests to us that you might have some printed matter on special advertising stunts such as cash prizes, etc., and the best manner of putting them over. If you have anything of the kind would be glad to have you furnish us with copies of the same."

The best stunts one can use will be found in the Exploitation Department. We do not think that a book of set rules on exploitation or set stunts will always turns the necessary trick, but we do know that as pictures change, and the public mood changes, the stunts that work and make money are printed in our Exploitation Department. They are fresh and up-to-the-minute and meet the changing conditions.

It might be well for Mr. Gillespie and other readers who are confronted with his problem to follow closely the series on mailing systems which begins in this issue and continues until this important phase of theatre operation is fully covered.

We'd also like to hear from successful users of mailing systems.

A Mystery Mailer

The split postcard is not a new idea nor is it too old to use. Its novelty is startling. The cut here shown represents a mailing card which Arrow prepared for use with *The Innocent Cheat.*

When one receives the card just the bare scene, a brunette of large stature looking scornfully at a man, is showing, but the card is cut at the woman's neck (the jagged neck of the lady represents the cut on the card). The lower part from the lady's neck downward is then folded down and the beholder sees the same woman's face, but she holds a baby in her arms and a fond husband is holding her hand. Then the story is told in bold type. It is what is termed a puzzle postcard.

Pathe's "Nanook of the North" displayed in the lobby of Ruben and Finklestein's Capitol Theatre, St. Paul.

The Newark Star Eagle's puzzle game, in conjunction with Famous Players-Lasky and the Newark Theatre. The newspaper artist made drawings of Wallace Reid, Rodolph Valentino, Thomas Meighan, Jack Holt, Gloria Swanson, Betty Compson, and Agnes Ayres. These were blocked off and cut up, then rearranged to form an interesting puzzle. Fifteen thousand replies were said to have been received.

Elks Play Daddy

Although the Mason City, Iowa, lodge of the B. P. O. E. got the credit for it, the Palace Theatre was host to 500 children at a special performance of *The Bachelor Daddy.*

Manager Ralph Erickson and John J. Friedl, Paramount exploiteer, negotiated a tie-up whereby each Elk volunteered to play "Bachelor Daddy" to five kids.

A local ice-cream factory furnished eats to the party free. The factory considered it the best advertising in the world, for when you get a solid group like the Elks feeling kindly toward your product, the sales are going to climb.

One of the best reactions was the front page story of the *Globe Gazette* and *Daily Times*, in which both *The Bachelor Daddy*, Paramount, and the Palace Theater were mentioned. This paper, with the tripartite name, has the reputation of being the hardest boiled daily in Iowa.

Laugh Stunt

When George Schade, owner and manager of the Sandusky Theatre bearing his name, played *Pay Day*, the patrons in front of the theatre were amazed by the robust, merry individual who emerged from the theatre and laughed himself sick over the memory of the picture he had just seen. There was no escaping that implication, for he looked back inside the doorway repeatedly.

From the patrons inside it was gleaned that he had practically convulsed the show with his irrepressible laughter. From the very first flicker the film caught his fancy, and his uproarious torrents of mirth flooded the house.

It's always easier to break into laughter when someone else starts the convulsion, isn't it?

That's what Schade thought, so he planted this man Pietschman in the theatre as a professional laugh drawer. Pietschman holds the record for the biggest, most continuous and natural guffaw in the State of Ohio.

Gives Them a Thrill

Sometime sleep walkers do funny things and some times they do dangerous things, so Manager Ollie Brownlee capitalized this latter trait in advertising *The Sleep Walker* in the Palace Theatre at Muskogee, Oklahoma.

He had a man wearing a wig and dressed in a woman's nightie carry a candle and walk along the top edge of a six-story building across the street from the Palace. A spot light, borrowed from an electrical shop, was placed on the sidewalk in front of the theatre and played upon the figure strolling so unconcernedly like Harold Lloyd in some of his wild stunts. It was the most excitement Muskogee has had in a long time.

A strong rope was fastened around the man's waist and concealed beneath the nightgown. He couldn't have fallen if he had tried.

A good-looking bed was borrowed from a furniture company, made up ready for occupancy and placed in the lobby. It was placarded "Waiting for the *Sleep Walker* to return."

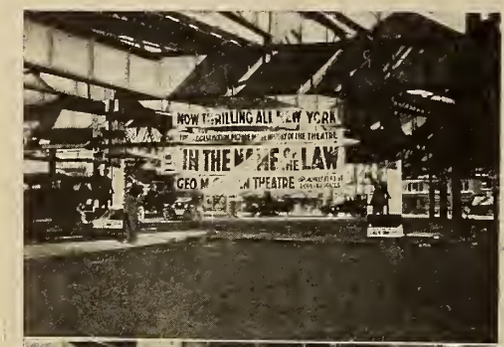
For summertime appeal the Rivoli Theatre, Columbia, S. C., selected this make-up for the showing of First National's "One Arabian Night." A 24-sheet of Pola Negri surmounted the marquise and the front of the house was done over with a cardboard scenic drop carrying a setting that suggested the Nile; elliptical moon, mosques, palm trees, desert and all.

Blare and Fanfare

Designing the Stunt to Make Them Look and Listen

Brass Banding the show, literally and figuratively is the mark of showmanship —it always has been—and the street stunt is one of the mainstays thereof. Above is a circus idea used by Pantages' Theatre, Minneapolis, and the Tower, St. Paul, for Paramount's "Fool's Paradise." Boys dressed as clowns traveled on Pogo-sticks behind a brass band. Below: The Astoria Theatre, Astoria, L. I., sent out a Herald, in Victorian costume, mounted on a Ford liberally bannered for First National's "Smilin' Through."

Telling N. Y. About "In the Name of the Law"



Just how completely the F. B. O. told all New York about *In the Name of the Law*, may be judged by this group of photographs.

The campaign included among other things, four bus-loads of newsies who distributed a special newspaper issued by R-C; a banner, visible for a quarter of a mile, at the Long Island end of the Queensboro Bridge; "Inquiry Reporters" who asked questions about *In the Name of the Law;* a sign, twenty feet by thirty, at Forty-third Street and Broadway; and a scene-taking stunt.

Edges in on Town's Best Story

Bernard J. Satz Links Up His Theatre with Famous Alligator of Dismal Swamp

Appropriating to the advantage of his own theatre an event branded by the *Boston Post* as "the season's best hot weather story," is the neat accomplishment which goes to the credit of Bernard J. Satz, manager of the Casino Theatre, Ware, Mass.

The story in question told of an alligator that roamed the precincts of Dismal Swamp near Ware. The ferocious creature had been seen repeatedly by people living in the vicinity of the town and these alligator allegations had come from so many and so reliable sources that Boston papers and the news publications of surrounding towns recorded daily the latest reports concerning the monster of Dismal Swamp.

Just when the story reached the peak of its popular interest there came a dramatic climax. Ware awoke one morning to find that the much discussed alligator was a reality. For there it was disporting in a bath tub in the lobby of the Casino Theatre.

The news of the capture was speeded to Boston and the other towns and Ware received a visitation of a host of newspaper men.

The investigators discovered that Satz had a brother in Florida. And further, that the day previous to the capture of the Dismal Swamp alligator, a crate, just about the size necessary to hold a creature of the proportions of the one in the bath tub at the Casino, had arrived in town.

The scribes were not positive in their statements but the *Boston Post* told all the details and stated that a confession was all that was necessary to prove that the solution of the alligator capture was in the fact that Ware now had two of the brutes, one in the lobby of the Casino Theatre and the other at large in Dismal Swamp.

"With an alligator for a bodyguard, Bernard Satz, motion picture man, stands forth to-day as one of the country's best showmen. He's a born press agent," says the two-column article in the *Post.*

The stunt proved itself one of the finest publicity mediums a showman could desire, for it directed the attention of the whole town to the theatre managed by Mr. Satz.

Discuss Clothes

Concord, N. H.—An essay contest on "What the Women Will Wear" has been started throughout the entire Black Circuit to advertise the Paramount-Cosmopolitan picture *Beauty's Worth*, starring Marion Davies.

A Marion Davies doll secured by the exhibitor at reasonable price from Cosmopolitan is the prize. The stunt has been put into effect by John P. McConville, Paramount exploiteer, Lee Rhodenizger and Percy Maxon, of the Black publicity staff. The three exploitation men came into Concord and tied up with the *Patriot*, the town's leading newspaper, which sponsored the contest. Nearly 100 essays were received.

Manager Charles J. Keane of the Brighton Beach Baths and the Rocking Chair Movies, New York, entertained the bathers and exploited Paramount's "Find the Woman" with this stunt. Five dolls were buried about one foot in the sand and signs placed within a few feet of them. The signs notified the bathers that all those who "found the woman" could have a pass to the performance by presenting the doll at the box office.

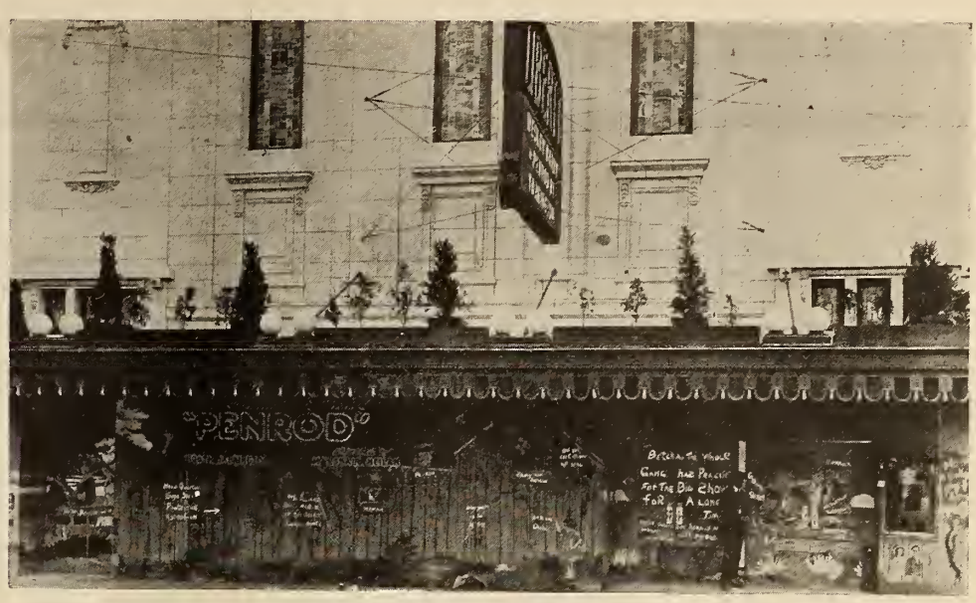
Builds His Own Sign

"Owners of small theatres whose financial means are limited need not feel bad when the theatre across the street installs a large changeable letter sign," says Harold F. Wendt, Manager of the Rivoli, Defiance, Ohio. "Roll Your Own" continues the energetic H. F.

"I couldn't see paying several hundred dollars for such a sign and still wanted one. In fact, I needed one to attract people from across the street and down the block.

"At a total cost of slightly less than five dollars I constructed one that will stack up with the best of them. It was made of wood and shaped like a box with the front side open. The inside was lined with asbestos and wired with a series of lamps. Grooves carry pieces of ordinary window glass measuring six by twelve, which were gone over with white-lead and stippled before dry so that a fine imitation of frosted glass resulted. The letters were then stenciled in and the background painted out with two coats of black paint.

"My sign carries two banks of twelve letters each. It's a pippin and attracts no little attention."



H. A. Gillespie, manager of the Liberty, Yakima, Wash., for the run of First National's "Penrod" used this special front, representing the board fence and sideboard house that formed the meeting grounds of the American Boys' Protective Association in the story. The campaign included free passes to kids who displayed the best signs for the "Penrod" opening at the Liberty.

Bride's Play

Manager J. B. Robertson turned the run of *Bride's Play* into a social event when he played it at the Palace Theater, Fort Smith, Ark. He issued 2000 invitations to the wedding of Miss Marion Davies and Sir Fergus Cassidy, Palace Theatre, Thursday and Friday.

In the lobby he had a huge white wedding cake, and right above it a large white wedding bell to which were fastened streamers of lilies of the valley.

In the street was a ballyhoo consisting of an old one-horse hack, on which was fastened a sign, "Just Married," and another, "Flappers rush in where widows fear to tread."

A prominent jeweler used a clever little church scene in his window display, with small dolls representing the bride, groom, and minister. Cards announced the significance of the display.

Cutouts were used to good advantage at the Majestic, Portland, Ore., for lobby display purposes in connection with Universal's "The Trap" and Baby Peggy in 'The Little Rascal." A head cutout from a 24-sheet made up the lobby stand and smaller figures pasted on cards used to decorate the display frame bills.

Various Angles Used

A newspaper teaser campaign as to who, what and where *Sonny* was, an essay contest on "The Best White Lie You Ever Told," a special matinee for Gold Star mothers arranged by Margaret Seddon, and a Mother and Son matinee, these are some of the exploitation features connected with the run of *Sonny*, Richard Barthelmess' latest First National picture at the Hope Theatre, Dallas, Texas.

Perhaps the most-talked-of stunt was the out-of-town mailing card, supplied patrons whose mothers lived away from Dallas. These were furnished in the foyer of the theatre with seven prominent club women acting as hostesses for the Mothers' thought drive. The post card was an invitation to the Mother to visit the Hope and see "Sonny" as the guest of the theatre. All the writer had to do was address and sign it and it was mailed by the house, the management figuring it was worth while to extend the courtesies to any mothers who would give the time and effort to make the trip to Dallas to see this picture. There was a lively response and untold publicity to this stunt.

The Savoy, San Francisco, effected a tie up with a Shriners' Convention, playing up the Oriental atmosphere of Pathe's "Isle of Zorda" in a lobby carrying many "Welcomes" and "Greetings" to the assembled Nobles. The picture was selected as the official photoplay of the convention and the Savoy management played up every angle that presented itself.

Advertising the Picture Theatre

By EDWARD L. HYMAN
Managing Director, Brooklyn Mark Strand Theatre

Facts and Figures Assembled for the Benefit of Those Who Desire to Attain a Definite Degree of Certainty of Result As It Relates to Exploitation and Advertising.

WHILE advertising and its child—exploitation— is the display window of the motion picture theatre and is the one major force that may always be relied upon for increased attendance, if used judiciously, there is considerable "guess" involved and an immense amount of waste effort and cost that may be cut to the bone through a careful study of the individual theatre.

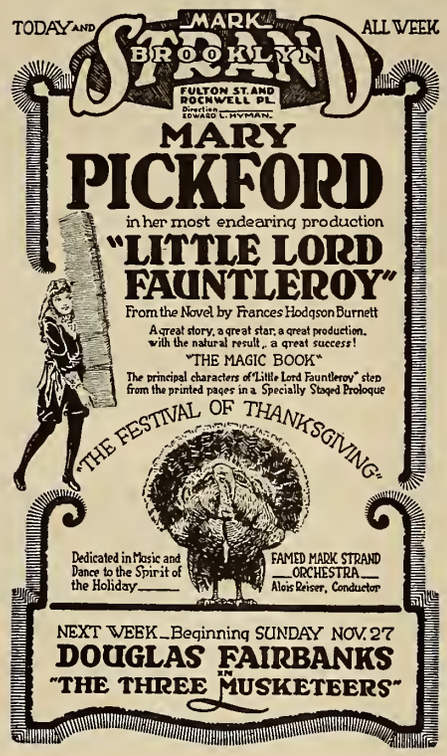
Advertising opens up a big gap for leakage in overhead if the policy employed is not based upon a more or less practical and scientific study of the specific problem. I will treat it generally pointing out a few of the mistakes that may be made easily.

The only type of theatre advertising that is successful is the advertising that fills seats. We will call it "box office" advertising.

It is my experience that advertising serves two ends. It serves as a show case for display of the theatre's wares. It also serves to create the psychological effect of building up the institutional idea, to make the theatre itself a greater force in the community. I mean that the advertising should be so gaged that the name and policy of the theatre will be continually exploited so that patrons will think of your theatre when they think of motion picture entertainment. I am convinced that hundreds of patrons of the Brooklyn Mark Strand do not come to the Strand only when certain stars are on the bill. I believe that many attend because the Strand as a reputable value-giving institution has been established in their confidence.

Advertising in newspapers, on sign boards, in house programs, in the lobby, all may be made to serve to build up this public confidence which is more powerful than the magnetism that any one individual star or play may possess. While we all are more or less at the mercy of our attractions when it comes to a good week or a poor one, no theatre need be the slave of its attractions, if a reputation has been established for a consistently good show. What I am trying to show, is, that all the boosting in the world won't have lasting value if the goods are shoddy.

Establishment of good will and the making of friends through giving value, service and courtesy, is a form of advertisement that many may neglect. I regard this type of advertising as second to newspaper advertising. Every time we send a patron satisfied from the theatre, or have done him a kindness or shown him a special little attention, we are making our own advertising because the mouth-to-mouth advertising he gives us will be extremely valuable. All such advertising costs is effort.



I have always urged dignity in theatre advertising of every form, altho I concede that this is regulated somewhat by the nature of community the theatre draws upon for its patronage. Dignified ads always command more attention than "circusy" flamboyant ads. I believe that theatre ads may be breezy and compelling without relinquishing dignity. In my mind the Knox ad always makes me think of good hats, the Huyler ad of reliable candy, and I want my theatre ads to cause the same though in the mind's eye of he who reads them.

Speaking specifically of a standard programe of advertising, I can merely outline for you the policy we follow at the Strand. While smaller theatres could not apply it they will be able to utilize it in miniature.

Of course newspaper advertising is regarded as our chief publicity asset. Hand-lettered simple forceful display ads in varying spaces are used in the local daily and Sunday newspapers. The text is as brief as possible with just enough illustration to stimulate the telling of the advertising story. We plan to make these ads as different as possible, so that they will stand out from the other ads on the page. Each ad carries the same Strand trademark so that those looking for the Strand ad will recognize it easily.

Special display advertising is regulated by the importance of attractions or events. The ads are made to express the atmosphere of holidays, seasons, patriotic ideas and other elements which lend to originality and warmth of interest.

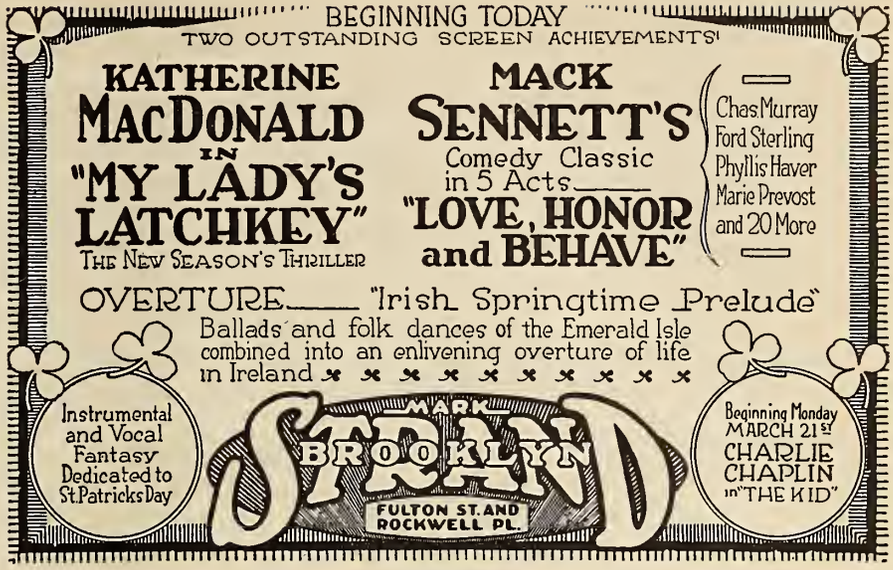
I also regard the reading notice invaluable and always strive to have our publicity department infuse news into the stories. If a story contains a high element of news value it is worth publishing and the editors will use them even if they do eminate from a commercial institution. The illustrated sections of newspapers are splendid avenues of publicity, especially the rotogravures, and every rotogravure editor is pleased to obtain artistic photographs which will dress up his section.

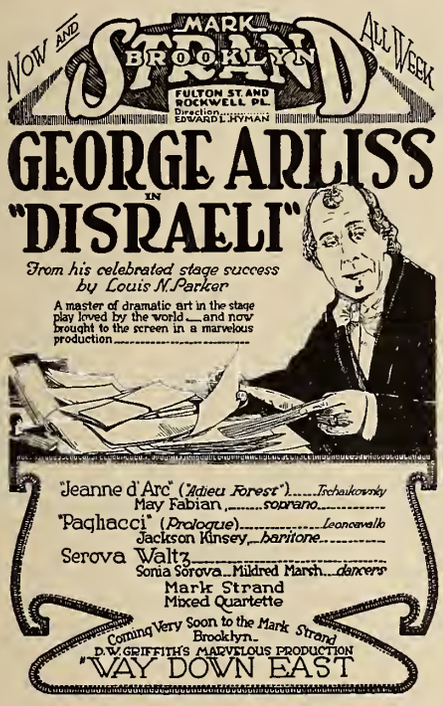
We have always made Strand music and novelties one of our advertising bulwarks. By boosting these parts of our program along with the motion picture bill we are always impressing upon the patron that he or she will always find a good bill of musical numbers and novelties in addition to the regular program. That is one reason why the Strand orchestra has been "plugged" so consistently.

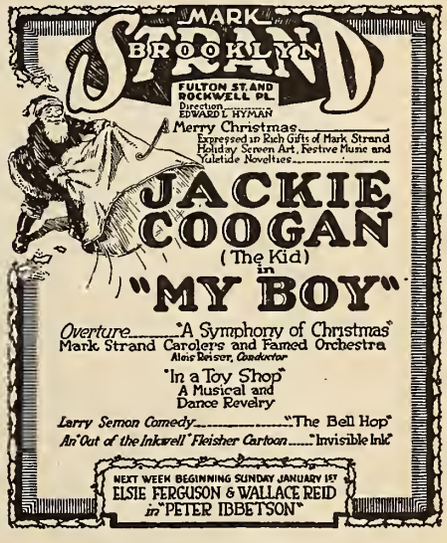
Illuminated 24-sheet boards visible for blocks and placed at advantageous locations where traffic is the greatest, have more than proved their value. We insist upon the choice locations and check up weekly. We would rather have none at all than poor locations.

I know of no better form of advertising than that of the dashboard cards on the front of street cars. However, in some cities and towns this is not obtainable. I rank it as a money-making advertising investment.

Dignity without that severe formality which often masquerades as dignity, is Mr. Hyman's aim in the design of his newspaper ads, and the contention that these displays "may be breezy and compelling without relinquishing dignity" is shown in practical demonstration in the examples of his copy reproduced here.



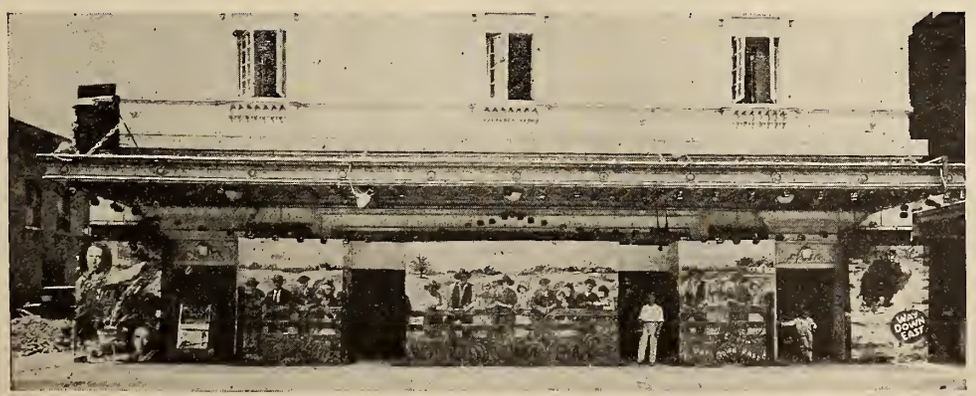




For inside theatre advertising we use film trailers instead of slides. Where this is not possible I would advise black-and-white slides. They are my preference over colored slides.

Another form of advertising coming attractions is the lobby stands and the electric signs over the marquis, etc. I do not believe in cluttering up lobbies, but always insist upon artistic frames and paper. We are able to use art work and oils for our lobby but where this may not be had it is possible to get good looking paper. This paper can be cut out and mounted. With a certain amount of "touching up" and "lettering around" splendid lobby illustrations may be created. This sort of exploitation is vital to every production and no picture is too big to make good use of it.

I never have favored the balyhoo type of advertising. However, it has its followers who swear by it. In my next article I shall endeavor to give a few ideas on exploitation and stunts publicity.



The half a million Saenger theatre at Monroe, La., made a bold and striking display of its entertainment fare when United Artists' "Way Down East" played there. Manager R. J. Manning extended the front of the house and pasted up 24-sheets in such fashion that the entrances served as magic portals through which patrons might enter into the rural atmosphere of the play immediately they left the street walk.

Bird of Wisdom Lobby

Manager Charles Sasseen of the Queen Theatre, Galveston, Texas, gave the Galvestonians a new wrinkle in the way of lobby fronts for *Glass Houses.* He had a large owl made especially for this picture (out of paper) and mounting it on a six sheet frame of beaver board, placed it in the center of the lobby.

The eyes of the owl were illuminated and arranged with a flasher so as to blink, and held in its beak the following message, "A wise bird once said 'People who live in glass houses shouldn't throw stones.' But it didn't say 'People who live in amusement houses shouldn't throw fun—and that's what Viola Dana will do to you in the picture." The stunt onlv cost about five dollars.

Bob Lynch of the Metro Exchange in Philadelphia ballyhooed the streets of Quakertown for the Arrow serial, "Nan of the North" with a car so thoroughly saturated with atmosphere and titles of the picture that it would take expert testimony to prove it a Ford.

This idea is used at the Belmont Theatre, Belmont and Tremont Avenues, New York City, to dress up banners suspended from the marquise. On each end of the banner a cutout from one-sheets is pasted, the front and back being identical.

Front of the Howard Theatre, Atlanta, dressed up for the engagement of the Selznick attraction, "Reported Missing." The life preservers hung on the outside columns served as frames for scenes of airplanes and motor boats, and a shadow box, showing a motor boat and plane race was used in the foyer. The arrangement was designed by Manager DeSales.

Entertains Mothers

Manager H. H. Johnson of the Luna Theatre, Lafayette, Ind., played upon the appeal to mothers of veterans in his presentation of *Sonny*, but did so in a way that was distinctive from any of the other reports that have come to hand on this picture. He had ushers stationed at the entrances who asked every woman entering: "Are you the mother of an overseas veteran?"

Women answering in the affirmative were given a red carnation for identification. From the stage Mr. Johnson announced that at the conclusion of the performance a reception would be held for these mothers and their families. Patriotic melodies were rendered during a brief intermission and the curtain was raised on a stage decorated with flage and a huge punch bowl and service set in the center. The reception lived up to the best social traditions of Lafayette.

Buried Treasure

Five thousand bathing people at the Brighton Beach Baths near New York one Saturday were sold on the Paramount Picture *Find the Woman*, playing at the Rocking Chair Movies, by the buried treasure stunt conducted on the beach. Five dolls were buried about one foot in the sand and signs placed within a few feet of them.

These read:

"Find the Woman" who is buried within a few feet of this sand and when you do, present her at the box office of the Rocking Chair Movies and receive a free pass to see the Paramount picture "Find the Woman."

Manager Charles J. Keane of the Brighton Beach Baths and the Rocking Chair Movies figured that bathers are always looking for entertainment and so went in for the stunt which was sure to arouse the interest of everybody down at the beach.

The Rocking Chair Movies are unique in the history of the moving picture industry. They are owned and operated by the Brighton Beach Baths. The theatre boasts of the most magnificent decorations in the world for the stage is no more nor less than the Atlantic Ocean, and the ceiling the great Empyrean. Two thousand rocking chairs have been placed upon the beach. At one end a magnificent screen has been built. The other end has a projection booth large enough to accommodate three machines. There is a band stand where twenty-two musicians render appropriate scores, as an accompaniment.

New Song Tie-up

"Burning Sands" is the title of a new song and fox trot just published.

The song will be used in the exploitation of the forthcoming Paramount picture, *Burning Sands*. Records of the song will soon be issued by the leading record firms, and it promises to be one of the biggest dance number hits of the year.

Tie-ups are now being arranged through the co-operation of the music publishers and the Paramount exploitation staff and the song will be "plugged" in every town where the picture is booked.

The Nerve Center of the Theatre

DID you ever stop to think how dependent the modern motion picture theatre is upon its lighting controls?

A few years ago the average motion picture theatre had just two switches. Both were placed in the operator's booth, one controlled the electricity to the machine and the other the house lights. The house lights were either on or off. When the operator finished running a picture he slammed in the switch and, bing! the house lights were on like the bursting of a star shell.

Courtesy Mutual Electric & Machine Co.

The New Capitol Theatre, Detroit, is a large modern house with intricate lighting systems, easy control of which is made possible by the pre-set stage switchboard. Engineers say the lighting control in this theatre is a marvel

But that sort of thing doesn't do to-day. The house lights must be split into innumerable circuits, controlling the auditorium, lobby, box office, outside signs, etc. The lighting effects used in the modern motion picture theatre are often more intricate than those of the drama theatre and usually cover a wider range. We must have different circuits for blues, reds, ambers and whites, for proscenium arches, borders and foots. We must have dimmers and combinations of control that will give us daylight effects, moonlights, sunsets, sunlights, etc.

In the old days the operator controlled the only two switches that were needed when the Nickelodeon operated in an abandoned store. To-day, the electrical controls are operated by an experienced electrician who is an artist in the blending of colors.

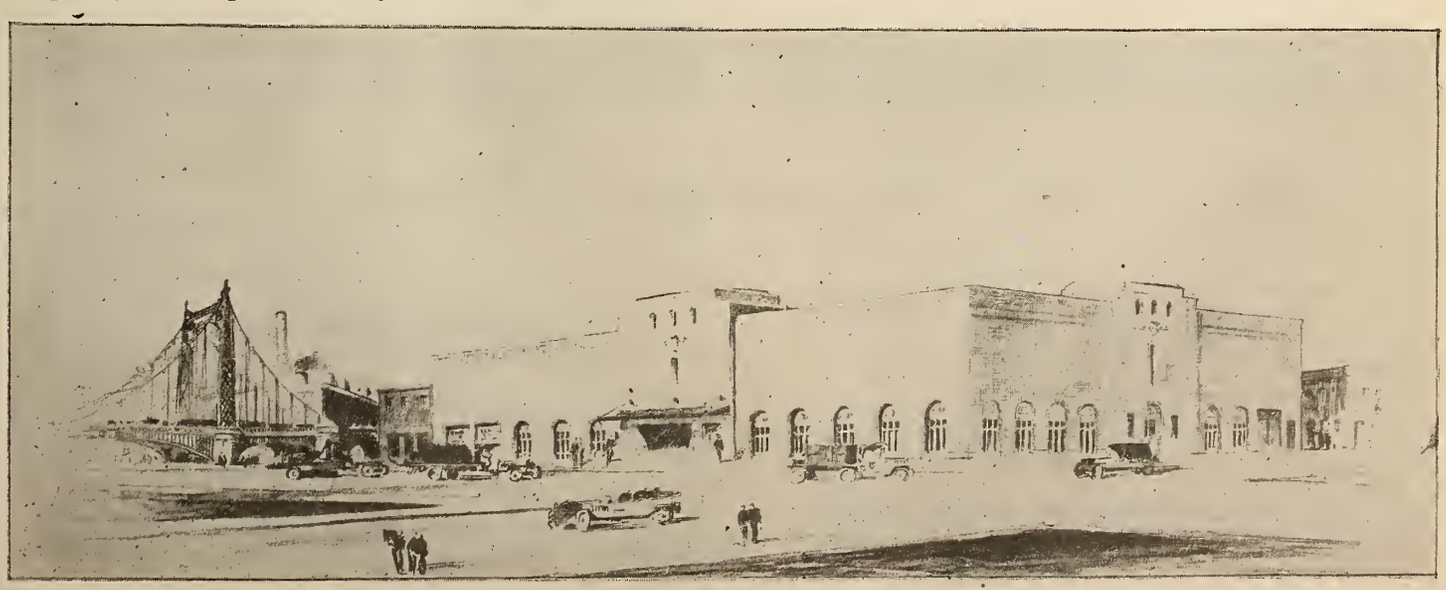
Undoubtedly much of the credit for the advance in stage lighting can be given to the switchboard manufacturers. It is only by the constant striving for simplicity of operation by these manufacturers that it has been made possible for one electrician to achieve the effects we see on our stages.

The New Capitol Theatre in Detroit has a "Bull Dog" pre-set stage switchboard representing one of the latest developments in stage and auditorium control. The manufacturer says of this installation:

"It is a marvel of simplicity and operation. It is possible to set up the lighting effects of several scenes in advance without disturbing the scene in action. The small space required for this switchboard enables the operator to stand in one position and have absolute control of all the lighting effects of the stage and auditorium, which lighting effects he can change immediately from one scene to the next at the operation of only a few levers.

"This is accomplished by the rugged, ingenious, ratchet arrangement. This doesn't mean, of course, that the board is always operated in that manner. There are many times when an individual bank of lights must be thrown in circuit without disturbing the other lights. In fact this switchboard is so flexible in its operation that any desired lighting effect can be attained with the operation of one, two, three or four levers all within arm's length of one electrician."

The New Capitol Theatre at Detroit deserves a place with the finest motion picture theatres in the country and it would pay any motion picture man visiting Detroit to see this theatre and investigate its lighting controls.



A perspective drawing of the new plant of the Film Storage & Forwarding Company at Astoria, N. Y., a modern institution in every sense of the word

How the Old Studebaker Was Changed

Above, the old seats; below the new.

From the Architect's Note Book

"The improvements in the Studebaker Theatre cost approximately $100,000.

"The remodeled house was reopened November 1, 1917. It took five weeks of actual work to complete the alterations during which time the house was not earning any revenue.

"In order to make the changes in this short time, three months of preparation were necessary. During this period the drawings were made, contracts let, material assembled, so that when once the premises were taken possession of, progress was rapid, in accordance with the organized plan of execution.

"Changes included the entire remodeling of the interior of the house, new stalls throughout, a revamping of sight lines and pitch to auditorium floor so that every seat became a good one with perfect vision, and a complete electrical installation both in the audience room and back of stage.

"New mattress spring seats were installed throughout. In conjunction with the American Seating Company's Theatre Engineering Department, 75 seats, before almost useless, were made available at a greatly increased scale, and 45 entirely new seats were added, without crowding, or sacrifice of comfort. It was a remarkably satisfactory job of reseating.

"The entire cost of the improvement was paid for by the additional rental over a period of three years after the house was reopened, this over and above the original earnings.

"Whereas it had been difficult to take care of large attractions before the house was remodeled, the Studebaker Theatre now competes with the new theatres only recently opened, both in its earning capacity and in the quality of the plays produced there."

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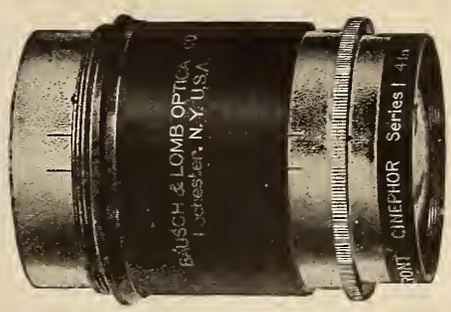

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PROJECTION

Spherical and Chromatic Aberration

Means of Correcting These Defects

Conducted by Wesley Trout

Spherical Aberration

By this is meant the unequal bending of the light rays in the different zones of a projection lens and the condensers. The rays passing through the outer zones of a spherical lens are proportionally more bent than those which pass nearer the axis. It results from this that the border rays cross the axis considerably nearer the lens than the central rays, hence, with parallel rays, instead of the one focus, there are then many foci drawn out in a line.

Except with a symmetrical, double convex lens the amount of spherical aberration depends upon which face of the lens receives the incident light, and whether the incident light is parallel, diverging or converging.

Now with plano-convex lenses, the spherical aberration with parallel incident light is less when the parallel light is incident on the convex face than when the lens is turned so that the light is incident upon the plane face.

Now to overcome this aberration, a concave lens is combined with a convex lens, and so proportioned that too great converging effect of the outer zone of the convex lens is just counterbalanced by the diverging effect of the concave lens in its various zones. A perfectly corrected, or aplanatic combination brings all the parallel rays to one focus.

Chromatic Aberration

By this is meant the separation of the images produced by different wave lengths of which the white light is composed.

Usually an objective for projection is corrected both for spherical and chromatic aberration, so that the image is correct in every way. This is accomplished by the combining a concave and convex lenses of the right form and composition. Sometimes also, as with apochromatic, microscope objectives, a natural mineral—fluorite—is introduced to make a more perfect correction than could be accomplished by use of artificial glass.

Questions and Answers

Pertaining to Projection and Electricity

A Few Important Hints

Be sure and store your carbons in a cool and dry place to secure the best results.

If you want to secure a good light be sure that your carbon lamp jaws are bright and clean and that your carbons make good contact in their holders.

Resistance of projection carbons decreases with an increase of temperature.

Be sure and examine the arc lamphouse leads each week and see that they make good electrical contact.

Projectionists having trouble with their condensers breaking should see that they don't fit too tight in their holders and that no cold drafts strike them. Be sure and never accept any condenser that has any color in same.

It pays to always have a spare belt on hand in case the one you are using breaks. This means that you should have one take-up and one motor-drive belt on hand at all times.

Be sure and never use any oil on your arc lamp. Use a good grade of graphite.

The resistance of most all metals increases with an increase of temperature.

Keep all oil off the friction discs.

Position of Projection Machine

The projection machine should be located so that its optic axis is perpendicular to the projection screen or the pictures will be badly distorted.

The projection room should be always large enough so that the machine or machines can be operated without any hinderance or loss of time from the lack of sufficient space. The projection room should be built so that it will have plenty of ventilation for the projectionist. Film boxes should be so placed that they can be easily reached. The room should be provided with incandescent lamps and extension cords to use while working around the machines doing repairing. All openings in the projection room should be provided with shutters that will close automatically in case of a fire. Each machine should be accessible from all sides.

The projection room is to be at all times kept like a battleship in time of war, with all decks cleared for action, nothing there which is not actually required. Should be kept clean at all times.

Projection in Denver

The writer on a recent visit to Denver, Col., found very good projection at most all the theatres. The Odgen Theatre had very pleasing screen results. Brother George Thomas was in charge of the projection at this theatre. For many years he served as business manager of local 230. The new Colorado Theatre secured wonderful screen results with late type projection equipment. All the theatres are doing a very pleasing business this summer. Local 230 reports a very pleasant season with most all the brothers employed. "Bud" Graham is in charge of the projection at the Empress Theatre. He is securing very good results with two late type Simplex Projectors.

Projection Lenses

Refraction

By refraction is meant the change in the direction of a ray of light in passing from one transparent medium into another.

The amount of this bending will depend upon two conditions:

1. The greater the angle of incidence of light, that is, the farther from the perpendicular or normal that the light strikes the surface, the greater will be the bending on entering the second medium.

2. The bending also depends upon the difference of density of the two transparent media. If the difference is great, the refraction will be great, and if the difference of density is small, the refraction will be proportionally small.

A Lens

By making one or two bounding surfaces of a transparent body curved, rays of light traversing the body are made to converge or diverge. Any transparent body having one or both of its opposite faces curved is called a lens. The curved surfaces are usually segments of spheres, as a spherical surface can be ground and polished more accurately than can any other.

The Principal Axis

The straight line passing through the centers of the two spheres of which the surfaces of a lens are segments is called the principal axis. Remember that this axis is perpendicular to both surfaces of the lens.

The Principal Focal Length

Principal focus or focal point of a projection lens system like a condenser or a projection objective, is the point on the principal axis where rays of light parallel with the principal axis before entering the projection lens combination, cross the principal axis after leaving the lens or objective. It is sometimes called the burning point by some projectionists.

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Are Used in 70% of Exchanges Thruout the World and by All Operators Who Strive for the Ultimate in Projection
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Music for the Photoplay

New Music Roll Exchange

One of the greatest difficulties encountered by the exhibitors of the smaller towns is the music problem. Many of them have been in a quandary as to how they can provide a musical program for their theatres and how they can provide a suitable musical accompaniment while the picture program is being shown on their screens.

The New York Music Roll Exchange, operating at Columbus Circle, New York City, declares that they have solved this difficult problem for the showmen.

Nearly every exhibitor or proprietor of a theatre in a small town has a player piano that he depends on for his musical program. His difficulty is securing new and up-to-date music rolls, and not to have his theatre piled up with old, out-of-date ones. The New York Music Roll Exchange has inaugurated a plan whereby all the latest music roll hits can be rented from them, and not only that, but rolls that are in good condition can be exchanged for other rolls which their patrons have not heard. And the expense incurred by the exhibitor in securing an up-to-date musical program for his theatre amounts to a very small amount.

This plan has been tried out and proven to be extremely successful by the same company operating in San Francisco under the name of the Premier Music Company. Exhibitors on the West Coast were quick to realize the benefits of the unusual service and because of this, the New York Music Roll Exchange opened its headquarters in the East, to bring their unlimited service to the Eastern and Middle West showman.

A $25,000 Robert Morton organ has been installed in the Fairfax Theatre, Miami's half-million dollar playhouse.

Special organ recitals on a large pipe organ will be the feature at the new Rivoli Theatre, Syracuse, N. Y.

A new $6,000 Fotoplayer has been installed in the Lyric Theatre, Brownsville, Texas.

One of the features at the new Benson Theatre, Brooklyn, N. Y., is a new Hope-Jones Wurlitzer organ.

Music Every Musician Should Know

"L'Arlesienne" Suite—Bizet

Georges Bizet (France, 1838-1875), the composer of "Carmen," and Alphonse Daudet, the French author, were commissioned to write a melodrama—that is, a play with incidental music. "L'Arlesienne" ("The Woman of Arles") was the result.

It is the story of a prosperous rustic enthralled by a fascinating but unscrupulous woman. Unable to break the siren's spell, the man commits suicide on the eve of his marriage to an innocent, charming girl.

Bizet's music has been brought together by the composer into an orchestral suite. The "Prelude" of the suite was the prelude to the drama. The "Minuetto" was the intermezzo between Acts II and III. The "Adagietto" (little adagio or slow movement) occurred during the reunion of two aged lovers who had remained faithful to their love through the years. The "Carillon" was the prelude to Act IV, which opens with the wedding preparations. Carillon was originally quadrillon—a chime of four bells.

Funeral March of a Marionette-Gounod

Gounod's piece is one of the best examples of humor, as the drollery comes from the clever humor put into the music itself. Even without titles and sub-titles, this march would be noticeably comic. In playing this number, the musician should make a strong contrast between legato and staccato. Let the music have a steady rhythm, and a little touch of Bohemian jollity. The end must die away very softly.

Using Large Organ in Small House

The Orpheum Theatre at Oshkosh, Wisconsin, shown here, is owned by Saxe Brothers, who also own theatres at Milwaukee, Kenosha and Marinette. The Orpheum is one of the most popular theatres of its size in Wisconsin, and very few of its thousand seats are ever empty during a performance.

The Orpheum shows pictures only, with special accompaniments played by John Dowling on a Barton Orchestral three manual, twenty-five stop organ, installed in organ room on stage. The Orpheum organ is exceptionally large for a theatre of this size and is a big factor in the success of the house. Organ specialties and song slides bring out the wonderful melody of the Barton Organ and are a great attraction. Saxe Brothers have equipped all of their theatres with Bartons.

The Barton Three-Manual Organ and its Player, in the Orpheum, Oshkosh

The Constant Appeal of Appropriate Music

The musical demands of lovers of the silent drama have become positive. The house where superior, varied music is found is the house of popularity.

For various reasons your features may not always be a success, but add the unfailing musical "atmosphere" of the Cremona Orchestra-Organ and the line at the box office becomes dependable.

No theatre organ orchestra has been developed to better meet the requirements. It is unsurpassed as a hand-played organ. It renders, besides, orchestrations selected or set to the film offering.

A double roll system permits playing by either solo roll or any standard player roll. It may be played with or without an operator. But best of all, the Cremona is not prohibitive in price to the smaller house.

Write for the whole Cremona story.

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Theatre Orchestra-Organ

CONSTRUCTION NEWS

New Theatres—Changes in Ownership—Theatres for Sale — Theatres Wanted

Live Opportunities

New Buildings

CHICAGO, ILL.—Architects Lowe & Bollenbacher, 108 South La Salle Street, are revising plans for the $125,000 Community Building for Palmer Square.

Architect Walter W. Alschlager, Inc., 65 East Huron Street, has completed plans for the $2,000,000 clubhouse for Pearson Street and Lake Shore Drive.

Arichitects Henry L. Newhouse and F. M. Bernham, 4630 Prairie Avenue, have completed plans and are receiving bids on general contracts for Community House, 5016 Grand Boulevard.

CHAMPAIGN, ILL.—Architect C. R. Clark, 501 Lincoln Building, has completed plans for the $100,000 Community Center for Champaign.

NEW YORK, N. Y.—Architect William Lee Stoddard, 8 East Fortieth Street, New York City, has completed plans for the $150,000 clubhouse for Beallsville, Nemacolin, Pa. Owner, the Nemacolin Country Club; K. W. Daly, president, Beallsville, Pa.

Plans are being revised for the $750,000 theatre for Schellinger and Lincoln avenues, Wildwood, N. J., by G. D. E. Williams, 15 William Street, New York City. Owner, The New Jersey Seashore Co., care of W. S. Barnell, president, 423 Market Street, Camden, N. J.

Architect Herbert J. Krapp, 114 East Sixteenth Street, has completed plans for the $500,000 theatre for Franklin and Vine streets, Johnstown, Pa. Owner, Shubert Theatre Co., J. L. Simler, Johnstown.

ASTORIA, L. I., N. Y.—Architect R. F. Schirmer, 116 Avondale Street, Woodhaven, L. I., has completed plans for the $100,000 clubhouse and lodge building for Jamaica Avenue or Paterson Avenue, 50 East Eighth Avenue, Astoria, L. I. Owner, Enterprise Lodge No. 228, Knights of Pythias, H. Hoffman, 84 Seventeenth Avenue, Long Island City.

BUFFALO, N. Y.—Architect Edward B. Green & Sons, Inc., 75 Niagara Street, has completed plans for the $1,000,000 clubhouse for Niagara Square and Eagle Street. Owner, Buffalo Athletic Club, K. S. Kent, president, Ellicott Street.

ROCHESTER, N. Y.—Architect Frank Frey, 611 E. & B. Building, has completed plans for the $200,000 clubhouse for 105 Clinton Avenue North. Owner, Elks Club.

SUFFERN, N. Y.—Architect Eugene De Rose, 110 West Fortieth Street, New York City, has completed plans for the theatre for Suffern. Owner, Suffern Amusement Co., Inc.

COBLESVILLE, N. Y.—Architect L. Rodman Nichols, 125 Broadway, Schnectady, N. Y., has completed plans and awarded the contracts for the $45,000 theatre for Main Street, Coblesville. Owner, J. J. Stacey, Coblesville.

SOMERVILLE, MASS.—Architect J. Emile Belanger, 54 Roosevelt Street, has completed plans for a $60,000 theatre for Acushnet Avenue. Owner, withheld.

TRENTON, N. J.—Architect J. Osborne Hunt, 219 East Hanover Street, has completed plans for the $200,000 Y. W. C. A. building. Owner, Y. W. C. A., care of Frank S. Katzenbach, chairman of building committee.

PHILADELPHIA, PA.—Architect George Savage, 1321 Walnut Street, Philadelphia, has completed plans and awarded contracts for the Masonic Temple for Landis Avenue, Vineland, N. J. Owner, F. and A. Masonic Lodge, care A. L. Williams, secretary, Vineland.

PITTSBURGH, PA.—Architect W. J. L. Peoples, Monongahela Bank Building, has completed plans for a theatre for Center Avenue near Soho Street, Pittsburgh, Pa. Owner, John Elmore, care of architect.

LUZERNE, PA.—Architect James A. McGlynn, Simon Long Building, Wilkes-Barre, Pa., has completed plans for theatre for Luzerne, of which Louis Marinos and Thomas Alexander, 27 Main Street, Luzerne, are owners.

WASHINGTON, D. C.—Architects Warren & Wetmore, 16 East Forty-seventh Street, New York City, have completed plans and awarded contracts for the $500,000 theatre for 1324 E Street, N.W., Washington, D. C.

INDIANA.—Architects J. Edwin Kopf & Woodling, 403 Indiana Pythian Building, have completed plans and awarded contracts for the clubhouse for northeast corner Thirteenth and Delaware streets, Indianapolis. Owner, Knights of Columbus Home Association, James D. Maham, Peoples Bank Building.

GREENCASTLE, IND.—Architect J. W. Gaddis, American National Bank Lodge, No. 47, has completed plans for the $65,000 Masonic Temple for Washington and Vine streets, Greencastle, Ind.

MOUNT VERNON, IND.—Architects Clifford & Shopbell & Co., Furniture Building, have completed plans for the Amphitheatre Building for Mount Vernon, Ind. Owner, B. of E., Mount Vernon.

ANGOLA, IND.—Architect Guy Mahurin, 500 Lincoln Life Building, Fort Wayne, Ind., has completed plans for the $100,000 Masonic Temple for Angola. Owner, Angola Lodge, No. 236, F. and A. M.

DETROIT, MICH.—Architect C. F. J. Barnes, 1305 Presge Building, has completed plans for and awarded contracts in connection with the theatre for southeast corner Shelby and Lafayette streets. Owner, Strikers Cafe Co.

MILWAUKEE, WIS.—Architects R. A. Messemer & Bros. have completed plans for the $625,000 clubhouse (Elks) for Mason Street. Owner, Elks Club, Lodge No. 46, P. J. Kelley, secretary, 448 Jefferson Street.

Architects M. Tullgren & Sons, 425 East Water Street, have completed plans for the $2,000,000 theatre for northeast corner Sixth and Grand avenues, Milwaukee, Wis. Owner, Saxe Bros., of Saxe Enterprise, and Oscar Brachman, 165 Fifth Street.

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Building Notes

Iola, Kan., soon will have one of the most modern motion picture theatres in the state. E. V. Hyning of Iola has contracted with Ira D. Kelly of the same city for a ten-year lease on a structure to be erected by the latter. The new house will have a seating capacity of about 800.

The Victoria, Tamaqua, Pa., instead of running continuous performances, will give two in the afternoon and two at night.

Allentown business men have threatened a tax-paying strike because the new Peoples Theatre on North Seventh Street plans to occupy all the land on its site. This will make the front jut out past other business places. The Council has been notified if this is allowed the other business interests won't pay taxes. The Council has ruled that a man dare do with his land what he wishes as long as there is no menace to public health or safety in the project.

The Majestic, Catasauqua, Pa., is in the hands of the decorators this month. In addition, new ventilating apparatus is to be installed. The plans call for completion before the summer is far advanced, and a special drive on the coolness of the place is contemplated to win summer business.

Because of the mine strike hitting business, the Lyric Theatre at Minersville is running shows only three days a week.

Architect Benjamin R. Stephens of Tamaqua, Pa., has just finished the plans for the new Family Theatre at Mahanoy City. The playhouse takes the place of the old Family, owned by John Hersker. It will seat 1700 persons, with a stage big enough for road shows. Work will be started at once and the first performance will be on Thanksgiving Day.

Associated Theatres, Inc., is the name of the new company formed to operate a chain of houses in western New York. Officers of the organization are: Harold P. Dygert, president and general manager; William J. MacFarlane, mayor of Canandaigua, vice-president and assistant manager; Harold L. Brainerd, M. J. Taylor, Lester H. Hoffman, Messrs. Dygert and MacFarlane, board of directors. The company now controls the Rialto, East Rochester; Rivoli, Fairport; Opera House, Granite; Crescent, Newark; Playhouse and Liberty, Canandaigua. It is understood that an option has been obtained on the Park Theatre in Bath, N. Y.

A. C. Hayman, president of the Cataract Theatre Corporation of Niagara Falls, N. Y., has erected a novel electric sign on the boulevard leading from Buffalo to Niagara Falls which includes the name of the Cataract Theatre in large electric bulbs and a cataract falling over the name, also in incandescent lights.

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Salesman acquainted with buyers and who can obtain orders for sales check books can make favorable commission arrangements with leading Chicago concern in this line. Chicago Sales Book Co., 337 W. Madison St., Chicago.

FOR SALE

6 Second hand Simplex machines, Type S Lamphouse, motor drives, 110 volts A.C., complete with lenses, in good condition. Just taken from Crandall's Theaters, having been replaced with POWERS 6B TYPE E; will sell reasonable. Washington Theater Supply Co., 908 G Street, N. W., Washington, D. C.

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ORCHESTRA LEADER for September. Competent, reliable; expert picture scoring; staging prologues, original ideas, pleasant personality. Own large library. Only exclusive theatres considered. Address Box A. F. C., Exhibitors Trade Review.

Cameraman's Department

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By Leon Roos

Meet the author taking shots of the wild Indians at Banff, B. C., during a hard winter

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1	10	1/576
OUT		

This shutter index is made of aluminum 1¾ in. by 2½ in. and is made to match the name plate as closely as possible. It is mounted on the camera under the name plate, in the same way the plate is put on. It will save a great deal of time in figuring exposure and will be found accurate. Any stamp and stencil store will gladly put other customers' work aside for a day or two and make this for you for about a dollar. Illustration No. 1 shows the plate mounted on the camera and also shows brass escutcheon pins in the door to mark a closed shutter. Illustration No. 2 shows the sunshade and the method of mounting, also the slotted bars on the front of the Irid to hold a 3-in. filter. Illustration No. 3 shows a device to lock the camera in center on the tripod. If you own a DeBrie tripod you probably often find it necessary to turn the camera around in order to tilt down. By putting this spring bolt on the tripod and inserting two brass plugs in the proper place in the bottom of the camera, your camera will always snap into center when you turn it around. Stand over your mechanic with a club when having this work done.

Fig. 1

Illustration No. 4 shows Bakelite pressure plate, with bars. Take out the regular pressure plate and attempt to explain to mechanic just what you want done. After he tells you for the third time that "it can't be done," offer to do it yourself, and then stand beside him with club as advised in Fig. 3. He will probably want to give up the job after he has chipped two or three, but keep him at it until all the tools on the miller are dull. When you get it finished you will have a pressure plate that will reduce the chances of static and will not throw any "back reflection." When it is finished and fitted take it to a dentist and have it polished.

Illustration No. 5 is an alleged photograph of the best focus-

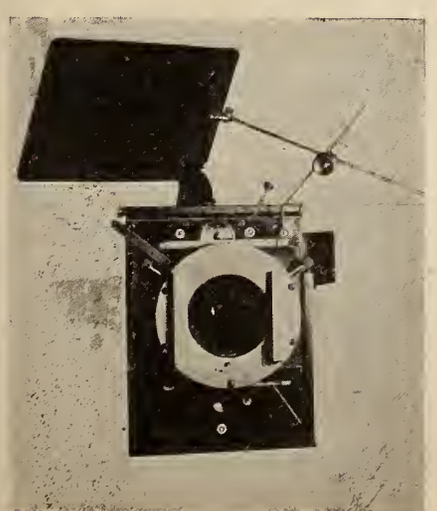


Fig. 2

Fig. 3

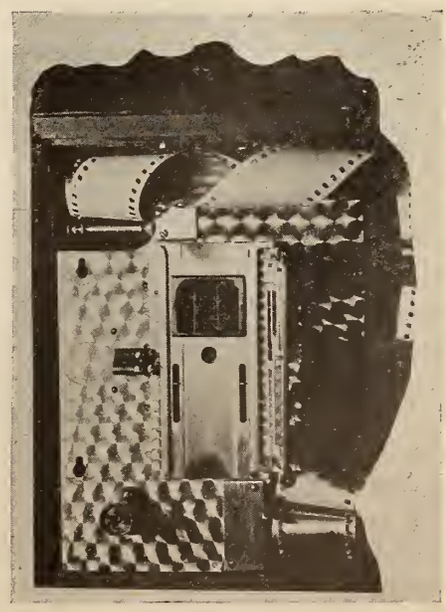


Fig. 4

ing card I have ever seen. Hunt up a piece of heavy cardboard and cut it so that it will fit the case lying on top of the camera. Cover this with black velvet and sew tape on one side and lace on the other. If you are not handy with a needle, bring it out here and I will have my girl sew it for you. Cameramen are cautioned that when they approach the young lady in the store for the lace they will be questioned as to what they want it for. Don't try to explain. Tell her you want it for your sister's ———; tell her you want it for your sister and you don't know what she wants it for.

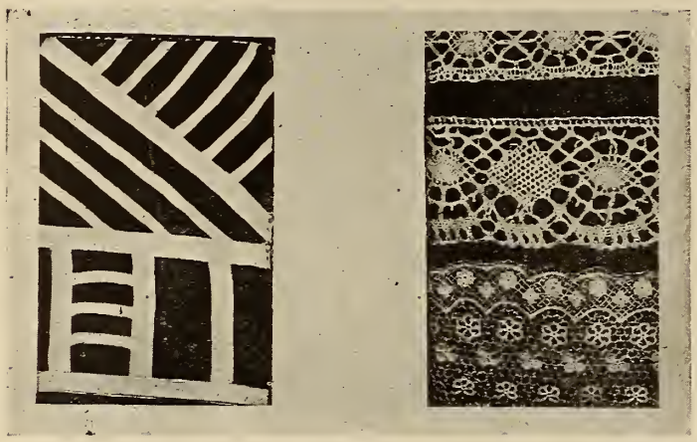


Fig. 5

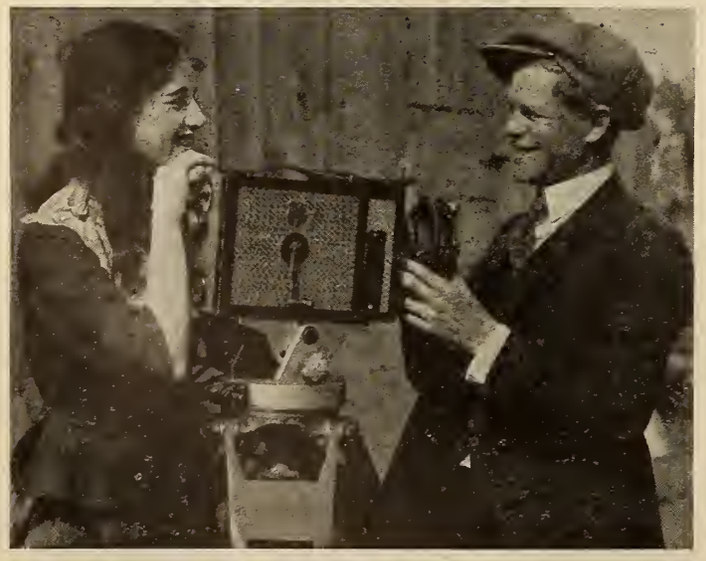
And now I can almost hear some brother saying, "All this dope may be all right, but what about stopping that leak?" I stopped mine as explained below. Your's may require different methods.

Put a NEW rubber washer on the shutter, change the knob inside. Take the rubber out of a lead pencil, bore a small hole through the center and force focussing rod through it and jamb rubber up to tube where rod comes through. Cut a piece of surgeon's rubber sheeting (or thin felt), and after making a slit down the center fit it under the metal that holds focus scale bar. And if you are working in a cold country don't forget that Nye watch oil.

LEN H. ROOS.
Len H. Roos Nature Classics.

WITH THE MEN BEHIND

A Series of Closeups of Prominent Studio Cameramen



Otto F. Himm, an old timer, is taking the first closeup of his leading lady, Marjorie Androus. He is shown attaching his new diffused iris for the closeup

Tony Gaudio, A. S. C., is filming "East Is West," the new J. W. Schenck production starring Constance Talmadge. Production began May 16, and will continue until July. In the picture Mr. Gaudio will shoot a lot of unusual Chinese atmosphere.

Gammage and His Frog

E. R. Gammage, Fox News man of Westlake, La., has a pet bull frog that has attracted much attention. The frog is shown in the illustration. Gammage has trained this bull to smoke and cut capers on the screen and so successful was his frog's first appearance on celluloid that Gammage is training fleas

and contemplates taking 500 feet of a snipe bagging party, a stunt ever popular down Louisiana way. To train frogs right Gammage says:

"You must first get their confidence and after you've gotten all of that you must make them understand. After that it's easy. The first hundred years are spent in gaining their confidence. Try it, boys; try it."

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We buy, rent and sell motion picture and still cameras, lighting equipment, home projectors, etc. Quick turnovers. Small profits. Write—Seiden. 835 Eighth Ave., New York City.

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Safety or regular stock. Our modern laboratory insures the kind of developing and printing you'd do if you had your own. Oldest and largest in the South. Prices right. *Service better.* Harcol Film Company, Inc.. 330 Camp Street, New Orleans.

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INDUSTRIALS. EDUCATIONALS AND NEWS ASSIGNMENTS

Latitude in printing is dependent upon film quality or scale of gradation. The most difficult negatives—those with a long range of tones from brilliant highlights to deep shadows—are easily registered, tone for tone, and with latitude to spare on

EASTMAN POSITIVE FILM

Eastman Film, both regular and tinted base—now available in nine colors, is identified throughout its length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent margin.

EASTMAN KODAK COMPANY

ROCHESTER, NEW YORK

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

What They Give the Public

This is a new feature. It is designed to help readers in the preparation of their programs, not only in the selection and arrangement of films but music and special numbers.

If you think you've got a good program put Exhibitors Trade Review on your mailing list and send the program each week.

MARK STRAND THEATRE, ALBANY, N. Y.

Week July 24

Monday, Tuesday, Wednesday

Orchestra Overture—Nabuccodonosar....Verdi
Colby Shaw conducting.
Strand Topical Review.
Snow Birds (Prizma).
Feature—*Nanook of the North* (Pathe).
Comedy—*A Rural Cinderella* (Educational).
Solo—"Love's Garden of Roses," Edgar S. Van Olinda, tenor.
Novelty—"Fur Fashion Revue."
Organ Solo, Floyd Howard Walter.

Thursday, Friday, Saturday

Orchestra Overture—"Bohemian Girl"....Balfe
Strand Topical Review.
Scenic—*As Old as the Hills* (Educational).
Feature—*Borderland* (Paramount).
Comedy—*Torchy Takes a Chance* (Educational).
Solo—"For You Alone," Edgar Van Olinda, tenor.
Novelty—"The Village Orchestra," Strand Orchestra.
Organ Solo, Floyd Howard Walter.

CAPITOL THEATRE, ST. PAUL, MINN.

Week July 22

Overture—"Pomp and Circumstance"....Elgar
Capitol Digest—To instruct and entertain with the newest views and news; compiled by Charles C. Perry, managing director. Including Current Events, Pathe News, International News and other obtainable material.
Felix in Love, cartoon (Educational).
Musical Novelty—Kashmiri Song, Atmospheric Dance, "Till I Wake."
The Masquerader (First National).
Organ Exit, Leonard Leigh.
Organ Recital—
"Dreaming" .....Friml
"On Wings of Song".....Mendelssohn

BEACON AND MODERN THEATRES, BOSTON, MASS.

Week July 24

Feature—Charlie Ray in *Gas, Oil and Water* (First National).
Feature—*Golden Dreams* (Goldwyn).
Comedy—*Rapid Fire* (Educational).
Weekly and Topics.

BRANFORD THEATRE, NEWARK, N. J.

Week July 22

Branford Review of Events.
Topics of the Day.
The White Mouse (Short Subject).
Pot-pourri on the Organ—Introducing "Old Fashioned Music Box," Village Church Organ, Parlor Organ, "Rag Time," Hand Organ, Calliope.
Comedy—*A Penny Reward* (Educational).
Musical Numbers.
Feature—*The Crossroads of New York* (First National).
Overture—Selections from "Tangerine".Sanders

ALBANY

CLINTON SQUARE

"RECKLESS YOUTH," Elaine Hammerstein. "SHADOWS OF THE SEA," Conway Tearle (Selznick). These two features ran the entire week without extra exploitation and packed the house in spite of hot weather and a strike.

Short Subjects.—Buster Keaton in "Neighbors."

Double features to be continued throughout summer in fighting hot weather depression.

MARK STRAND

"FOR THE DEFENSE," Ethel Clayton (Paramount). First three days. Fair business. No extra exploitation. "SONNY," Richard Barthelmess, last three days. Good business.

Short Subjects.—Topical Review; scenic "The New and Unknown Switzerland" and "Toonerville" comedy.

ALLENTOWN, PA.

COLONIAL

"A QUESTION OF HONOR," Anita Stewart (First National). Average business.

Exploitation.—Played up well with lobby stills and plenty of newspaper space. Mats used in advertising to large extent. Might have made better run if weather conditions had been bad but outdoors things were simply ideal and a picture had to be pretty good to pack 'em in.

HIPPODROME

"SHADOWS OF THE SEA," Conway Tearle (Selznick). Average business. Parks and river bathing and picnics holding the spotlight to the detriment of the indoor playhouses.

Exploitation.—Not much effort spent on boosting the feature which made its bow on its own merits.

STRAND

"REPORTED MISSING," Owen Moore (Goldwyn). Great business. Good enough to last for whole week's run in this playhouse.

ASHEVILLE, N. C.

IMPERIAL

"ACROSS THE BORDER," Betty Compson (Paramount). Three days to very effective business. A very novel lobby display of a Far North scene, with fir trees and shack snow covered, attracted the crowds.

"THE WOMAN WHO WALKED ALONE," Dorothy Dalton (Paramount). Three-day run to very good business.

STRAND

"IS MATRIMONY A FAILURE?" All Star (Paramount). Only fair business on this one.

BETHLEHEM, PA.

LORENZ

"THE WORLDLY MADONNA," Clara Kimball Young. Good business. Pleased all who saw it.

SECOND HALF

"ACROSS THE CONTINENT," Wallace Reid (Paramount). Did good business considering ideal summer weather with open air parks in full blast.

PALACE

"THE CRIMSON CHALLENGE," Dorothy Dalton (Paramount). Fair business.

SECOND HALF

"RECKLESS YOUTH," Elaine Hammerstein (Selznick). Drew average sized audiences, meeting summer records.

LEHIGH ORPHEUM

"THE STRENGTH OF THE PINES," William Russell. Business fair. Russell always a good attraction but there was a falling off. Because there is too much on the go here in summer for the resident population and the summer brings suspension of the several colleges and prep schools whose students are liberal patrons of the theatres.

BOSTON

SHAWMUT

FIRST HALF

"EXPERIENCE," Richard Barthelmess (Famous Players). Went fairly well.

"WHEN EAST COMES WEST," Franklin Farnum (Pioneer). A very good picture that called forth a lot of enthusiasm. No mistake for a neighborhood house.

Exploitation.—Big lobby spread in cool colors during run and for advance week. Window cards and posters in elevated and subway stations.

Short Subjects.—"A Pair of Queens," Larry Semon Comedy, and "Go Get 'Em Hutch," Pathe serial. Very good drawing show on the whole.

SECOND HALF

"A VIRGIN'S PARADISE," Pearl White (Fox Special).

"THE HEART SPECIALIST," Mary Miles Minter (Realart). Was well liked throughout run.

Exploitation.—Same.

Short Subjects.—"Fair Enough," Educational Comedy. Fable. "The Avenging Arrow," serial.

BUFFALO

SHEA'S HIPPODROME

"OUR LEADING CITIZEN," Thomas Meighan (Paramount). Tom Meighan may always be depended upon to put over most any picture at the Hipp. The trolley strike continues to hurt business. The warm weather is another contributing factor in smaller box office receipts.

Exploitation.—Newspaper advertising, lobby display, window cards, billboards.

Short Subjects.—"Safe in the Safe," a Sunshine comedy, Courier Camera and Hippodrome Review.

"BEAUTY'S WORTH," Marion Davies (Paramount). This picture attracted very satisfactory business for this time of year.

LOEW'S STATE

"THE HEART SPECIALIST," Mary Miles Minter (Paramount-Realart). Business fair. Women like Mary and this fact bolstered up the matinee receipts.

Exploitation.—Lobby and marque electric displays, window cards and billboards.

Short Subjects.—"The Accuser," an Educational comedy, Mutt and Jeff cartoon, and Pathe News.

LAFAYETTE SQUARE

"DETERMINATION," Special Cast (U. S. Picture Corp.). In spite of warm weather, trolley strike, etc., they continue to fill up the large auditorium every night. C. Sharpe-Minor, the organist, is one of the big causes of this.

Exploitation.—Enlarged ads in newspapers, window cards, big electric display on front of building.

Short Subjects.—"Snub" Pollard comedy, Burlingame adventure picture, Courier Camera, showing local events, and Fox News.

MARK-STRAND

"THE FATAL MARRIAGE," Lillian Gish and Wallace Reid (Film Booking Offices). This revival went over to satisfactory business. D. W. Griffith and the two stars were played up big in the ads and this turned the trick.

Exploitation.—Newspaper advertising, lobby display and window cards.

Short Subjects.—"Torchy a la Carte," comedy; "Rex Beach Week End," a Sport Pictorial, and Kinograms.

"THE ISLE OF ZORDA," Special Cast (Pathe). (Second Half). Expecting something different, Strand-goers were not disappointed in this one. Business was good.

PALACE

"THE DELICIOUS LITTLE DEVIL," Mae Murray (Universal). Attracted fair business for a week run.

SHEA'S NORTH PARK

"THE LEADING CITIZEN," Thomas Meighan (Paramount). Good. Business continues satisfactory at this first run neighborhood theater. The trolley strike is helping the community houses.

"THE RULING PASSION," George Arliss (United Artists). With the trolley strike keeping most folks home, the neighborhood houses benefited and this theatre did very fine business. A large auto trade was noted.

CHARLOTTE, N. C.

IMPERIAL

"THE GOOD PROVIDER" (Paramount). Very good business on a three-day run.

"OUR LEADING CITIZEN" (Paramount). Fair business for three days.

BROADWAY

"A VIRGIN PARADISE," Pearl White (Fox). Three days to fair business.

"THE ROUGH DIAMOND," Tom Mix (Fox). Three days to fair business.

CHICAGO

CHICAGO

"THE STORM," House Peters (Universal). Played to full houses the entire week.

CASTLE

"A WOMAN OF NO IMPORTANCE," Fay Compton (Selznick). Business was very good.

ROSE

"FOR BIG STAKES," Tom Mix (Fox). Mix is a big favorite with the patrons of this theatre and business was exceptionally good. Holding it over for a second week.

RANDOLPH

"ALWAYS THE WOMAN," Betty Compson (Goldwyn). Business was fair.

STATE-LAKE

"THE UNDERSTUDY," Doris May (Robertson-Cole). Crowded houses all week.

CLEVELAND

STILLMAN

"THE MAN FROM HOME," James Kirkwood (Paramount). Business good.

Exploitation.—An attractive lobby display of photos and lithos, street car cards and newspaper ads were used for a full week before the engagement and the picture lived up to all the nice things said about it in the papers.

Short Subjects.—Johnny Hines in "Torchy Steps Out" was the comedy featured.

ALLEN

"STARDUST," Hope Hampton (First National). Business good.

Short Subjects.—"How to Grow Thin" and a news weekly.

STATE

"ONE CLEAR CALL," Milton Sills, Henry Walthall and Claire Windsor (First National). Business fair.

Exploitation.—An attractive lobby, street car cards and advance newspaper advertising were used on this picture.

Short Subjects.—A Christie comedy, "Spooks," News Weekly and a prologue, "The Old Swimmin' Hole."

PARK AND MALL

"FOR THE DEFENSE," Ethel Clayton (Paramount). This picture played three days at these theatres to fair business.

Short Subjects.—"Gymnasium Jim," a Sennett comedy.

Exploitation.—Due to two changes a week at these theatres, not much by way of exploitation is effected.

"THE INFIDEL," Katherine Macdonald (First National).

"DON'T WRITE LETTERS," Gareth Hughes (Metro). Fair business on this double feature program.

COLUMBIA, S. C.

LESTER'S RIVOLI

"KISSES," Alice Lake (Metro). Very good business. Belmont Vocal Quartette as an extra attraction.

IDEAL

"THROUGH A LOOKING GLASS," May McAvoy (Paramount). Two days to fair business.

HARTFORD

PRINCESS

"GOD'S CRUCIBLE" (Hodkinson). In spite of terriffic and oppressive heat of first four days, this picture drew fairly well. Patrons expressed themselves pleased with it.

Short Subjects.—"Playing with Fire," Gladys Walton (Universal), was used as short subject.

Exploitation.—Ordinary newspaper advertising with extra space in Sunday paper.

STRAND

"DESTINY'S ISLE" (American Releasing Corporation), with William P. S. Earle. Also "OTHER WOMAN'S CLOTHES," May McAvoy (Paramount). Business very fair, although many are away at the seashore.

"NANOOK OF THE NORTH," Eskimo cast (second half) (Pathe). This proved a great hot weather attraction. Everybody seemed to like it and the title as well as picture itself helped audiences to forget the heat.

EMPIRE

"BING BANG BOOM," David Butler (Western Pictures Exploitation Co.). Old General Humidity played opposition to this feature, but audiences enjoyed the picture.

Short Subjects. — Larry Semon in "Passing the Buck" helped.

"THE OATH," Miriam Cooper (second half) (First National). Business just fair.

Short Subjects.—Jack Hoxie in "Sparks of Flint (Arrow). Hoxie always hits the bullseye here. "Torchy Takes a Chance" (Educational) used for comedy and registered.

INDIANAPOLIS

OHIO

"THE NIGHT ROSE," Lon Chaney (Goldwyn), and Charles Chaplin in "SHOULDER ARMS" (First National). Business opened better than the average for the last few weeks. Program pleased.

CIRCLE

"A QUESTION OF HONOR," Anita Stewart (First National), and "GOING STRAIGHT," one of Mary Pickford's early classics (Universal). Pleased the usual audiences.

APOLLO

"THE ORDEAL," Agnes Ayres (Paramount). Played to comfortably filled houses.

Short Subject.—"Monkey Shines."

COLONIAL

"THE SEA LION," Hobart Bosworth (First National). Pleased large hot weather audiences.

Short Subjects.—Snub Pollard comedy.

KANSAS CITY

NEWMAN

"ONE CLEAR CALL," special cast (First National). A mighty hot week, but this one held its own and played to good houses.

Current Events.—Newman News and Views.

Exploitation.—The line, "A drama you don't just watch—you actually live through each moment," was played up big in newspaper copy. Also billboard and lobby display, featuring members of the cast.

LIBERTY

"YELLOW MEN AND GOLD," special cast (Goldwyn). The title alone helped attract a good week's attendance. Patrons liked the picture.

Short Subjects.—"The Non-Skid Kid," comedy, Pathe News, current events, and "Nanook of the North."

Exploitation.—Scene of palm trees and sailing boats, with an Oriental background featured in Sunday newspaper space. Also lobby display and billboard space.

ROYAL

"STAR DUST," Hope Hampton (First National). The exploitation aided in drawing good crowds all week.

Short Subjects.—"A Pair of Kings," Larry Semon comedy, and Royal Screen Magazine, current events.

Exploitation. — Photographs of Hope Hampton were given away free to all patrons who signed a coupon at the box office, thus providing an excellent mailing list. The fact that the picture is from Fannie Hurst's novel was played up in billboard and lobby display.

TWELFTH STREET

"THE MAN UNCONQUERABLE," Jack Holt (Paramount). This one drew well for a week's run.

Short Subjects.—"Two Men," drama; Toonerville Trolley Comedy and Screen Magazine, current events.

Exploitation.—Photographs and name of Jack Holt played up in newspaper, billboard and lobby display space.

LOS ANGELES

GRAUMAN'S RIALTO

"NICE PEOPLE" (Paramount). All star In the second week doing capacity business in spite of the heat.

Exploitation.—The average amount of advertising was used and a number of exploitation stunts.

Short Subjects.—Pathe Weekly, Burland at the Wurlitzer playing, "Georgette," "Three O'clock in the Morning" and "Dancing Fool," accompanied by three singers. Novelty act, Atmospheric Prologue.

GRAUMAN'S MILLION DOLLAR

"OUR LEADING CITIZEN," Thomas Meighan (Paramount). In the second week the feature drew a big house. All four daily shows during the week were crowded.

Exploitation.—Usual advertising.

Short Subjects.— Grauman's Greater Symphony Orchestra, Urban Movie Chat, Pathe Weekly, Murtagh at the Wurlitzer playing his own number, "The Memory Test," Grauman's World Visions, 20 Minutes in Gloria Swanson's home with song and dance.

SYMPHONY

"GRANDMA'S BOY," Harold Lloyd. (Pathe). In the ninth week and going strong. The end is not in sight by a long way.

Exploitation.—The house has used 100 24 sheets on the boards, changing the paper at the end of the fifth week. The newspaper advertising runs 12 inches in the four dailies with 40 inches in the Saturday and Sunday papers. There has not been any exploitation during the run.

HIPPODROME

"LIVING LIES," Edmund Lowe. All star release. business good. Five inch insert in the dailies, 1000 tack cards with feature advertised over the vaudeville bill, in all weekly advertising. No billboards.

"SHOULD A WIFE WORK?" Edith Stockton. All star. Proved very good drawing card. The critics gave it good reviews.

Exploitation.—Average advertising.

HILLSTREET

"RECEIVED PAYMENT," Corinne Griffith (Vitagraph). Pleased and was fair drawing card. No exploitation.

LOEW STATE

"SHACKLES OF GOLD," William Farnum (Fox). The feature drew very good, the star is a great favorite and always receives the best criticisms from the dramatic reviewers.

Exploitation. — The picture received most of the daily advertising space over the vaudeville bill.

CALIFORNIA

"THE ORDEAL," Agnes Ayres and Conrad Nagel (Paramount). Good business; the evenings were better than the matinees.

Short Subjects.—Bruce Scenic, "My Country," Goldwyn-Examiner Screen Test, Aesops Fables, "Crimes in a Big City," California Topical Review and Magazine, Topics of the Day.

KINEMA

"NANOOK OF THE NORTH" (Pathe). In the second week, did excellent business. All the town was talking about the wonderful picture.

Exploitation. — The daily advertising was doubled and 50 extra 24 sheets were used on the boards. The feature received very favorable reviews and excellent news stories.

Short Subjects.—Overture, Novelty, a Prizma Musical Novelty, Horton at the Morton, Mermaid-Jack White Comedy, "Rapid Fire," Kinema Pictorial Review, a Surprise Film Jewel.

MISSION

"THE STORM," all star cast (Universal). In the second week and getting its share of business. The heat has hurt the attendance some.

Exploitation. — 50 24 sheets, 2000 2 sheets and $1,800 spent in advertising space in the dailies the first week, with $1,100 the second week of the run.

SUPERBA

"HER NIGHT OF NIGHTS," Marie Prevost (Universal). The matinees were good but the evenings fell off some.

Exploitation.— The daily advertising was increased and the lobby of the theatre was the most attractive in town. The heat has been very intense this week and hundreds are going to the seashore instead of the theatres.

Short Subjects.—Reg. Denny in "Plain Grit," International News, Brownie in "Live Wires."

TALLY'S BROADWAY

"SCIENCE OF GOD." (Pre-release by the producer, Clarence H. Gildert). Ran three weeks to excellent business.

Exploitation.—12 inches in the dailies with 30 inches in the Saturday and Sunday papers. 50 24 sheets were used on the boards.

MILWAUKEE

ALHAMBRA

"THE MAN UNCONQUERABLE," with Jack Holt and Sylvia Breamer (Paramount). Business fine. Weather favorable and star good box office attraction.

Short Subjects.—Christie comedy featuring Dorothy Devore; Literary Digest Topics of the Day; Pathe news reels and Industrial reels.

BUTTERFLY

"THE GRAY DAWN," with Claire Adams. Fair business. Newspaper critics favorable.

Short Subjects.—Just Neighbors, a release with Harold Lloyd, Bebe Daniels and Snub Pollard; Selznick news reels.

GARDEN

"THE BEAUTY SHOP," with Raymond Hitchcock, Louise Fazenda, Fairbanks Twins and others (Paramount). Excellent business. Audience and newspaper critics favorably impressed.

Exploitation.—Exceptional amount of advertising in newspapers, street car posters and lobby.

Short Subjects.—Christie comedy featuring Neal Burns and Vera Steadman; Fox news reels and Industrial news reels.

MERRILL

"MR. BARNES OF NEW YORK," with Tom Moore and Naomi Childers (Goldwyn). Good business. Mr. Moore popular in Milwaukee.

Short Subjects.—Tony Sarg almanac, International news reels and Goldwyn sport news.

SAXE'S RIALTO

"ALL FOR A WOMAN" (First National) and "QUEENIE," with Shirley Mason (Fox). Good business. Combination a good one.

Short Subjects.—Selznick news reels and fashion hints.

NORFOLK, VA.

GRANBY

"THE BEAUTY SHOP," Marion Davies (Paramount). Fair business for three days.

"BACK PAY," (Paramount). Fair business for three day run.

WELLS

"FOR THE DEFENSE," Ethel Clayton (Paramount). A week to good business.

OKLAHOMA CITY, OKLA.

EMPRESS

"THE CROSSROADS OF NEW YORK," Kathryn McGuire and George O'Hara (First National). The title proved attractive, and the business was good for an entire week.

Short Subjects: Pathe News, Sunshine Comedy.

CRITERION

"MISSING HUSBANDS," Special Cast (Metro). All pleased that saw it. Nice crowds and all came out well pleased.

Short Subjects: Fox Comedy, Furman & Osmith, vaudeville act.

"KISSES," Alice Lake (Metro). The picture enjoyed good business.

Exploitation: Usual newspaper advertising, window cards and lobby display.

RIALTO

"THE SILENT VOW," Edith Johnson and William Duncan (Vitagraph). This picture pleased. Good business.

Short Subjects: Mack Sennett's "Hard Knocks and Love Taps."

"HICKVILLE TO BROADWAY," Eileen Percy (Fox). Plenty of good comments on this one. Patrons well pleased.

BROADWAY

"FRENCH HEELS," Irene Castle (Hodkinson). Not only pleased but got the business.

"FIGHTING BACK," William Desmond (Enterprise Dist. Corp.). Everyone was pleased with this.

NEW FOLLY

"MAN-WOMAN-MARRIAGE," Dorothy Phillips (First National). Rainy weather did not prevent large crowds from attending.

Short Subjects: Harold Lloyd in "Next Isle Over."

RICHMOND, VA.

BLUEBIRD

"OUT OF THE SILENT NORTH," Frank Mayo (Universal). Did good business.

Exploitation: Used large newspaper space.

BROADWAY

"PENROD," Wesley Barry (First National). An entire week to good business.

BIJOU

"OTHER WOMEN'S CLOTHES," (Hodkinson). Three days to good business.

Short Subjects: Buster Keaton in "My Wife's Relations," helped to get them in.

"FREE AIR," (Hodkinson). Three days to good business.

Short Subjects: Larry Semon in "A Pair of Kings" as an extra attraction.

COLONIAL

"THE MAN UNCONQUERABLE," Jack Holt (Paramount). Three days to fair business.

"A STAGE ROMANCE," William Farnum (Fox). Good for a three day run here and business very satisfactory.

SCRANTON, PA.

"THE GRIM COMEDIAN," Jack Holt (Goldwyn). With mines idle now for fourteenth week, business was cut some but this film proved good. Would have cleaned up under normal conditions. Picture was boomed as main billing of week and was responsible for lots of favorable comment.

STRAND

"THE BRIDE'S PLAY," Marion Davies (Cosmopolitan-Paramount). Great business. Coal miners, many of Irish descent and with most people not of that nationality succumbing to the appeal of a picture with the Cosmopolitan label.

Exploitation.—Novelty of play was one thing that exploitation dwelt upon. Advertising went in for wedding adages and customs but there were no street ballyhoos.

NEW STATE

"TWO MINUTES TO GO," Charles Ray (First National). Average business. People liked picture but with the thermometer vamping the 90 mark patrons were more interested in lawn tennis, golf and baseball.

SEATTLE, WASH.

LIBERTY

"MAN UNCONQUERABLE" (First half), Jack Holt (Paramount). Business good.

Exploitation.—Regular newspaper, billboard and lobby display, window cards.

Short Subjects.—"A Penny Reward," Campbell comedy, Pathe scenic, Liberty News.

"FOR THE DEFENSE" (last half), Ethel Clayton (Paramount). Average audiences.

Exploitation.—Newspaper advertising, window cards and lobby.

Short Subjects.—"Kiss and Make Up," Christie comedy, Liberty News, Scenic.

BLUE MOUSE

"THE GIRL FROM PORCUPINE," Faire Binney (Arrow). Average patronage.

Exploitation.—Newspaper advertising, lobby display.

Short Subjects.—"Safe in a Safe" comedy, Fox News.

COLUMBIA

"THE DELICIOUS LITTLE DEVIL," Mae Murray (Universal). Splendid; patronage heavy.

Exploitation.—Newspaper advertising, billboards and attractive lobby display.

Short Subjects.—"20 Minutes to Go," Lee Moran comedy, International News, special attraction, "The Mirror," photographic review of past historical events since advent of moving pictures, with special musical setting.

STRAND

"MISSING HUSBANDS" (first half), (Metro). Parisian cast. Business good.

Exploitation.—Regular newspaper space, window cards and lobby attractive in foreign effects and illuminated frames.

Short Subjects.—"O Promise Me," Christie comedy, Kinograms, "Combating the Elements."

"BEAUTY'S WORTH" (last half), Marion Davies (Paramount). Went well.

Exploitation.—Newspaper, lobby and window cards.

Short Subjects.—"One Stormy Night," Christie comedy, Scenic, Kinograms.

WINTER GARDEN

"MAN'S LAW AND GOD'S," Jack Livingston (American Releasing). Business excellent.

Exploitation.—Newspaper advertising and lobby trim.

Short Subjects.—"The Man Haters," Pathe comedy, International News, Four Melody Maids in popular selections.

"A PASTEBOARD CROWN" (last half) (Pathe). International News, Universal Star Comedy.

PALACE HIP

"POVERTY OF RICHES," Louise Lovely, Richard Dix (Goldwyn). Business excellent.

"THE SIMPLE LIFE," Larry Semon (Vitagraph). Both pictures well received.

WILKES-BARRE, PA.

SAVOY

"POLLY OF THE FOLLIES," Constance Talmadge (First National). Excellent attraction, appealing in every sense to the lover of a good picture, but little use in trying to make a killing in a town where the mine strike has made pay day a memory for thirteen weeks and where the railroaders have just walked out. Naturally business was just about average or a little less.

"THE CONQUERING POWER," Alice Terry and Rodolph Valentino (Metro). Good run for whole booking and much of this due to combination of stars and director's prestige. Picture went across on own momentum.

POLI

"BOY CRAZY," Doris May (F. B. O.). Vaudeville helped to put this over. No one knew much about film attraction and it did not seem to be featured in the publicity.

ORPHEUM

"THE MAN UNCONQUERABLE," Jack Holt (Paramount). Good offering, calculated to bring in big crowds. Orpheum did as well as can be expected in these bitter days of industrial strife on railroads and at mines.

"ORPHANS OF THE STORM," Lillian and Dorothy Gish (United Artists). First time in this section at popular prices. Made hit and did cleanup business.

CAPITOL

"A SMALL TOWN IDOL," Ben Turpin (First National). Comedy as main film attraction was happy thought. Booking was good idea, for the public picked this film for generous patronage and those who had the cash took in show.

WILMINGTON, N. C.

ROYAL

"WHY GIRLS LEAVE HOME," (States Rights). Poor business on a three day run.

GRAND

"SMILIN' THROUGH," Norma Talmadge (First National). Three days to fair business.

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

Destiny's Isle

American Releasing Corporation Photoplay in Six Parts. Author, Margery Land May. Director, Wm. P. S. Earle. Cameraman, Wm. S. Adams. Running Time, Sixty-Five Minutes.

CAST AND SYNOPSIS

Lola Whitaker, Virginia Lee; Tom Proctor, Ward Crane; Florence Martin, Florence Billings; Arthur Randall, Arthur Housman; Judge Richard Proctor, George Fawcett; Lazus, Wm. Davidson; Dr. Whitaker, Mario Majeroni; Mrs. Pierpont, Ida Darling; Mr. Ripp, Albert Roccardi; Mammy, Pauline Dempsey.

Tom Proctor, in love with Florence Martin, his uncle's ward, sees his rival, Arthur Randall, embrace her and disappears. Florence and her guardian, Judge Proctor, are informed a few weeks later by a beach comber that Tom is in a girl's company on a lonely island, where he drifted with his motor boat after being disabled in a storm. They find him there with Lola Whitaker. The latter has nursed him to recovery when a wound on his forehead, received during the storm, had been dressed by her father, a doctor. The physician is absent on duty on another island. To allay unjust suspicions Tom declares that he has married Lola, and the two return to the mainland with the others. Florence, in a fit of jealousy, slips a diamond brooch belonging to one of her guardian's guests into Tom's pocket. When the loss is discovered all present are searched and the brooch discovered in Tom's possession. Lola seeks to shield him by announcing that she stole the jewel, and leaves the house with everybody, including Tom, believing her guilty. But Randall, fearful of losing Florence, suddenly betrays the fact that she "planted" the brooch on Tom. The latter immediately goes after Lola, whom he persuades to wed him in earnest.

Although its plot seems rather impossible in spots, *Destiny's Isle*, with the aid of fast action and a wealth of beautiful photography, registers as an attractive picture which holds its interest fairly well and provides pleasing entertainment. The picture's strongest lure lies in the struggle for the hero's affections between Lola, the island girl, and her rival, Florence Martin, one of fortune's spoiled pets. The average movie fan always favors the weaker side in an amorous contest of this kind, and so it follows that heroine Lola's fight against heavy odds and final triumph are hailed with much satisfaction by the audience. From an artistic standpoint the film leaves nothing to be desired and a remarkably spectacular effect is achieved by the thunderstorm scene, when Tom Proctor's motor boat is struck by lightning.

Points of Appeal.—The long arm of coincidence is frequently in evidence, as when the airplane appears suddenly in time to put a stop to the fight on the cliffs, but the thrills are for the most part "put over" in commendable fashion; there is some timely comedy relief, and the heroine's self-sacrifice in assuming her lover's supposed guilt wins sympathy.

Cast.—Virginia Lee is a sweet and pretty heroine. Ward Crane plays the role of Tom Proctor with considerable dash and animation, George Fawcett gives an especially fine performance in the character of Judge Proctor, Florence Billings is attractive as Virginia's rival, and the work of the supporting cast is adequate.

Married People

Hugo Ballin Photoplay in Five Parts. Distributed by W. W. Hodkinson. Author, Nell Marie Dace. Scenario by Hugo Ballin and George S. Hellman. Director, Hugo Ballin. Cameraman, James R. Diamond. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Dorothy Cluer, Mabel Ballin; Robert Cluer, Percy Marmont; Lord Cranston, Ernest Hilliard; Timmy, Bobby Clarke; Mike, Dick Lee; Mary, Bertha Kent; Bleauvelt, J. Webb Dillion; The Doctor, Louis Dean; The Chinese, Charlie Fang; Betty, Baby Peggy Rice.

Dorothy is one kind of girl before marriage and another after she becomes the wife of a man who chose her mostly because she liked simple things and was not extravagant. But soon after Robert Cluer increases his income Dorothy elects to live in luxury and spends money carelessly and her time in frivolity. This of course is a big disappointment to Robert, this and the fact that Dorothy does not like children. Robert is neglected for a fop who poses as a lord and seeks to have Dorothy elope with him as part of a scheme to rob her husband. But the villain fails through the happening of the unexpected. His henchman takes a little boy to the Cluer home and sends him in at an open window with instructions to unlock the front door. Dorothy hears the boy and, taking a revolver, fires in the darkness with the result that the boy is wounded. Dorothy is brought to a realization of the error of her ways through this tragedy, and after nursing the boy back to health adopts him and is thus reunited with her husband.

In *Married People* Hugo Ballin presents a play dealing with a marriage that turns out happily, but only after Fate has taken a hand to defeat the dire purposes of a would-be-thief and a misguided young wife. The play concerns itself with incident that is fundamentally undramatic and presents its episodes in a loose and disorderly fashion.

Points of Appeal.—The scenes concerning the waif, a minor line of action devised merely for purposes of a climax, are by far the most interesting and touching in the play and the role of the boy is played with such genuine appeal by Bobby Clarke that these scenes are bound to move the spectator. The most effective situation is the one in which the wife shoots the boy and in the presentation of the scene Mr. Ballin's direction soars high above any of his other directorial efforts in this piece. The director and the boy actor have here combined forces to contrive a scene of dramatic effectiveness.

Cast.—Mabel Ballin, the star of the play, invests her characterization with good looks and Percy Marmont makes sincere efforts as the leading man, but neither has any worth while opportunities. Dick Lee gives an outstanding performance as one of the crooks and Bobby Clarke, of course, shines forth brilliantly as the boy.

Photography, Lighting, Direction.—The mechanical end of the production was expertly handled, the settings being interesting and the photography clear-cut and colorful.

The Married Flapper

Universal Photoplay in Six Parts. Author, Bernard Hyman. Scenario by Doris Schroeder. Director, Stuart Paton. Cameraman, Jackson J. Rose. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Pamela Billings, Marie Prevost; Bill Billings, Kenneth Harlan; Glenn Kingdom Philo McCullough; Oliver Holbrook, Frank Kingsley; Carolyn Carter, Lucille Rickson; Gwen Barker, Kathleen O'Connor; Muriel Vane, Hazel Keener; John Holbrook, Tom McGuire; Robert Mills, Burton Wilson; "Wild Ben" Clark, Wm. Quinn; Mrs. Brewer, Lydia Titus; Aunt Libby, Martha Mattox.

Pamela Billings lives up to every dollar of her husband's income. Both are devotees of fast autos and both drive racing cars. During a trip which "Bill" has made across the country to witness a classic of the motor course Pamela indulges in a flirtation with a wealthy idler, Glenn Kingdom. Bill objects to this flirtation which Pam carries on rather openly and at the same time harmlessly, but witbal he is confident of his wife. His confidence proves well placed when he loses all his money. Bill offers Pamela a divorce, but she tells him she will stick it out with him. After a discouraging search about for something to do Bill finally lands a position as salesman with an automobile concern, and prepares to drive the special car of the company in a forthcoming race. But just before the race Bill is injured and, with circumstances pointing to Pamela's continued interest in Kingdom, he is determined to leave Pamela. When the young wife learns that Bill is injured she tricks him in a clever manner and drives the car herself. The race is won, and the prize of $25,000 goes to put Bill and Pamela back in the luxury of their former years.

If *The Married Flapper* has any authority as analysis of the much talked of Flapper, then it must be set down as propaganda. For there can be but one verdict after a view of this Universal play starring Marie Prevost and that is "may the ranks of the flapper grow and prosper until all femininity is encompassed thereby." Besides making out a case for the flapper the picture affords a thoroughly satisfactory hour of entertainment. The characters are so human—that is, as human as characters in melodramatic comedy can be—and the various situations played in such truthful mood that this reviewer sat and hoped against the inevitable, which was discernible early in the proceedings. But the hope availed nothing; and Pamela drove the racing car in the big track event, the winning of which was to restore her husband's depleted bank account. This instance is not the only one in which *The Married Flapper* dips down into the ordinary in melodrama, but all these things notwithstanding the picture is nice, clean, stimulating entertainment.

Points of Appeal.—All the characters are interesting and sympathy is captured at the outset for the married couple which carries the play. The race scene shows speed that is dizzy enough to live up to climax requirements and throughout there are pleasant scenes and episodes.

Cast.—Marie Prevost is altogether charming and effective as Pamela and she will make more friends among the picturegoers by this performance. Kenneth Harlan plays his role splendidly. Philo McCullough overacts when he gets the chance but manages to give a good performance in spite of that. The others are well cast.

Photography, Lighting, Direction.—The settings are good and so too is the photoplay. Mr. Paton's direction seems worthy of the highest praise.

Hurricane's Gal

First National Photoplay in Seven Parts. Author, Harvey Gates. Director, Allen Holubar. Cameramen, Bryn Haskell and W. McCann. Running Time, Eighty Minutes.

CAST AND SYNOPSIS

Lola, Dorothy Phillips; Steele O'Connor, Robert Ellis; Chris Borg, Wallace Beery; Captain Danny, James O. Barrows; Phyllis Fairfield, Gertrude Astor; Sing, William Fang; Lieutenant Grant, Jack Donovan.

Lola, daughter of a Pacific smuggler, inherits, along with her father's independence and love of roaming, the Tahiti Belle. She meets a stowaway, Steele O'Connor, a man of gentlemanly type, in whom she becomes deeply interested. But when the Tahiti Belle enters San Francisco harbor she is boarded by revenue officers who, at a signal from Steele, prepare to seize the ship as a smuggler. In the fight which ensues Lola escapes and the steamer is blown up. Lola finds refuge in a gambling den, also a bequest from her father. She decides upon vengeance upon Steele for his treachery, but in an interview with him be explains his creed of duty and Lola leaves him. That night she kidnaps Phyllis, her rival in Steele's affections, and sails away with her, intending to study the girl and learn how to be a real lady. The Government sends a destroyer and airplane in search of Phyllis. Lola suddenly realizes that she has done wrong and determines to take her prisoner back home. She also rescues Phyllis from the advances of one of the crew, and is in turn overpowered by Chris Borg, the mate, who has induced the crew to mutiny. Steele is first to sight Lola's ship. His plane is shot down, but he gets aboard just as the destroyer arrives and opens fire. Steele rescues Lola, Borg is shot and killed, Phyllis restored to the man she really loves, Lieutenant Grant, in command of the destroyer. Steele and Lola are united.

A picture that is sure to win well deserved popularity among the myriad admirers of melodramatic "punch" and sizzling action. *Hurricane's Gal* is as fine an example of excellent photography, skillful direction and all-around good acting as the most captious critic could desire, not the sort of film that is likely to gain approval from the highbrow element, for it deals the "rough stuff" out unsparingly, but a certain hit so far as the majority of movie fans is concerned. Director Allen Holubar has succeeded in getting the real ocean charm into his production, the deep scenes are wonderfully beautiful, the storm a miracle of realism, there are thrills innumerable, the suspense never slackens and taking it all around the feature may be set down as one that no exhibitor will make a mistake in booking.

Points of Appeal.—You may or may not believe that a woman ever existed who was capable of manhandling a husky crew as does the heroine of the Tahiti Belle. But that is entirely outside of the mark; the main fact is that the picture provides plenty of excitement, a bully love story and mad whirl of events that capture the spectator's attention and carries it along triumphantly to the climax. There are fights galore, winding up with a mutiny aboard Lola's fleeing schooner, a U. S. destroyer and hydroplane coming gallantly to the rescue of the imperilled girls, also a storm at sea that actually seems to register the salt sting of the crashing waves.

Cast.—That sterling screen favorite, Dorothy Phillips, is a fascinating figure as the slightly rowdyish, swaggering Lola, whose masculine views of life suffer a decided change after she falls under the influence of her lover, Steele O'Connor, so aptly portrayed by Robert Ellis. Lola is a delightful creation, a rare beauty and extremely natural. Wallace Beery has one of those tough, semi-brutal roles in which he shows to such tremendous advantage—that of the big Swede mate, Chris Borg; James O. Barrows presents a polished, magnetic character sketch of old Captain Danny, Gertrude Astor fills the part of Phyllis Fairfield acceptably and well balanced support is provided.

Photography, Lighting, Direction.—The ocean views are exquisite. The action is speedy throughout.

The Ladder Jinx

Vitagraph Photoplay in Six Parts. Author, Edgar Franklin. Scenario by David Kirkland. Director, Jesse Robbins. Running Time, Sixty-five Minutes.

CAST AND SYNOPSIS

Arthur Barnes, Edward Horton; Peter Stalton, Tully Marshall; Thomas Gridley, Otis Harlan; Cheynne Harry, Ernest Shields; James Wilbur, Wilbur Higby; Richard Twing, Colin Kenny; Sam, Max Asher; Helen Wilbur, Margaret Landis.

Peter Stalton, retiring as cashier from the Second National Bank, is anxious that his nephew, Richard Twing, should succeed him. However, the directors appoint Arthur Barnes, a teller engaged to Helen Wilbur, daughter of the president. Helen is very superstitious as to jinxes, and warns her lover that he must never walk under a ladder. Having already done so that day she compels him to promise that he will walk under it in an opposite direction. He finds a ladder, puts it against Stalton's house and is immediately accused of trying to commit a burglary. Chasing a supposed crook he ruins his clothes, and when he calls on Helen is dismissed in disgrace by her and her father. Passing the bank he sees two men carrying off money bags, just as President Wilbur, with Helen, arrives in his auto in obedience to the summons of the bank burglar alarm. Arthur pushes Wilbur aside and jumps in the machine to pursue the thieves. Helen accompanies him. They are both arrested by policemen and taken to court. There Arthur is accused of robbing Stalton's house and breaking into the bank. He is cleared by the arrival of Sam, the bank's colored janitor, who gives evidence that Richard Twing is the real culprit. Arthur is freed and, despite the jinx, finds happiness with Helen.

Few persons are free from certain little superstitions regarding minor happenings in everyday life and this picture, with its playful digs at believers in bad and good luck omens, has therefore the advantage of exploiting a theme which is likely to impress young and old alike. The plot is largely a series of farcical episodes, but so well knit together that the story flows along smoothly to the end. An absurd story, of course, but a decidedly merry one, not to be taken seriously at any stage and a regular riot of fun, guaranteed to charm away the blues and keep an audience on the broad grin from beginning to end. *The Ladder Jinx* schedules as very good summer entertainment, the sort of thing one can enjoy without thinking too hard, amusing and likely to prove an excellent box office asset.

Points of Appeal.—From the moment that the luckless hero steps into the Great Jinx shadow by walking under a ladder his tribulations commence and one misfortune follows another until he lands in court charged with various dire offenses against the law. The complications are cleverly worked out, there is no letup in the action, which tears along at top speed throughout, the love interest is skilfully developed and the climax is as odd and comical as all that has gone before.

Cast.—Edward Horton is kept as busy as the proverbial bee in the hero role, buzzing out of one embarrassing situation into another, and gives a performance which stamps him as a comedian of considerable talent. Helen Wilbur is prettily portrayed by Margaret Landis, Tully Marshall scores a hit as the grouchy old Peter Stalton and well balanced support is accorded the principals by the remainder of the company.

Photography, Lighting, Direction.—Exteriors and interiors are capitally filmed, deep sets are employed with good effect and the lighting is adequate. The continuity holds together well and the action moves swiftly.

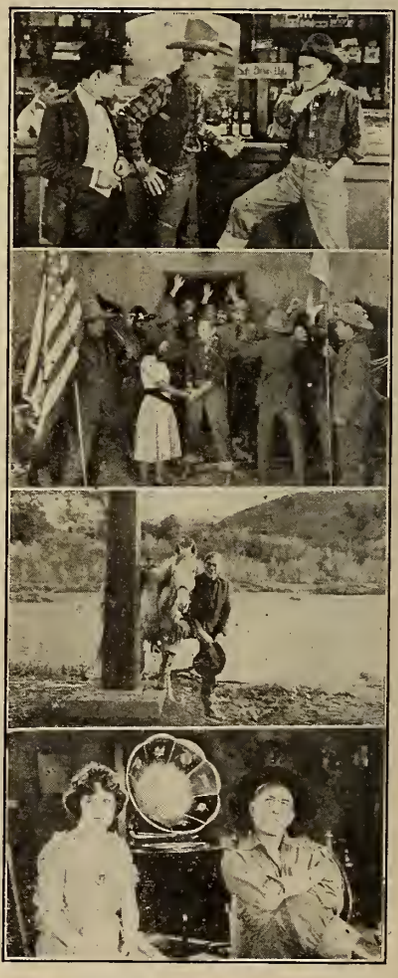
The Kick-Back

P. A. Powers Production in Six Parts. Distributed by F. B. O. Author, Harry Carey. Scenario by George Edwardes-Hall. Director, Val Paul. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

White Horse Harry, Harry Carey; Aaron Price, Henry B. Walthall; Chalk Eye, Charles J. LeMoyne; Phil Harris, Vester Pegg; Ramon Pinellos, Jim O'Neill; Conchita Pinellos, Mignonne; Nellie, Etbel Grey Terry.

"White Horse" Harry refuses to sell his claim, covering a very desirable tract of land near the border, to Aaron Price, cattleman and sharper. This causes enmity between the two, and Price induces Harry to take the job of driving a lot of horses across the border from Mexico, giving him cleverly forged permits. As a result Harry is taken into custody by the Mexican border officials and put into jail. He is held there so long that his homestead claim is forfeit and Price drives his cattle onto the tract and enters his claim. When Harry finally escapes and makes his way back into the United States he immediately sets out to settle accounts with Price and his henchmen. But they frame him again and he is once more put into jail. Price influences his followers against Harry, and they break into the jail and are about to hang him for murder when the Texas rangers, summoned by a girl whom Harry befriended, gallop up and set him free.



Harry Carey adheres strictly to type in his newest photoplay effort *The Kick-Back*. It's a "Western," so thoroughly orthodox as to plot, development and characterization that no speculative course is permitted the reviewer. There is nothing to do but put it down as "sure fire" wherever that style of film is popular. Mr. Carey wrote his own scenario. In assuming the role of scenarist Mr. Carey unbuckles his spurs and settles back securely in the saddle of tradition. There is wisdom in the course, and if the frontiers of screen melodrama remain not only unchanged but unapproached there is for Mr. Carey, the producers, as well as the exhibitors the comforting knowledge that they have a sure thing—tried, tested and proved. The public has often thrilled to and applauded the situations which make up *The Kick-Back* with such evident relish that there is no anxiety about giving them more of the same dish.

Points of Appeal.—The scenes have all the fine sweep and stirring realism that picturesque settings and skilfull photography can accomplish. There is love interest to flavor the melodramatic dash resulting from a hot contest between a sympathetic hero and dire villains; in a word, there are all things which go to make up a congenial environment for the star.

Cast.—Mr. Carey plays in the mood which has brought him his present popularity. In the support Henry B. Walthall is prominent in a role that affords him little real opportunity. The balance of the cast gives a good account.

Photography, Lighting, Direction.—The photography is entirely good and the direction capable in every respect.

Borderland

Paramount Photoplay in Seven Parts. Author, Beulah Marie Dix. Director, Paul Powell. Cameraman, Harry Perry. Running Time, Eighty-Five Minutes.

CAST AND SYNOPSIS

Spirit, Dora Becket and Edith Wayne, Agnes Ayres; James Wayne, Milton Sills; William Becket, Fred Huntley; Francis Vincent, Bertram Grassby; Clyde Meredith, Casson Ferguson; Eileen, Ruby Lafayette; Mrs. Conlon, Sylvia Ashton; Jimty, Frankie Lee; Totty, Mary Jane Irving; Elly, Dale Fuller; Patrick, Walter Wills; Bose, Pal.

Edith Wayne, pretty and wealthy, thinks she is neglected by her busy husband and turns for consolation to his cousin, Clyde Meredith. She agrees to meet Meredith at Becket Point, the old family home, from where she intends to elope with him. Watching Edith is Dora Becket, spirit of one of Edith's ancestor's, who is trying to warn her of her folly. Dora finally gets a message to Edith through an old servant who tells her Dora's story. Dora was married to a harsh old man. They had one child, Totty, and a dog, Bose. On the point of fleeing with Captain Vincent on his ship near Becket's Point, Dora saw fire break out in the house. Trying to return to save her child, Totty, she jumped overboard and was swept away by the tide. At the end of the servant's story Edith wildly rushes to the private school, where her little boy Jimty is staying, arriving just in time to rescue him from the gymnasium roof, where he has climped in his sleep. Dora is told by the Angel of Heaven that she has now won the right to see her little girl Totty. Edith, her better self awakened, lives only for her husband and boy.

A picture altogether out of the ordinary rut, beautifully photographed, well directed and presented by a thoroughly capable cast, *Borderland* touches the high-water mark of artistic achievement. But it is to be feared that, appealing as it does to the few rather than to the many, the film will not attain commercial success. The mystical atmosphere, the wanderings of the lost souls in outer space, the restless spirits seeking peace through atonement for ill deeds committed in earthly life—all so colorfully expressed—are yet things likely to bore rather than interest the average practical citizen who seeks entertainment and relaxation from the screen. Also, it must be remembered that people for the most part find scant satisfaction in turning their thoughts toward death in any form, even if a shadowy existence on another plane be offered as a solace.

Points of Appeal.—The double story of Edith's near elopement and that of her ill-fated ancestor, Dora Becket, is skilfully handled and both are easy to follow, despite the inevitable breaks in either narrative. There are many finely drawn sympathetic episodes and a plenitude of clever character sketches, with a bit of comedy relief introduced by the jovial dancing party of Irish servants.

Cast.—Agnes Ayres, in the triple role of Dora, the Spirit and Edith Wayne, registers as an accomplished and versatile emotional actress; indeed, her performance may be set down as the best contribution she has so far made to the screen. Other excellent characterizations are those of Ruby Lafayette as Eileen, the aged housekeeper; Sylvia Ashton as Mrs. Conlon, and Dale Fuller as Elly. Milton Sills fills the part of James Wayne with his usual polished grace, the four-footed actor, Pal, is a dog of rare intelligence, and capital support is rendered by others in the company.

Photography, Lighting, Direction.—The spirit land views are uncannily beautiful, splendid lighting effects being attained, camera trick work of extraordinary skill is constantly in evidence, and there are many handsome interiors. The continuity is well preserved and the action moves smoothly.

Above All Law

Hamilton Photoplay in Seven Parts. Released by Paramount. Director, Joe May. Running Time, Eighty Minutes.

CAST AND SYNOPSIS

Prince Ayan, Conrad Veidt; Princess Savitri, Erma Morini; Robert Allen, Paul Richter; Myrra, Nyda de Putti; Ramigami, Berhard Goetze; Carl Langland, Olaf Fonss; Laura Valmy, Mia May.

Discovering that Robert Allen, an Englishman, is making love to his wife, Prince Ayan of India decides to build a tomb and place her in it alive. He sends to England for Carl Langland, great European architect, who comes, followed by his sweetheart, Laura Valmy. Ayan sends Allen away on a mission from which he is not intended to return. Langland refuses to build the tomb and is made prisoner by the prince. Laura comes searching for her fiancee and wanders into a tiger den, from which she is rescued by the Yogi, Ramigami. She finds Langland a leper in the leper city. Ayan promises that he will be cured if Laura consents to become his wife. She agrees, but is released from her promise by Ayan, who orders the Yogi to cure Langland. The latter and Laura plan to escape and take the princess with them. Allen is lured into the tiger den and slain. Laura, Langland and the princess flee to the mountains, pursued by the prince. At a swaying bridge over a ravine Langland and the princess pass to safety, Laura cutting the ropes when they are safely across. The prince and his men arrive, and Ayan begs Langland to give him back his wife, but the princess leaps into the ravine and is killed. Laura and Langland are united and the architect constructs the tomb, at the shrine of which the prince worships.

Memories of *The Mistress of the World* serial, are revived by this picture. There is the same atmosphere of magic, bizarre sets, secret passages, hairbreadth escapes, etc., with profuse Oriental coloring and some remarkable trick photography. As regards the plot, it is a rambling sort of thing that noboby will feel disposed to take seriously. The feature is really a kind of serial crammed into a seven reel compass. It will probably afford much amusement to juvenile patrons but by no possible stretch of the imagination can it be classed as satisfactory entertainment for critical adult audiences. The original title, *The Mysteries of India*, has been changed to *Above All Law*.

Points of Appeal.—The Yogi person whose supernatural powers work such dire havoc in the course of startling events is responsible mainly for keeping things stirred up and conserving the picture's interest. There is action in plenty, of a fast and furious brand, a gang of supposedly bloodthirsty tigers make matters fairly lively for invaders of their den and Laura, the heavyweight heroine, puts over a big thrill stunt when she cuts down a rope bridge in order to save her fiancee and the princess from their pursuers.

Cast.—Mia May plays the Laura role with commendable dash and energy, Conrad Veidt is kept busy in the role of Prince Ayan, hunting the objects of his vengeance, ordering and countermanding sentences; Erma Morini, as the princess Savitri, and Carl Langland, as the hero architect, give satisfactory performances and the Indian types register well.

Photography, Lighting, Direction.—The camera trick stunts are uncommonly clever, there is an abundance of fine Oriental scenery and good lighting prevails. The episodic nature of the story renders the continuity rather ragged, but the action moves at a speedy clip.

FIRST RUNS ON BROADWAY

Their Presentation and Press Comments by Various New York Dailies

Week of July 23

CRITERION

OVERTURE—"Serenade" (R. Drigo).
SCENIC—*Bare Feet and Fur Feet* (Paramount).
FEATURE—*Forget Me Not* (Metro).
MUSICAL NUMBER—"Moment Musical" (Schubert).
COMEDY—*Penny Reward* (Educational).

Press Comments

Times—There is one genuinely poignant moment in *Forget Me Not*. Also at the Criterion is that delightful Post Nature picture, *Bare Feet and Fur Feet*. *American*—Never for one single moment maudlin, never at any time sinking to the depths of bathos, never suggesting that certain sops to mere popularity were deftly introduced with malice aforethought, the picture held the attention engrossingly from start to finish. *Herald*—Atmosphere of sweet reasonableness is maintained through the picture. *Mail*—Unaffected simplicity, wholesomeness, sincerity, those qualities which in the motion picture world are rarer than a day in June, are found in abundance in *Forget Me Not*. *Journal*—There had been no lavish expenditure of funds for gigantic scenes, hence the order to eliminate all reference to lavishness. Then, to the surprise of everyone concerned the public discovers that the story is one they like.

RIALTO

OVERTURE—Selection from "Rigoletto" (Verdi).
RIESENFELD'S CLASSICAL JAZZ.
RIALTO MAGAZINE.
DANCE FILM—"Danse Macabre."
BARITONE SOLO—"The Temple Bells" (Amy Woodforde-Finden).
FEATURE—*The Mysteries of India* (Paramount).
ORGAN RECITAL.
CARTOON—*What a Difference a Little Hair Will Make* (Marcus).

Press Comments

Herald—The scenery does the heaviest work in putting the picture over. And at times it is so gorgeous that it suggests Luna Park. *American*—Here's another German film, vibrant with adventure, saturated with Oriental mystery. The production is lavish. *Mail*—It is this open faced acceptance of the supernatural in the Orient that partly redeems *The Mysteries of India* and transforms an absurd story into a film that is frequently interesting, despite its too great length. *Telegram*—It is an elaborate pictorial presentation of the ever present conflict between Eastern and Western civilization. A second unusual film at the Rialto is Adolph Bolm's pictorial synchronization to Saint-Saëns' famous composition, "Danse Macabre." *Globe*—It concerns one of those Oxford-trained Rajahs who have a lot of rough stuff concealed beneath their highly polished exteriors. *Journal*—Strong meat for summer consumption, but it is a fine film of its class. If thrillers are to your liking, you should enjoy it. For sheer beauty, the Rialto has shown nothing this season to surpass the supplementary film, *Danse Macabre*.

RIVOLI

OVERTURE—"First Movement Concerto in D Minor" (Rubinstein).
RIVOLI PICTORIAL.
SOPRANO - MEZZO SOPRANO DUET — "Mother" (Romberg).
FEATURE—Agnes Ayres in *Borderland* (Paramount).
INTERLUDE—"California." (A special paraphrase of the popular melody by Cliff Friend and Con Conrad.
COMEDY—*Torchy's Ghost* (Educational).
ORGAN RECITAL.

Press Comments

Times—There is photographic charm to *Borderland*, and yet it is in part due to its photography that the picture seems illogical. *American*—For simplicity of theme, for originality in development, for flawless presentation it comes close to classic. *Tribune*—One of the most interesting pictures of the year, at least to us. *World*—Not only because *Borderland* gets away from the customary hocus pocus of motion picture stuff do we say go and see it, but also because it is, in our judgment, a rare example of cinema play making. *Journal*—It isn't the star, though that star is Agnes Ayres, that makes *Borderland* so good a picture and it isn't the support, though Milton Sills is leading man, nor the splendid photography. It's the story and the direction. *Globe*—Some of the best photography of the current season helps materially in making the picture interesting. At times it grips the heart and most certainly does carry home the point it intends to make. *Telegram*—Filled with many dramatic situations and rich imaginations, and before the pretty climax is reached the audience was given thrills and chills.

STRAND

OVERTURE—Selections from "Robin Hood" (De-Koven).
SHORT FEATURE—*The Land of the Red Man* (Prizma) with orchestra and vocal accompaniment: (a) "By the Waters of Minnetonka"; (b) "Pale Moon."
STRAND TOPICAL REVIEW.
PROLOGUE.
FEATURE—Dorothy Phillips in *Hurricane's Gal* (First National).
COMEDY CARTOON—"Mutt and Jeff" in *Court Plastered* (Fox).
ORGAN RECITAL.

Press Comments

World—This is a right interesting sea picture. *Herald*—Pictorially it is a very stirring photoplay. *American*—It's what one might call a bigger, finer melodrama—bigger pearls and finer fights. *Sun*—The photography for these briskly moving events is exceptionally good and on the whole the picture is much better than Allen Holubar's production *Man—Woman—Marriage*. *Journal*—Swiftly moving drama, that elusive quality in motion pictures, is the chief characteristic. Heretofore we have been accustomed to seeing either drama without action or action lacking in drama. The two elements have now been united in *Hurricane's Gal*, and the result is a consummate effort that entertains immeasurably.

CAPITOL

Unit No. 1. OVERTURE—Selections from "Faust."
Unit No. 2. CAPITOL MAGAZINE.
Unit No. 3. BALLET NUMBER—"Minuet" (Paderewski).
Unit No. 4. SHORT FEATURE—*Abraham and Lot*. Seventh episode of Bible Series.
Unit No. 5. DUET—"At Dawning" (Cadman).
Unit No. 6. FEATURE—Harry Carey in *The Kick-Back* (F. B. O.).
Unit No. 7. MUSICAL NUMBER—Selections from "The Fortune Teller" (Herbert).
Unit No. 8. HY MAYER TRAVELAUGH—*Such Is Life Near London* (F. B. O.).

Press Comments

Tribune—If you like Western pictures and if you like the star only half as much as we do you will like this picture. *Herald*—It's a typical Western tale—you spot that as soon as the waitress, played pensively by Miss Ethel Grey Terry, is called "a desert flower." *Mail*—Harry Carey, known in the picture as "White Horse" Harry; Henry B. Walthall, who plays the part of the villain; Aaron Price and others in the cast furnish a rattling good entertainment. *Telegram*—Tells a thrilling tale of life in Arizona and on the Mexican border. There is adventure and swift moving action, one of the scenes picturing a hand to hand combat in the centre of the Rio Grande. *Journal*—Ranks among the most thrilling productions made by Harry Carey. There is adventure and swift-moving action a-plenty.

EXHIBITORS TRADE REVIEW

Vol 12
No 11

August 12, 1922

Price
25 cts.

JESSE L LASKY PRESENTS A
PENRHYN STANLAWS
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Scenario by J. E. Nash and Sonya Levien

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FAMOUS PLAYERS-LASKY CORPORATION

Great Paramount Pictures

No. 13

Published Weekly from Knickerbocker Bldg., Broadway and Forty-second St., New York City, by EXHIBITORS TRADE REVIEW, INC. Subscription, $2.00 a Year. Entered as second-class matter, December 1, 1916, at the post office at New York, N. Y., under the Act of March 3, 1879.

Pictures that reach the heart "go over" on their musical accompaniments—

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Without the specially prepared musical score, can you imagine the depreciation in the value of these great picture masterpieces?

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EXHIBITORS TRADE REVIEW

Team Work

ACROSS the continent comes the story of Mr. Hays' visit to the Coast; the ovation he received there from the film colony; the newspaper support that rallied to his inspiring program; and the great public demonstrations that reached their climax in a mass meeting of thirty thousand people.

No event in the history of the industry can quite be compared to that recorded at Los Angeles during the days July 24-29. There has never been anything like it. In the effect on the public mind; in the effect on the people who make the pictures; and in the creation of new energy and new hope for the industry, from top to bottom, it stands alone.

YET great as the achievement is, its full significance will not be brought into play unless everybody in the business understands clearly, and acts upon, the new message Mr. Hays spoke there.

To Confidence and Co-operation he added two other words, which follow naturally as a result: Team Work.

"I am not suggesting an alibi for the motion picture business, for the motion picture business is going through on the highway which leads to better pictures," he said in one of his addresses. "I am only emphasizing that this is not a one-man job nor the job of one group. It is the multitude's job, and in doing it there is work for all."

And then this: "I am not the dictator or czar of this industry. I am merely a partner for service."

AGAIN and again, during his visit to the Coast, he brought forward the thought that the job could not be done unless all the workers helped. That means Team Work. An irresistible appeal, this, it seems to us. A platform and a program upon which all branches of the industry without loss of their own identity can unite, must unite, and, we believe, will unite in action, more and more, as occasions arise.

Team Work within the industry is already well started under the Hays leadership. It will be carried forward, it must succeed, because it is sound as a business principle and is the foundation upon which all the problems are to be solved.

Team Work is the fundamental in real organization. It is established upon Confidence and Co-operation. Not a person in the industry but can play his part according to the measure of his ability.

THE demonstration at Los Angeles shows that the number of those who are joining the "partnership for service" is increasing in tremendous proportions. And running parallel to the new situation within the industry is the development of a changed attitude on the part of the public.

There is real leadership. The response to that leadership grows—within the industry and outside the industry.

Clearly, we are on the way.

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EXHIBITORS TRADE REVIEW

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EXHIBITORS TRADE REVIEW, Inc., also publishes quarterly, INTERNATIONAL CINEMA TRADE REVIEW, in six languages, in the interest of assisting the motion picture industry of the United States in successfully exploiting and merchandising its products throughout all foreign countries where a potential market exists.

Calendar of Current and Coming Events

Editor's Note.—We shall list regularly notices of exhibitor meetings, sales conventions, important theatre openings and other events of interest to the entire industry.

August 15

Convention of the Motion Picture Theatre Owners of Northern California, Palace Hotel, San Francisco.

Convention of the Motion Picture Theatre Owners of Wisconsin, Milwaukee.

September 4

Opening of the new Eastman Theatre, Rochester, N. Y.

September 25-26

Semi-Annual Convention, Motion Picture Theatre Owners of Kansas, Salina, Kan.

A New Service to Exhibitors

BEGINNING with next week's issue, Exhibitors Trade Review will expand "The Voice of the Box-Office" in several important respects.

First, there will be added to our regular reports on pictures from the first-run centers brief newspaper reviews from established photoplay critics. These will serve as additional guides to exhibitors who book subsequent to first runs. The newspaper photoplay reviewer plays an important part in reflecting public likes and dislikes. His estimates are useful, if they are sincerely and intelligently made, and the number which comes under that classification increases each year.

The exhibitor ought to have them. He ought to know what newspapers throughout the country think of individual pictures. We propose to see that he does—in as simple and serviceable a form as possible.

Second, instead of classifying under the names of cities, we shall henceforth classify our Box-Office Reports under the titles of pictures, the name of the city being subordinated. This, we believe, will enable exhibitors to avail themselves more easily of the service we are giving.

"Voice of the Box-Office" will continue to present, briefly and concisely, an account of the exploitation used, and we shall, as far as possible, indicate the admission price charged, noting increases as they occur in connection with particular films.

Several weeks ago, we began printing the programs of many of the important theatres throughout the country. This feature will also be expanded, and should prove of great value to theatre managers, because the programs can be adapted to fit the needs of almost any sized house.

Used in connection with our own reviewing service, our release pages, and our "Making the Theatre Pay" Department, "Voice of the Box Office" becomes a real booking guide for the exhibitor.

"Go-to-the-Theatre Weeks"

IN the Northwest, with Minneapolis as a center; in the South, pivoting on Atlanta; and in other sections of the country the co-operative business drive is in full swing or about to begin.

The plan is simple and effective:—it involves team work between exhibitors and exchanges and the fullest use of newspaper and other publicity for the purpose of bringing the greatest possible number of patrons to the box-office of the theatres at the beginning of the new season or in the very midst of the so-called summer slump.

Better Films Committees are also being enlisted, where these are available. Civic organizations are aiding. Official proclamations by Governors or Mayors are sought. On all sides there is vigorous and successful effort to gain public support, organized and unorganized.

It is a splendid idea. It works both in the big town and the little town. An example of what happened in the latter instance is told in detail in this issue, Page 735. Read what happened in Wilmington, N. C. We shall tell the stories of Minneapolis and Atlanta and other cities in later issues.

Exhibitors everywhere should get busy and put into effect definite, well-planned drives for patronage. We know of no better plan than the "Go-to-the-Theatre Week."

30,000 at Great Meeting in Hollywood Cheer Hays; Big Advance for Industry Seen as Result of Coast Trip

By L. W. Boynton, Editor, Exhibitors Trade Review

Los Angeles, July 29.

AMID the roar of cannon and tremendous cheering from thirty thousand people jammed into the Hollywood Athletic Bowl, Will H. Hays this afternoon bade farewell to his "partners in service" at the film capital after a notable visit, the like of which the Coast had never before witnessed.

The scene in the Bowl, where the thousands of filmdom mingled with other thousands of citizens of Hollywood and Los Angeles, presented a brilliant spectacle. In enthusiasm and numbers it was unrivaled in the history of motion pictures.

Remarkable Demonstration

The central figure of this remarkable demonstration was a slender man, attired simply, modest in bearing, but dynamic in energy and spirit. For six days he had been fêted and honored by city and film colony. His message had gone out clear and strong, carrying conviction, inspiring enthusiasm, giving new hope to the picture leaders and the picture rank and file.

In the Hollywood Bowl, the climax came. Standing there, in the silence that only real leadership commands, Mr. Hays summed it all up in simple words:

"All for one and one for all.

"To Confidence and Co-operation must be added Team Work.

"Every one must help. Then success will be insured.

"Service is the supreme commitment of life. My sole hope is to be of some service to this, the greatest of the arts.

"I came to meet the men and women who make the pictures. I have met them. I feel I know them and I want the same sincerity I feel in this great undertaking to go out to them—from the humblest extra to the directors, stars and producers.

"I am leaving Los Angeles with a heart full of gratitude for what the press and people of California have done this week for the industry.

"I realize that this great demonstration is for the industry, not for me. I have never seen anything like it anywhere, any time, in my life."

At the very end the crowd rose and cheered as one man. If there had been any doubt in anybody's mind as to Mr. Hays' sincerity, or that he was working for the best interests of all the industry, it vanished. It is not too much to say that a new and brilliant chapter of great significance to the whole picture world was written in the Bowl at Hollywood.

Big Space in Newspapers

And its significance found reflection, not merely in the columns of space devoted to Mr. Hays' visit by the newspapers of California, but also in their editorial expressions. The press of Los Angeles is one hundred per cent for the Hays program. The meaning of his visit was pointed out by hundreds of members of the film colony, and their views are summed up in these expressions:

Abraham Lehr, Goldwyn: "Mr. Hays' visit to Los Angeles has given new confidence to the producers, and he has, I believe, crystallized public sentiment in favor of the things which the motion picture industry is honestly trying to accomplish. We have found a great leader."

Jesse L. Lasky, Famous Players-Lasky: "There is no question but that his visit here has accomplished great good for the industry as well as for Los Angeles, the capital of this business. He has given the public greater faith in the motion picture."

Irving Thalberg, Universal: "Hays is harnessing the motion picture Niagara. He is showing us how to do the most good to the most people through the tremendous power of the screen. His visit has been an inspiration."

Joseph M. Schenck: "By his visit here he has

Hays Taking Brief Vacation

Will H. Hays left Los Angeles July 29 via San Francisco for a brief period of rest in one of the Western States. Since Mr. Hays entered the industry in March he has been ceaselessly engaged on its problems, and has made a number of public addresses in widely scattered sections of the country.

It is expected Mr. Hays will be away from New York for at least two weeks, and it is the hope of his associates at headquarters that he will decide to take a month's much-needed rest.

When Mr. Hays visited his "Partners in Service" at the film colony. (Above) He is greeted at the Lasky studio by a great throng. On the steps are Mr. Hays, Cecil B. DeMille, Jesse L. Lasky, L. W. Boynton of "Exhibitors Trade Review," F. W. Beetson of the Hays office, and other film notables. (Below) The General speaks at Universal City. In the foreground, with Mr. Hays, are Irving Thalberg, Mr. Lasky and other well-known figures

brought all of us closer together and he has delivered his message in such a forceful, ardent way that there can be no doubt of its meaning. I believe that his converts are limited only by the number of his hearers."

It was a gala day for Hollywood. The Motion Picture Producers Association, which had the affair in charge, saw to it that all the arrangements moved with clocklike precision. The program was managed by a committee appointed by President Abraham Lehr, of the association, and it comprised Victor Clarke, Irving Thalberg and M. C. Levee. Great credit is due the committee for the excellence of the arrangements.

Sid Grauman supplied ten acts of vaudeville which entertained the crowd until the arrival of Mr. Hays. In the studios activities stopped early in the afternoon, and all the workers thronged to the Bowl.

Under the escort of a group of film notables and an American Legion Band Mr. Hays proceeded to the meeting. Before his arrival, prominent stars, directors and producers had been presented to the audience from the platform, the vaudeville acts had been staged, and the crowd was in real holiday spirit.

When Mr. Hays entered the amphitheatre, he was given a tremendous ovation. There was a halt for a moment, as the Legion band retired, its place was taken by the Postal Workers' Band. and Mr. Hays made his way to the dais amid renewed cheering.

Every organization in the Coast film world was represented on the platform. Four hundred postal workers sat in a reserved section. All the principal clubwomen of the city were present. Los Angeles was represented officially by Mayor Cryer and many other officials, and the names of the exhibitors, stars, directors, producers, studio employees and others who were there would read like a bluebook on the industry on the Coast.

Mr. Hays Greets Rupert Hughes at the Goldwyn Studio: (Left to Right) Marshall Neilan, Mr. Hays, Abraham Lehr, Goldwyn vice-president, and Mr. Hughes.

At the Selznick Plant in Hollywood: (Left to Right) Conway Tearle, Mr. Hays, David O. Selznick and Director Archainbaud.

The scenes in the Bowl, preceding and during Mr. Hays speech, were filmed by a battery of cameras, and will be sent broadcast through the country, thus giving the public an accurate pictorial record of the great event.

On Wednesday night, as already reported in these pages, Mr. Hays was the guest of honor at a notable dinner at the Ambassador Hotel. The following day he plunged into a program of appointments that kept him busy until late at night.

Thursday morning he received a delegation of prominent women from the Los Angeles Branch of the California Federation of Women's Clubs, headed by Mrs. J. C. Urquhart, president. The clubwomen pledged their co-operation to Mr. Hays in carrying out his announced plans, and thus his appearance before the recent national convention of the General Federation of Women's Clubs at Chautauqua was tied in with his Coast visit.

No "Hollywood Horrors"

After making his daily round of the studios and lunching at the Goldwyn plant, Mr. Hays went to the woman's clubhouse, Hollywood, where he was the guest of honor at a dinner given by the Hollywood Chamber of Commerce. It was here that Mr. Hays struck a telling blow in defense of the industry and of Hollywood itself.

"For the life of me, I cannot see the horrors of Hollywood about which I have been reading," he declared. "The one bad influence in Hollywood is talk. The duties of the people of this community and all persons interested in the motion picture industry are to hush the lies about Hollywood. Ours is a duty to youth. We are more interested by far in the influence of motion pictures upon the millions and millions of children whose morals and education are invested in the industry than in the millions of dollars invested in it."

More than three hundred were in attendance

Western A. M. P. A. Holds Banquet

L. W. BOYNTON, Editor of Exhibitors Trade Review, was among the guests of honor at a banquet given by the Western Associated Motion Picture Advertisers (the Wampas) held at the little Hollywood Club, July 26.

The other guests included Justice Charles A. Shurtleff, of the State Supreme Court; S. R. Kent, General Manager of Distribution for the Famous Players-Lasky Corporation; Sheriff Traeger, of Hollywood; and Joseph J. O'Neill, personal representative for Will Hays.

Mr. Kent discussed the value of publicity and exploitation in the marketing of pictures to the public. Mr. O'Neill brought a greeting from Mr. Hays. Justice Shurtleff voiced a friendly attitude toward the industry, and Mr. Boynton made a short talk on the value of trade publications.

at the dinner. Allen Shore, president of the Hollywood Chamber of Commerce, presided. Among the speakers were Mrs. J. F. Mead, president of the Hollywood Woman's Club; Dr. Willsie Martin, president of the Ministerial Association; Walter Long, president of Hollywood Post, American Legion; Wedgwood Nowell of the Bears' Club and Jesse L. Lasky.

Mrs. Mead, after a strong declaration against political censorship, declared: "We ask for nothing more than the moral and artistic fulfillment of the constitution of the Motion Picture Producers and Distributors of America."

"We have a wonderful spirit of good will and religion here in Hollywood," said Dr. Martin. "Hollywood is not ashamed of its religion. Every Sunday thousands throng our churches. Mr. Hays has asked for our co-operation. I would like to assure him that he already has it."

On Friday Mr. Hays held an important conference with the motion picture committee of the Los Angeles Branch of the Federation of Women's Clubs. The committee, headed by Mrs. A. A. Hummel, chairman, pledged the most cordial support to the Hays' plan for screen betterment.

The committee sends out regular bulletins recommending pictures which, in the committee's judgment, are suitable for children and for adults. There is no attempt at censorship, whatever, the committee merely endorsing what it considers good pictures and ignoring the others.

Later in the day, Mr. Hays addressed a meeting of directors, authors and publicity men in Hollywood. Frank E. Woods presided and speeches were made by Frank Lloyd, for the directors, and Arch Reeves for the publicity men.

"Upon the author, the director and the publicity man rest the greater part of the responsibility in the film world to-day. It is the author who comes first, for it is in his brain that the idea for a picture is first born, and it is he who puts that idea into words," said Mr. Hays.

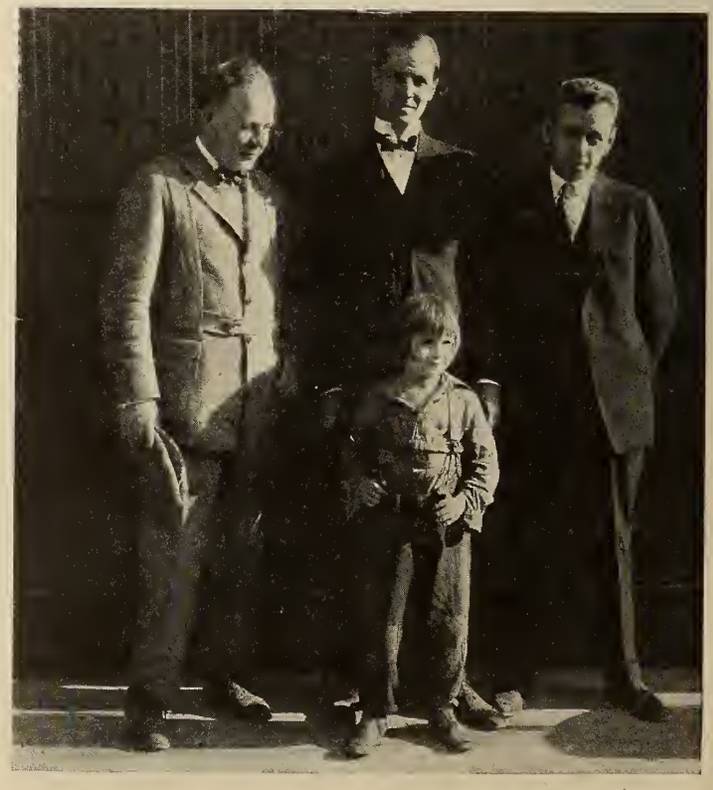
"It then becomes the duty of the director, speaking in a general way, to select the costumes and to direct the movements and the actions of the players, whose influence, customs and habits affect the whole world.

"Finally, it is up to the publicity man, whose printed words of pictures in the making and the complete product mean so much to the reading public. It has been my good fortune to be in a position where I have been able to realize the tremendous, almost overwhelming powers of the press. I may say, and you will pardon the reference, that some of my best friends are newspapermen such as you once were, and that I have found their judgment and knowledge of incalculable benefit.

"So it is up to you, the last in line, as it were, to write that which will have the best results from every standpoint.

"The independents have made a number of great and successful films," he continued. "They have worked conscientiously and given the best that was in them to this great art. There has been some criticism, perhaps, on the cost of distribution to them, and this will be taken up and a more agreeable arrangement entered into.

"The producer occupies an important field and he should be encouraged in every possible way."



Hays' Assistants Photographed at the United Studios with Jackie Coogan: (Left to Right) Joseph J. O'Neill, Fred Beetson and Maurice McKenzie.

A New "Go-to-Theatre" Week

In the Dullest Season in North Carolina, Did the Showmen Weaken? They Helped Themselves and the Merchants

Picture this situation to yourself.

Dullest week in midsummer. Three mammoth beaches pulling the props from under your box office. Merchants suffering from the general exodus away from the heat. Whole town awry.

What was done to stop it? What would you do to stop it? Can it be stopped? Read on.

By D. M. Bain

Chief of Publicity, Howard-Wells North Carolina Theatres

We used a new idea in putting over Go-to-Theatre Week in Wilmington. We were challenged by the wiseacres to try it. We did. Here's how it was done without any "hokum" thrown in.

The deadest week of the summer season was purposely selected for putting over this campaign, when three adjacent ocean resorts were pulling mammoth crowds of city people every day and business both in the local stores and theatres was at a standstill.

As a concrete result more than seventeen thousand theatre ticket coupons each with an admittance value of fifteen cents were sold, over three thousand out of town shoppers and theatre patrons were brought into the city and more than three thousand inches of merchant advertising carrying as their main display line "Go-to-Theatre Week" was published in the two local newspapers.

Instead of going out and selling the hook-up proposition individually to the merchants of Wilmington Bain approached the officers of the Retail Merchants Association, the membership of which includes practically every business of importance in the city with one or two exceptions. The proposition was sold to the Executive Committee of this organiza- for one hundred per cent of their membership, agreeing however, to exclude all non-members of the Association. The general idea was the issuance of a special coupon good for fifteen cents towards admittance to any theatre in the city (all under one management) at any time during Theatre Week but not good after the close of that week. Each merchant issued one of these coupons with each one dollar cash purchase, three coupons with three dollars cash purchase, etc. The coupons of course, were sold to the merchants at a big discount off face value, since during this dull season business was almost at a standstill.

In the same manner a special "out of town" visitors ticket was issued good for full admission to any theatre during the week, and the merchants mailed these with their compliments to out-of-town customers on their selected list offering other special inducements for them to visit Wilmington during "Go to Theatre Week." All tickets were issued to the merchants on consignment unused coupons being redeemed at the end of the week, so that all merchants bought freely, and having a good supply on hand, dispensed them in the same manner.

GO-TO-THEATRE and TRADE WEEK

OPENS MONDAY
YOUR FAVORITE STORE

Is giving away Free Theatre Tickets all next week with every cash purchase of $1.00 or over

Ask for Free Tickets at the following stores:

BELLAMY-WILLIAMS COMPANY	F. A. MARSHBURN
BOYLAN & HANCOCK	B. A. MONTGOMERY
A. D. BROWN COMPANY	MILLER'S PHARMACY
CHIPLEY'S UNIVERSAL MOTOR CO.	W. MONROE & CO.
G. DANNENBAUM	MacMILLAN & CAMERON
A. DAVID COMPANY	NORTHAM'S BOOK STORE
WILMINGTON SHOE COMPANY	NURNBERGER'S MARKET
DAVIS-MOORE PAINT COMPANY	PEOPLES SUPPLY COMPANY
DISPATCH PUBLISHING COMPANY	PEOPLES FURNITURE COMPANY
ELVINGTON'S DRUG STORE	PETERSON & BULFS
FIFTH AVENUE FLORIST	R. C. PLATT
F. K. J. FUCHS	C. W. POLVOGT COMPANY
J. W. H. FUCHS	J. H. REDER & CO.
GREEN'S DRUG STORE	F. H. ROSS
GEORGE HONNET	STARKEY & GOLDBERG
THE HUB	THOMAS GROCERY COMPANY
GEORGE W. HIGGINS	WILMINGTON FURNITURE CO.
N. HUMPHREY	WILMINGTON GROCERY COMPANY
W. JACOBI HARDWARE COMPANY	C. P. WILLIAMS
S. H. KRESS & CO.	WILMINGTON STAR
C. W. LEIGHTON COMPANY	C. W. YATES COMPANY

ASK FOR YOUR TICKETS WHEN YOU MAKE A PURCHASE AT THESE STORES

Watch for the greatest line-up of shows ever offered all next week at the theatres

The advance announcement indicated that most of Wilmington's merchants were a unit in adopting the trade boosting tie up.

Free, Open Competition — We have bought and paid for our own theater tickets and will give them to our customers in our own way and not as others dictate.

"EXCLUSIVELY" EFIRD'S

FREE THEATRE TICKETS — With fully paid war tax. No coupons to bother with. No red tape. No strings tied to our proposition.

THEATRE WEEK!

We Belong to No Entangling Alliances

We are Free, Independent Operators

We positively will not be dictated to by a "clique" or "ring" of merchants. We have bought and paid for our theatre tickets and we propose to give them to our patrons in our own way and not as others dictate. We will give theatre tickets with full war tax paid. No coupons to bother with. No red tape. No strings to our proposition. A clean-cut system which only Efird's can make possible.

Monday Morning, 8.45 — On the opening hour, 9:45 Monday morning, we will give with each purchase of one dollar or over, one ticket to any theater in the city, good for either night or matinee performances. War tax paid. No coupons. No red tape. Good any time.

"Exclusively" Efird's Ticket Schedule

The Following Schedule Governs the Theatre Tickets:
With $1.00 purchase—One Bijou ticket.
With $2.00 purchase—One Grand or 2 Bijou tickets.
With $3.00 purchase—One Bijou and 1 Grand or 3 Bijou tickets
With $5.00 purchase—One Royal, or 2 Grand or 4 Bijou tickets
War tax fully paid—No coupons to fool with—No red tape—No Strings—Good any time this year

"Exclusively" Efird's Theatre Tickets — Good any time this year. Not confined to the one week, "Theatre Week." We mean any time. When we do a thing, we do it right. You reap the benefits.

We are Making Competition Hot!

EFIRD'S — To the Fore — All out might is behind any plan to boost Wilmington — THAT'S JUST "US"

Not only in theatre tickets but in prices, for our immense buying power enables us to underbuy all competition and whenever we buy a bargain we sell a bargain. Let Go-to-Theatre Week again demonstrate we are supreme in the merchandising field

Forcing Down Prices — The efforts of others "to slip one over" has put us on our mettle — WATCH US "GO"

FREE, OPEN COMPETITION

Free Rest Rooms, Free Ice Water, Electric Fans, Courteous Attention Backed With a Most Efficient Service

WE DON'T CARE WHAT OTHERS THINK IF THE PUBLIC IS PLEASED

..EFIRD'S.. "EXCLUSIVELY"

THE BIGGEST AND BUSIEST DEPARTMENT STORE IN WILMINGTON

An independent merchant, not a member of the local association, was also included—in fact, no one got by. It was the whole town's affair.

Six hundred one-sheet posters, five hundred window and tack cards, and several thousand hand bills were posted and distributed, this campaign starting a week ahead and going through the entire week. By being a co-operative movement with the Merchants Association cards were obtained on the front of every trolley car on all the city lines.

Both newspapers through the solicitation of the Merchants' Association which includes all the heaviest advertisers, entered largely into the success of the campaign, offering their news columns daily for front page local stories in advance of the opening of the campaign. Big-head front page stories were given daily a total of eleven columns of such matter having been carried the week before the campaign. The advertising departments of the newspapers solicited a cooperative page among the merchants for advance publicity and during the week encouraged all merchants to use increased space and play up the "Free Movie Ticket" angle. Huge banners were provided and displayed in the windows of every store advising shoppers that "we are giving free movie tickets with all purchases this week," and several of the larger stores executed special window displays using posters and stills from the theatre offerings of the week as a background for the display of their merchandise.

Efirds', a chain department store and the largest in the city, not being a member of the Merchants' Association could not get in on the agreement. After repeated attempts to horn in, they finally bought regularly numbered tickets at the different theatres and came out with page advertisements and thousands of hand bills announcing that they, too, while "belonging to no entangling alliances," were prepared to meet any offer made by any other merchant in Wilmington and would give free tickets with all cash purchases in the same ratio as other stores. When it is taken into consideration that this store was compelled to pay face value for their tickets, the appeal of the proposition can be more readily seen when worked on a discount basis.

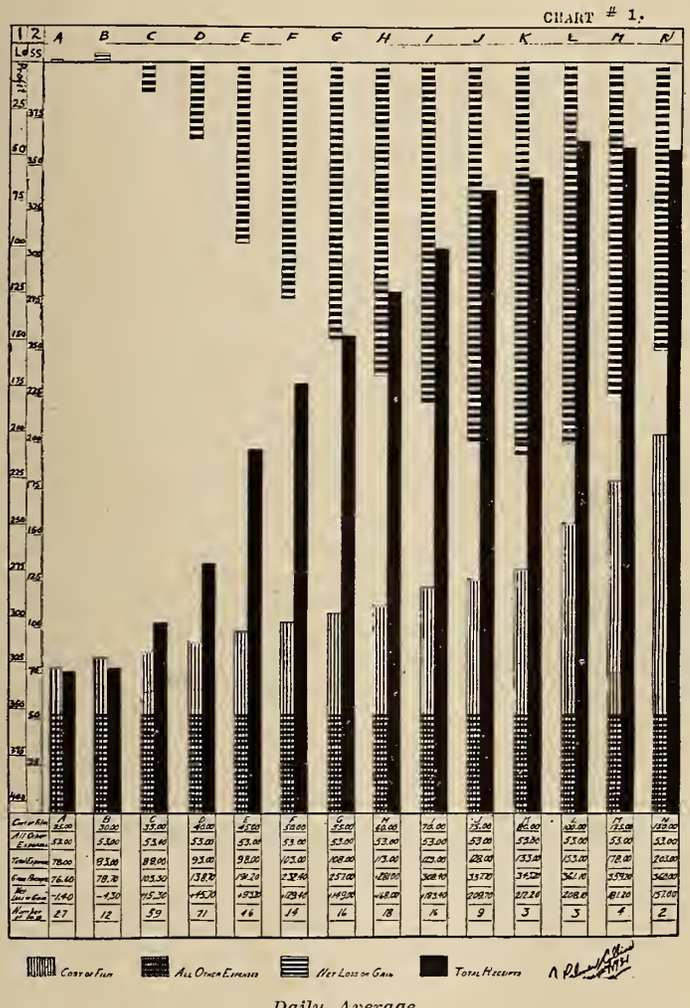
As an aid to promoting good-will and serving to wake up business during a dull season, the campaign was highly successful, the merchants reporting many evidences of the appreciation of their customers and congratulations upon evolving such a unique campaign, the association, of course, being allowed to take the credit for inaugurating the idea.

Blood and Sand

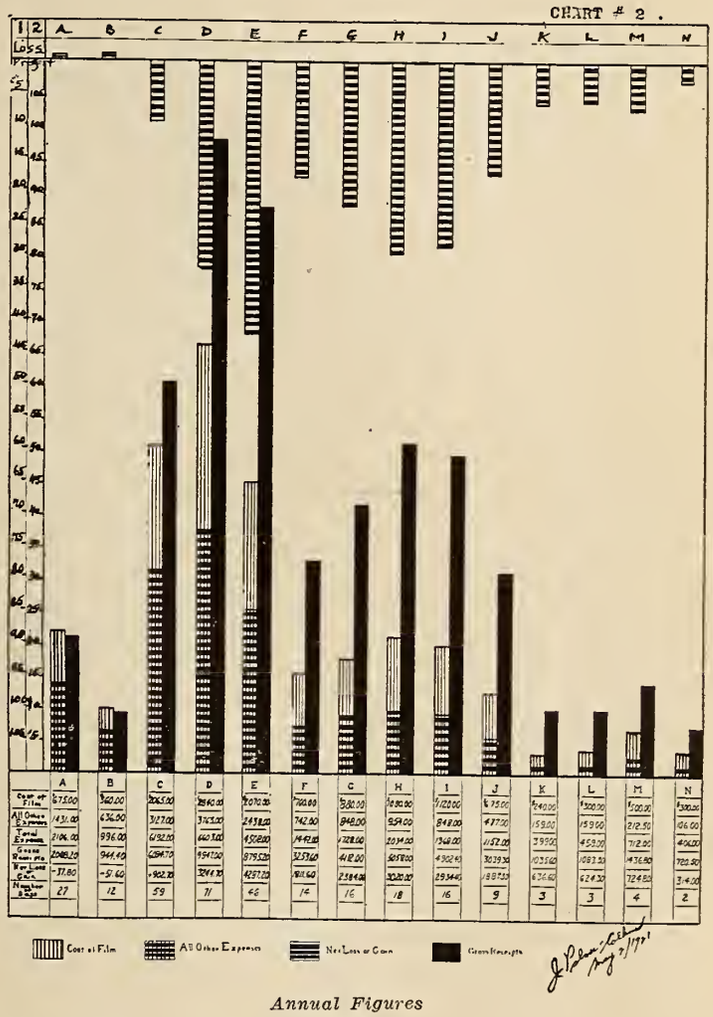
A Fred Niblo production starring Rodolph Valentino supported by Lila Lee and Nita Naldi. Story by Vicente Blasco Ibanez. Scenario by June Mathis. A Paramount picture.

What Collins' Charts Show

The Story of Theatre Operation Told in Charts and Figures Based Upon Actual Conditions—Analysis of Film Cost and All Other Expenses in Relation to Net Loss or Gain



Daily Average



Annual Figures

THEATRE RECEIPTS, EXPENSES AND PROFITS

Note: Columns 1 on both charts should be read down; columns 2 should be read up. On chart 2 columns 1 and 2 are in hundreds.

WE have, at last, some figures and charts to tell the story of theatre operation, thanks to the work of J. Palmer Collins, son of John Collins, veteran New Jersey exhibitor. The charts shown herewith are based upon actual conditions in a real theatre and were prepared as part of a graduating thesis by young Collins, who, during his college course, participated in active management of his father's four houses.

The charts are concerned with the receipts, expenses and profits of a theatre and tell their own story clearly.

For the purpose of establishing the statement that an exhibitor might rather pay a rental which would equal 50 per cent of his gross receipts for a picture which has a tremendous drawing power rather than to pay a rental of only 20 per cent of his gross receipts for a picture that will hardly fill his house, I have constructed the charts attached showing figures for one of a chain of four houses," says Collins. The figures are for 300 days preceding April 1 of a given year.

The receipts for each day were listed along with the price paid for film rental that day and an arithmetic mean was established as indicated. The earning of this theatre could be materially increased if the total number of days devoted to pictures in classes *A* and *B* were used for production of classes *F* and *G* and perhaps a few less days devoted to class *C* productions and pictures of the classes *F* and *G* used in their places would also show larger earnings. These two classes, *F* and *G*, seem to be the ones which would make the largest profits and have not been used sufficiently. This method of analyzing film costs can readily be used for any theatre and throws light upon the subject in a way that mere figures could never do.

The classes of pictures are represented by their cost and the only part of the analysis that would vary would be the figures, the principle holds good for all. A comparison of charts for two or three succeeding years would reveal very interesting facts in most cases. In this particular case facts were brought out which were a surprise to the management.

The pictures have been divided into 14 classes according to the cost of rental as follows:

Class A	.....	$25 or under
Class B	.....	$26 to $30
Class C	.....	$31 to $35
Class D	.....	$36 to $40
Class E	.....	$41 to $45
Class F	.....	$46 to $50
Class G	.....	$51 to $55
Class H	.....	$56 to $60
Class I	.....	$61 to $70
Class J	.....	$71 to $75
Class K	.....	$76 to $80
Class L	.....	$81 to $100
Class M	.....	$101 to $125
Class N	.....	$126 to $150

All pictures rented for the period were grouped according to this classification. The expenses were pro rated over the period and an average of $53 per day included all expense other than cost of film,

A Gold Mine—Of Facts

If a man who had ten years' experience in motion picture exhibition, who enjoyed your fullest confidence, came along and told you that the higher rental you pay for pictures the greater would be your profits, you'd probably call him Bolsheviki and break up a friendship of long standing.

This week we introduce a young man, J. Palmer Collins, who has shared the experience of his father, John Collins, pioneer exhibitor of New Jersey, and has prepared an interesting paper on the financial aspect of theatre operation.

He tells you with facts and figures in this issue that high priced rentals turn over the most profits when those high priced pictures have drawing power.

Of course we all look, frequently in vain, for that elusive thing called drawing power, but we don't all know at just what point the gap between good profits and good pictures is bridged.

There is a shout for lower rentals and good pictures all along the line. In view of this the Collins article is well worth your time.

Another article from Mr. Collins will appear in an early issue. It concerns the dollars and cents problems and lets you in on inside figures that disclose some meaty facts about overhead and pitfalls exhibitors encounter.

The article will repay you a hundredfold for the reading.

both operating expense and fixed charges. As already stated the expenses are fairly constant throughout the year and do not vary with the price paid for pictures with the possible exception of advertising, and this item is affected only in the case of the last three or four classes of "super-specials" and the additional cost has been added in the cost of the film.

Chart 1. This chart is made up on a daily basis. The annual expenses have been averaged for a day as have the gross receipts. The number of days which were devoted to pictures of each class during the year is given in the data at the bottom of the chart. It is assumed for this work that the additional cost of a film is directly due to its additional drawing power. The figures have only a relative value. For a house twice the size of the one taken for this example it may be assumed that the film costs would be twice as great and gross receipts should be proportionately larger.

Pictures in Classes *A* and *B* when charged with their proportion of the total expense show a net loss of a few dollars. Class *B* charging a greater loss than class *A*. In class *C* the gross receipts advance more rapidly than does the cost and this is the first class to show a net profit, a daily average of fifteen dollars and thirty cents ($15.30) for fifty-nine days. With each succeeding class the receipts continue to advance much faster than the expenses, up to class *K*, at which point they begin to decline. This is clearly the point at which the law of diminishing returns starts to operate. In this instance $360 seems to be the maximum limit of receipts and additional amounts invested in better films will not increase this amount so that the last three classes *LMN* show a smaller daily average net profit than does Class *K*.

It will be noticed, however, that more than half of the days in the year have been devoted to the exhibition of pictures in one of the three classes *C*, *D* or *E* and that only twelve days have been devoted to the four classes *K*, *L*, *M* and *N*. This is because these last classes furnish exceptionally good feature pictures and play to capacity houses. This condition could not be continued indefinitely. Pictures of this type can be run at such a profit only occasionally.

Chart II deals with the costs and receipts on a yearly basis. The figures are the product of the figures in Chart I and the number of days devoted to each class.

Chart II—Classes *A* and *B* show a net loss of $89.00 for the thirty-nine days of the year. Class *C* is the first class to show a profit and for fifty-nine days this amounts to nine hundred and two dollars and seventy cents ($902.70). Classes *D* and *E* both show large total profits, class *E* showing the largest of any of the classes in spite of the fact that pictures of this class were shown only forty-nine days. The totals of classes *F* and *G* are much smaller but this is due to the fact that pictures of these classes were shown only fourteen and sixteen days, respectively. The classes from *J* to *N* are probably as large as it is practicable to make them, as it is very easy to run too many of these very expensive productions.

Children's Theatre in Censor's Town

Novel Idea to Be Tried Out Under Eyes of Head of New York Motion Picture Commission

The city of Watertown, N. Y., with a population of 30,000, is to have the only theatre owned and operated by a commercial theatrical company as a playhouse exclusively for children. It is the Strand Theatre in that city, owned by the Nova Operating Company, strictly a children's motion picture theatre.

Watertown is the home of George H. Cobb, chairman of the New York State Motion Picture Commission. In his annual report to the New York State Legislature last January Mr. Cobb expressed himself as in favor of children's theatres, declaring that it was the logical step in presenting screen subjects to children.

At the coming theatre only children are to be admitted, except such grown persons as may attend as parents or guardians. Every program shown will be made up entirely of features which appeal to children. These programs will include children's stories, comedies, educational and scenic reels, as well as novelty pictures having an educational basis.

All programs are to be selected by the management of the house in cooperation with various agencies of the city which have the welfare of the children at heart, these including the orphanages as well as parent-teacher associations. All programs are to be shown to these agencies for approval a full week in advance of their showing to children.

The house will shortly be closed for the installation of a modern fan and ventilating system, in order that the health of the children may be safeguarded in every possible way. The exact capacity of the house will be allowed admission, another move on the part of the management toward averting any danger from overcrowding.

All performances are to be regulated to the end that the children may return to their homes at an early hour in the evening. It is probable that afternoon shows will be held shortly after the closing hour of the schools.

On Saturday mornings there are to be free shows for the poorer children of the city. Tickets to such performances will be distributed each week by the orphanages, parent-teacher association and the Salvation Army.

The musical programs will be such as to appeal to the children. The price of admission will be 10 cents. It is intended also to see that all children attending are cleanly dressed, as a further precaution for the welfare of the entire audience.

Kansas M. P. T. O. A. Will Appoint Business Manager

A meeting of the Executive Board of the M. P. T. O. of Kansas has been called for August 21. It is probable that a business manager will be nominated as two candidates recently nominated were forced to decline the position, due to the pressure of outside business. James Foland, former manager of the Associated Exhibitors' Kansas City branch and former secretary of the Kansas organization, is a favorite for the nomination at the meeting and he has signified his desire to accept the position, should he be nominated.

Making Money in a City of 300,000

"Don't Be Afraid of Competition—Be Original and Create Ideas" Is Keynote of Message from Successful Exhibitor—The Building of Prestige

By RALPH LIEBER,
Manager Circle Theatre, Indianapolis

[EDITOR'S NOTE.—*This is the third of a series of articles by winners of First National's Advertising Contest, on the subject of making money in a city of the size of that in which they maintain their houses. These winners, known as "Dollar-A-Week Men," were selected by a committee of trade paper editors. Each of them has made a success of his house.* EXHIBITORS TRADE REVIEW *is presenting the articles exclusively.*]

THERE are many things that come into one's head as he thinks over the theme on which I am writing, and it is mighty hard to pick out some one of those things for a start, but it seems to me that along the line of box offices that have been closed this summer there must have been some one dominant cause. On the other hand, there must be something convincing and self-evident in the operation of the theatres that have stayed open and managed to pay.

Enthusiasm covers a vast sea of things that might otherwise go wrong in the theatre world. We have to have enthusiasm, not just the skin-deep kind, but that kind of enthusiasm that goes way through, the kind that makes something inside us fairly burst when everything is going smoothly along the paved road,—and on the other hand, when things aren't so good, makes us have some of the good old-style optimism.

We can't sell our public until we have sold ourselves, remember that. We know as well as anyone whether a picture has an appeal or not, whether it is up to our standard and will support our type of show. If we are enthusiastic about it, all is well and good, it will pull because it is up to our theatre's standard. If just a few times we can get the public to realize that we are putting on good shows, and thereafter keep them convinced of it, then we are set; that is, we are set unless we let that standard fall. Our theatre is right, our picture is right, and our support is right, in fact, our entire program is right. Optimism is unnecessary. All we need is enthusiasm. Our show is good, we know its good, and our public must know its good.

Good pictures cannot be talked of too much. That is what brings people to the movies. The feature picture is the essence of our show. It may be that some times it needs help, but the feature still remains the thing that will draw. We keep our features as near a standard as we can, not going big one week and then flivvering the next, but making every week as strong as possible.

We must balance our programs, even them up, using good short subjects, and our patrons will stay after the feature is over. This means that we do not merely select a big picture and because of that big picture let the rest of the program

Ralph Lieber

ride along as it will, but we use great care in the selection of subsidiary films, so there will never be a dull moment during our show. It is within the theatre manager's power to make the patrons laugh until their sides ache, or send them home with handkerchiefs that are wringing wet. It is said that the public is hard to please, that you never can tell what the public wants, but I have always found that they want good shows, whether happy or sad ones, and we have always believed it wise to balance our programs.

Our orchestra helps out immensely—it is the voice of the silent drama. Our policy is to maintain a large orchestra and to let the public know that we have it. The person who says the public doesn't like good music is wrong. True enough, they won't sit and listen to it all night but they do like it. If they didn't the classics would die to-night or only live three or four months, as the popular song does. If you cannot have a big orchestra have a good one. There is nothing more disagreeable than poor music. We intersperse our classical selections with a little popular music and a little life, and have found that our patrons are constantly speaking of our orchestra and its selections. One thing is certain, however, a good orchestra alone will not pay expenses. There is no doubt that music helps people enjoy a picture, but if they do not like the picture ten orchestras would now draw the crowd.

Occasionally, we use stage presentations, and find that they add to our programs. I do not believe they are essential and they do not make any great difference in our box office receipts, but perhaps they pay in another way.

When we have finished planning a program it consists of a good feature picture, a novelty reel of some kind, or an unusual scenic with special musical accompaniment, a carefully edited news reel, and the program is complete with music.

Exploitation may be misconstrued by many, for it means a variety of arts. Exploitation is advertising, it is publicity, it is co-operation, the co-operation of the newspapers, the stores, and the public, but essentially it is advertising. Advertising can be too easily wasted. At the Circle we take the greatest of care in the preparation of copy for the newspapers, using the best art that can be obtained, and making by that art the first impression that in the Circle Theatre there is something more than just a movie.

Posters, signboards and street car cards are all good secondary mediums.

Publicity is a bit farther along the road of exploitation, and cannot be overlooked. We "grab" all the news space we can by "stunts." When a tie-up possibility presents itself we use it.

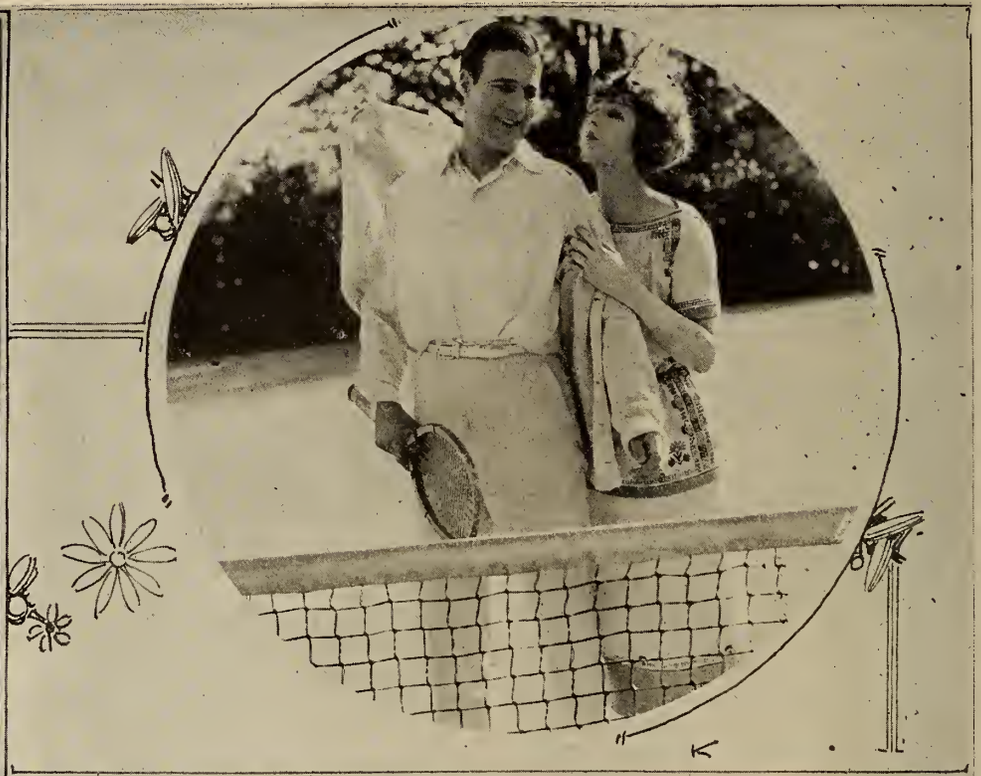
First of all, we watch our advertising, appropriating all we feel that the picture needs to put it over, and applying that appropriation where it will be the most effective. Some pictures need more work than others. For instance, a Chaplin picture does not need the treatment that a picture such as John M. Stahl's *One Clear Call* does. Both are excellent productions, but one pulls by being a picture with a popular star, and the other needs to be sold to the patron.

And now we come to the vital point, expenses. They must be kept within reason. Perhaps anyone could spend a lot of money and get business, but to make money expenses must be less than receipts. We have found that this year as never before we have had to curb our expenses. In times like these it is necessary to spend less and obtain greater results. True, we are not making a lot of money, but we are open and making a profit, and when fall comes we will still be open and have the crowds coming. Economy enters into the most elaborate of programs.

Be original, create ideas. Don't be afraid of competition for competition is the life of trade. Competition is often given too serious thought. Don't swamp it, encourage it; giving less thought to our competitors gives us more time for ourselves. There are enough pictures for all and enough patrons for all. We have found that by persistent and concentrated effort we have established prestige, and therefore in boosting our own shows feel that we are co-operating and assisting the producer in giving better productions for the public.

Heroes and Husbands

Starring Katherine MacDonald. Story by Charles A. Logue. Directed by Chet Withey. Produced by Preferred Pictures, Inc., for release through Associated First National.



Reformers Busy in Missouri

Fleming, Paid Lobbyist, Launches Another Attack Against Screen, This Time in Kansas City—Denounced by Member of Bill of Rights Committee

FROM St. Louis the reform campaign against the screen has extended to Kansas City and in most cases is being welcomed like a food famine in Russia. The attack, headed by Dr. William S. Fleming, a paid lobbyist and manager of the Mississippi Valley district of the National Reform Association, is being launched in the direction of the anti-censorship proposal before the Missouri constitutional convention at Jefferson City.

Characterizing the screen as "America's greatest school of crime," Dr. Fleming launched his campaign last week. Dishonesty on the part of those who are presenting the anti-censorship proposal at Jefferson was insinuated by the reformer, who charged that the industry "was willing to use means to get that measure put over at Jefferson City, but you had some men that couldn't be bought."

The success of the proposal is somewhat doubtful at present, but the measure has not yet been killed, as it was stated by the reformer and published in Kansas City newspapers, which quoted Dr. Fleming. The committee on Bill of Rights has not yet made its report on the measure, but the committee has passed over Section 14 of Article 2, which deals with the question, and in so doing voted adversely to the proposal.

Judge H. E. Benton, chairman of the committee, has announced that if the committee was willing he would allow the proposal to come out on the floor of the convention without an adverse report and thus enable delegates to move the adoption of the proposal without the handicap of the apparent disapproval of the committee. Judge Benton has been informed by delegates favorable to the measure that the subject is of such vast importance that it is entitled to be considered upon the floor of the convention. If this were done, even though defeated, these delegates have announced that they will have no complaint to make.

Paul S. Conwell, member of the committee of Bill of Rights, rose to a question of personal privilege on the floor of the convention last week and in severe language denounced the activities of Dr. Fleming, and stated that Dr. Fleming was called before the Bill of Rights Committee where he admitted that he was a paid lobbyist and a reformer. Mr. Conwell called attention to the fact that Dr. Fleming was then present upon the floor of the convention. From outward appearances, Mr. Conwell's address met with the unanimous approval of the delegates to the convention.

The following article, published in the Kansas City *Star*, lends an idea as to the type of the vicious bunk propaganda being spread by the reformers:

"In a speech last night at the Baptist tabernacle, Linwood boulevard and Park avenue, Dr. William S. Fleming, manager of the Mississippi Valley district of the National Reform Association, said the motion pictures of to-day were 'America's greatest school of crime.' He urged that a fight be made by the citizens of Missouri to keep the Bible from being eliminated from the public schools.

"Mr. Fleming told of the attempt of the motion picture industry to obtain legislative measures exempting the pictures from public control. He declared the industry endeavored to have such a measure passed in the constitutional convention. He said the Bill of Rights Committee, however, voted unanimously against the proposal.

"The motion pictures exert a greater influence to-day than the schools, the home and the churches combined," he said. "Corrupt pictures are more damaging to the morals of the country than the saloons ever were. The damage is most appalling."

Fighting Parson Defends Picture Stars

Rev. Christian F. Reisner, of New York, Intends Having Them Speak from Pulpit

A REGULAR "fighting parson" is the Rev. Christian F. Reisner of the Chelsea Methodist Episcopal Church, one of the largest in New York City. He has astounded his brother pastors by inviting motion picture producers and actors to speak from his pulpit.

"Yes, I have been criticized for this," says Mr. Reisner, "but I want my people to get in closer touch with those who furnish their entertainment. I have no patience with those people who are decrying and denouncing persons connected with motion pictures. The church can work in harmony with motion pictures and should use them to greater advantage.

"I number many motion picture people among my acquaintance; I have the highest admiration for D. W. Griffith, and I am proud to say that Richard Barthelmess is one of my dearest friends.

'It is so easy to say thoughtless things about the people in the motion picture industry. I recall one night I was standing outside of a theatre after having seen a picture in which a young woman whom I knew personally had appeared. I spoke about the young woman's work and one young fellow spoke so contemptibly of her that I turned on him and said:

" 'Here young man, you take back what you said or I will make you eat your words.' "

"Well, what happened?" the reverend gentleman was asked.

Dr. Reisner smiled as he recollected the incident, and with a little laugh, answered:

"Why, he admitted that he knew nothing about the young woman and made the remark because of her calling."

"The trouble with the people is that the motion picture actors are too far away from them and are not understood," he said. "I have spent much time in and about the studios. It was while Mr. Barthelmess was with Griffith that I met him and I was impressed by the seriousness with which he regarded his calling and it required no effort on my part to believe that here was a young man who lived clean, thought clean, not because he was afraid that the merciless lens of the camera would portray any deficiency, but because he believed in cleanliness as an unalterable law of nature.

"When I return from Europe in the fall, I intend as often as I can to have motion picture actors speak from my pulpit. The first one will be Mr. Barthelmess."

N. Y. Operators Vote Strike Sept. 1

Action Taken by Local No. 306 Is Latest Development in Wage Scale Controversy

MOVING Picture Machine Operators Local 306, at a meeting held August 2, at 57 St. Mark's Place, New York City, unanimously voted to go on strike September 1, which date marks the expiration of their contract with the Theatre Owners Chamber of Commerce, comprising 700 theatres in the metropolitan district.

On August 1, the Theatre Owners Chamber of Commerce sent out telegrams to its membership, reading as follows:

"You are hereby advised that the Board of Directors and the Operators' Committee have terminated negotiations with representatives of Local 306, failing in mutual understanding between them. Notice is hereby given releasing you from the pledge which bound you not to negotiate for the services of an operator with any individual or union pending negotiations with 306. You are free to act from this day. The Chamber of Commerce has pledged itself to protect to the fullest extent you, your house and anyone you will employ other than 306 men."

A statement from the union said:

"In statements appearing in the daily press, theatre owners have claimed that operators have asked a 10 per cent advance in wages but this is untrue. The fact is that the operators have not yet presented a wage scale to the employers and the present strike order resulted from information which reached union officials to the effect that a telegram had been sent by the theatre owners' organization to its members, informing them that all wage scale negotiations with the operators were at an end. This action was taken without previously informing union officials.

"At the Wednesday meeting of the operators a resolution was passed increasing the salary of President Samuel Kaplan to $6,000. It was stated that Kaplan's personal business, that of motion picture equipment dealer, had suffered recently because of his union activity. The salary raise was voted him to compensate for his losses.

"If as the theatre owners are reported as stating, they have not asked for a 10 per cent reduction, then union officials do not know what the fuss is all about. The employers' wage scale committee has repeatedly met with the operators' wage scale committee and on each occasion the operators were asked to accept a 10 per cent cut. Further, theatre owners are quoted as saying 'the impending strike will not affect the large Broadway houses, but merely the small neighborhood houses.' Exactly the reverse is true. Projection machines in all the Broadway houses are manned by men of Local 306.

"Books of Local 306 have been thrown open, which means that any licensed moving picture machine operator of Greater New York will be welcomed to the organization."

The board of directors of the Theatre Owners Chamber of Commerce held a long meeting on the afternoon of August 3. At its conclusion an officer of the organization said a formal statement would be issued on the following afternoon. He said the meeting had been devoted to a discussion of the situation precipitated by the notice of strike issued by the operators.

Rhode Declines to Run Again

Will Not Be Candidate for President of Wisconsin M. P. T. O., Despite Pressure, It Is Declared

JOSEPH G. RHODE of Kenosha, will not be a candidate to succeed himself as President of the Motion Picture Theatre Owners of Wisconsin, at the state convention, August 15-16, according to information received by EXHIBITORS TRADE REVIEW this week.

It is declared that, despite the pressure brought to bear upon Mr. Rhode to continue his administration, he has positively declined to run for a third term. At the last Board of Directors' meeting in Milwaukee, June 14, sentiment, it is declared, was strong for Mr. Rhode's continuance in the office of President.

"It is with extreme pride and satisfaction that the Board of Directors as well as the members in general look upon the accomplishments of the Association under his capable leadership," said a prominent member. "It has been a great disappointment to the Board and to a great majority of the membership that Mr. Rhode positively refuses to become a candidate for a third term.

"When urged for an expression about his refusal, he replied that his other interests demanded more of his time and attention than hereto fore and that he could not in justice continue as the head of the M. P. T. O. of Wisconsin."

This leaves the field open and there is much speculation among the membership as to the next president of the Wisconsin state organization. Several rumors are afloat as to Mr. Rhode's probable successor, but nothing definite has been learned.

Black Theatres Being Sold to Exhibitors

Black New England Theatres, Inc., announced this week the sale of the following theatres:

Princess Theatre, Brattleboro, Vt., to M. S. Cronin.

Star Theatre, Waldoboro, Me., to I. Rokes.

Lincoln Hall, Damariscotta, Me., to Otis Paige, originally one of the owners of that house.

This is in accordance, says the announcement, with the policy of co-operation with exhibitors throughout New England wherever it is possible.

Agreement Near in Kansas City on Operators' Wage

The controversy between the Kansas City Theatre Owners Chamber of Commerce and the operators' union, relative to wage scales, appears to be drawing to a close. The operators, who, at first demanded an increase to $1.25 an hour in suburban houses, now have reduced their demands to $1.15, which is the 1921 scale. The scale in downtown houses is $1.35 an hour. Kansas City exhibitors do not favor the adoption of the 1921 wage scale, but it is conceded that settlement is much nearer.

The exhibitors, at a meeting with the operators next week, will demand that a clause be inserted in the contract, stating that each year in the future, contracts for the following year be submitted to the exhibitors sixty days prior to the expiration of the time limit and that the exhibitors be allowed thirty days in which to consider the contract, either to reject or approve it.

Northern N. Y. League Holds Enthusiastic Meeting

A largely attended and enthusiastic meeting of the Northern New York Exhibitors League, a unit of the Motion Picture Theatre Owners of New York State, Inc., was held recently at Potsdam, N. Y. President V. A. Warren, of Massena, was in the chair.

Discussion was held regarding local film troubles and steps were taken to remedy them and to put into force a closer working agreement among the members.

A drive is in progress during the summer to gain the membership of every exhibitor in the territory for the unit and the state organization. Encouraging reports as to the success of the drive were made at the meeting.

The News of the Week

New Price List of Accessories

Exhibitors, Queried by First National, Give Preferences as to Styles of Posters and Lobby Cards They Desire

With elaborate productions promised during the forthcoming season, with the popularity of exploitation increasing, one of the problems now confronting exhibitors is just what will be of the most value in the poster and lobby display line during 1922-23.

Associated First National announces it has been in touch for several weeks with exhibitors in the United States and Canada and has obtained from them data on which it is basing its new output of accessories.

"Having made a nation-wide survey of the accessory problem, First National proceeded to improve its methods of buying and handling accessories so as to minimize the element of chance in the handling of them," says the announcement.

"In its survey, First National sent questionnaires to hundreds of exhibitors asking them to give their ideas as to the number of designs for one and three-sheet posters, the styles of lobby displays they favored, and their views on accessories in general. The survey brought out these facts:

"Number of exhibitors favoring one design one and three-sheet, 640.

"Number favoring two styles of one-sheet, 312.

"Number favoring less expensive, uncolored 11 x 14 lobby display, 424.

"Number favoring more expensive lobby display cards, 84.

"Number favoring 22 x 28 colored lobby displays, 600.

"Number favoring uncolored lobby displays, 84.

"Number favoring 24-sheets on all subjects, 168.

"Number favoring 24-sheets on big subjects only, 536.

"In accordance with the verdict of the exhibitors First National will hereafter supply accessories as follows:

"One design one and three-sheet posters on average releases.

"Six sheets on all releases.

"Two design one and three-sheet posters on exceptional releases.

"Uncolored 11 x 14 lobby displays on average releases.

"Colored 11 x 14 lobby displays of the highest artistic merit on exceptional releases.

"Colored 22 x 28 lobby cards on all releases.

"Twenty-four sheets on exceptional releases.

"Special novelty accessories on exceptional releases.

"We believe we now have our accessory business established upon as sound and efficient lines as possible, all conditions considered," says First National in a letter to exhibitors setting forth the results of its survey. "On going over the new price list you will note that there is no reduction in the price of a single one-sheet or three-sheet, but that six-sheets are now 75 cents instead of 15 cents per sheet, or 90 cents.

"This is because it costs as much proportionately to handle a single one or three-sheet as it does a six-sheet, or a couple of one, two or three-sheets. Exhibitors who want to post a quantity of paper will note substantial reductions, increasing with the quantity purchased on any one picture.

"For instance, ten one-sheets advertising *The Masquerader* will cost you 11 cents each, or $1.10, but if you buy ten one-sheets on ten different pictures the price will be 15 cents each, or $1.50. The same principle holds good on quality purchases of all accessories on any given release.

"The purpose of these reduced quantity prices is to stimulate the advertising of First National pictures and thus increase the quantities of accessories used which, we believe, will benefit all exhibitors, and we hope, will bring about reduced manufacturing costs. It must be recognized that the first-run exhibitor who puts out 100 one-sheets or a quantity of 24-sheets, is also advertising the picture for the theatres in the same town which run the picture after him. Accordingly, we believe the first-run account which spends money on quantities of accessories is entitled to a lower rate because of the service rendered theatres which follow him.

"First National does not seek a profit on advertising accessories. We figure that the more accessories the exhibitor uses the better chance our pictures have of making money for him. We're all dependent upon each other and our success depends entirely upon the box office—and that success depends greatly upon exploitation.

"Advertising accessories are the staple and recognized media for reaching the average theatre's patrons. Every distributor wants to make advertising accessories easy to buy. It would be the most short-sighted policy conceivable to attempt to make a few pennies profit on the very articles which help to make profit.

It should be recognized that advertising accessories have to be paid for one way or another. If the exhibitor buys them at less than manufacturing cost, plus cost of handling, then he may rest assured that the difference will be added to his film rental."

Reports Marked Improvement in Business Conditions

Paul D. Mooney, general manager for Louis B. Mayer Productions, Inc., which releases through First National, has just completed a trip to seven large key cities in the interests of "One Clear Call." During his trip he conferred with First National exchange managers, and also interviewed bankers and business men regarding the industrial outlook for the fall and winter. Asked as to the results of his tour, Mr. Mooney said:

"Bigger sales and practically all the wholesale and retail business point to a steady and marked improvement in the industrial situation throughout the Middle West. Not alone is the improvement a marked one, but it is steady and gives every indication of being based on sound and solid foundation."

Werner Says Only Few Theatres Are Closed This Summer

H. J. Werner, president of the American Photo Player Company, builders of the Robert-Morton organ, recently arrived in New York headquarters, after a coast to coast inspection of the company's dealers and branch offices.

Relative to motion picture conditions, Mr. Werner stated: "Although I traveled through the country at an unseasonable time from the point of view of the exhibitor, I found that the number of theatres closed for the summer period was

H. J. Werner

fewer than in the preceding two years. My itinerary was intensive and covered a large territory. I purposely traveled through the smaller towns to get the average exhibitor's point of view.

"I was particularly impressed and gratified with the amount of interest exhibitors are taking and appreciation that audiences are showing in the value of music. What the newspaper and popular magazine has done in a literary manner for the village, the motion picture has accomplished in the furnishing of popular and semi-classic music to the untrained ear of the average audience.

"From results attained in the recent St. Louis musicians' strike, the fact is really established that the value of tone to the proper picture presentation is as necessary as that of a shadow. Good pictures demand good music and now that harmony prevails between the various musician unions and exhibitors associations we sincerely trust that a proper understanding will be consummated for the future."

Mr. Werner spoke enthusiastically about the new Fotoplayer Pit Pipe Organ. This is really a combination of Fotoplayer and organ, using the regulation console and attaining the volume and variety of tone combinations necessary for a house with a capacity up to 1000.

When King Baggot finished directing "Human Hearts" at Universal City, he couldn't resist the temptation to line up the company for a family group. This feature had its premier showing at the Central Theatre, New York City, this week

Premieres for "In Name of Law"

F. B. O. Police Drama Opens at Broadway Strand, Detroit and Mission, Los Angeles

"I never believed anything could best the terrific Detroit summer weather plus the usual summer outdoor competition, but my opening with *In the Name of the Law* has made me change my mind. I thank you for this unusual attraction. Regards."

Such was the wire received at the Film Booking Offices home office from Phil Gleichman, who opened the Emory Johnson police drama at the Broadway Strand, Detroit, July 30.

"The F. B. O. police drama was welcomed by Detroit in the same big way that it was greeted in New York," says the announcement. "Aided by an exploitation campaign under the direction of Al Boasberg, home office exploitation expert, who was dispatched to Detroit, *In the Name of the Law* overcame a week of hot weather and filled the Broadway Strand with as large crowds as it has seen this summer.

"The second big booking to follow the George M. Cohan run of the picture in New York was the Mission Theatre, Los Angeles. A crowd packed the streets for four blocks as a police band of fifty pieces swung down Broadway to the theatre. A banner, bearing the title of the picture, stretched from curb to curb, while a battery of portable Sunlight arcs turned night into day and a motion picture camera ground away, making a panorama of the spectacle. This parade proved to be one of the best exploitation drawing cards ever staged in Los Angeles.

"For the first time in its history the playhouse departed from its custom and permitted a lobby display. In the foyer was a ten-foot photo enlargement of Ralph Lewis as Officer O'Hara and two framed enlargements of the official endorsement given the production by Mayor Cryer of Los Angeles and Chief of Police Oaks. The entire cast, Emory Johnson and the author, Mrs. Emilie Johnson, were spotlighted for introduction to the audience. Ralph Lewis made a speech before the showing.

"One of the most interested spectators was P. A. Powers, president of the Film Booking Offices of America, who is now in Los Angeles on his quarterly tour of inspection. Mr. Powers, together with Mr. Johnson and Chief Oaks, were the honored guests at the showing. A movie close-up of Chief Oaks, obtained through the efforts of the R-C Studio publicity department, introduced the picture."

Help Small Theatre, Lichtman Urges Advertising Men

Al Lichtman was the guest of the Associated Motion Picture Advertisers at their weekly luncheon July 27. The president of the Al Lichtman Corporation was accompanied by his partner, J. G. Bachmann, treasurer of the company. Harry Reichenbach, just home from a long stay on the other side of the water, came in late and was given a hearty greeting by his fellow members.

Following the address of Mr. Lichtman, President Yearsley called upon Mr. Reichenbach for a short talk, saying that at the luncheon on Aug. 10 the members would expect from the returned traveler a "regular talk" on what he had noted during his stay abroad.

Mr. Lichtman made a special plea for consideration for the exhibitor in the smaller communities. He declared the advertising men could do a real service in concentrating their attention upon means and devices for merchandising the pictures in the small towns.

"If the men who are in charge of advertising and publicity would take definite steps to get acquainted with the methods of operation in the small towns and study how to help the exhibitors in these places sell their pictures to the public, I think you could increase the attendance of these theatres tremendously and be the biggest possible aid to the exhibitor. You are the only merchants in the business and you must help the exhibitor," said Mr. Lichtman.

MacManus Returns With Feature Made in Porto Rico

Edward A. MacManus returned to New York from Porto Rico this week, bringing the film of the first of the four features which he has contracted to make for Associated Exhibitors. May Allison and Robert Ellis, who play the leading roles in this picture, also arrived, and all were enthusiastic over the results of the first serious production work ever attempted exclusively on the tropical island.

This feature, known at present as *The Woman Who Fooled Herself*, is from a script by Charles A. Logue, who, with Mr. Ellis, directed the production. In the supporting cast are Frank Currier, Louis Dean and Frederick Schabel.

Some of the outstanding scenes show a night carnival in the quaint old streets of San Juan, a carnival which was created and staged especially for the photoplay. The event attracted about 25,000 fun-loving residents who turned what was intended to be make-believe into a genuine celebration. E. Mont Reily, Governor of Porto Rico, and a group of other American officials, who at first were interested onlookers, were pressed into service as active participants.

Mr. MacManus will spend a week or two in conference with Arthur S. Kane, president of Associated Exhibitors, respecting the future productions for that company, and will then return to Porto Rico.

Eve Unsell to Be Scenario Chief for Preferred Pictures

Eve Unsell, one of the screen's ablest and best known writers, has been engaged by B. P. Schulberg as editor of his Preferred Pictures. Miss Unsell has just completed a year's work as head of the Robertson-Cole scenario department.

Eight years ago Eve Unsell was a play reader and play constructionist with Mrs. H. C. DeMille, mother of Cecil and William DeMille, and at that time one of the most successful of New York play-brokers. She attracted the attention of B. P. Schulberg, then with Famous Players, and she was engaged to write her own stories for screen production. Miss Unsell later became scenario editor of Famous Players.

"4 New Paramount Films Will Make History"—Kent

"Manslaughter, Blood and Sand, The Old Homestead and *Burning Sands* are four of the biggest pictures we have ever put out. In all our history we have never had four pictures like these ready at one time, and I doubt if we ever have again. They will make new motion picture history."

These statements were embodied in a telegram Adolph Zukor received last week from Sidney R. Kent, who has been at the Lasky studio for nearly two weeks conferring with the Paramount production executives on releasing plans for the coming season's product.

Will Dance for Cosmopolitan

Ruth St. Denis will appear in motion pictures with the Cosmopolitan Film Company when she returns from her European tour. Before leaving Los Angeles, the dancer expressed her willingness to perform some special Oriental dances before Sol Polito's camera.

All-Star Casts in Public Demand, Declares Sloman

Director Edward Sloman declared this week that the selection of an all-star cast for his first personally produced picture was in accordance with the present demands of exhibitors and the picture public.

Before production started on *Blind Justice*, his initial subject, Director Sloman believed that the all-star film was in greater demand than the picture with a single star; and to strengthen this belief he sent out more than 200 letters to exhibitors in various parts of the country. The letters were in the form of a questionnaire and sought information regarding the present popularity of the single star and the all-star film.

What type of picture is to-day considered of the greatest box-office value? This was the question in Mr. Sloman's letter.

The replies convinced him that the all-star film, with a well exploited cast, is of greater appeal to the public to-day than the picture with a single star.

The cast selected for his picture, *Blind Justice*, includes the following: Milton Sills, Pat O'Malley, Alec B. Francis, Charles Clary, Jack Mower, Walter Long, Eric Mayne and Carmel Myers. Mr. Sloman considers this a typical all-star cast.

Bryant to Announce Releasing Plan for "Salome" in Month

Definite announcement of the distributing medium of Nazimova's *Salome* will be made by Charles Bryant, director of the picture, the star's husband and business manager, within a month.

This was the only statement Mr. Bryant would make regarding the photoplay before leaving New York for Hollywood and conference with Nazimova.

Mr. Bryant's work will be largely coming to a decision which will enable him to release *Salome* to its own best advantage, and at the same time deal equally with the many bidders for the opportunity of distributing it, it is stated.

The problem was complicated by consideration of Nazimova's plans to appear in New York during the coming theatrical season in a stage version of *Salome*. Several proposals had come to Mr. Bryant from controllers of legitimate theatres in New York and elsewhere to place the photoplay in their houses with the same price scale as that which obtains in theatrical productions; and this matter, in connection with the stage appearance of the star will have an important bearing upon Mr. Bryant's choice of a means of releasing.

"The Valley of Silent Men" Ready for Release in September

"The Valley of Silent Men," the new Cosmopolitan production featuring Alma Rubens which was adapted from the story of the same name by James Oliver Curwood, will be shown at the Rialto Theatre, N. Y., September 10th.

The entire cast was transported from New York City into the heart of the Canadian Rockies for the filming of the picture. Frank Borzage directed.

The cast, supporting Miss Rubens, includes Lew Cody, Joe King, Mario Majeroni, George Nash and J. W. Johnston.

The Purple Highway

An Idea, Born in a New York Skyscraper, Comes to Fruition in a Noteworthy Picture

Maybe there is nothing new under the sun, but here is something that sounds like an exception.

The Purple Highway is the outgrowth of an idea conceived in a Wall Street skyscraper. The idea proved to be a sort of magic talisman. It was whispered to persons prominent in the financial district and in the professional life of New York, and they immediately became backers of the idea. With their influence they opened the way for an ambitious motion picture undertaking. Not picture people themselves, they supplied the capital to employ the best skill and the best facilities in the production field.

Their idea was this: That the making of big stories into big pictures with big stars would bring not only substantial financial rewards, but a measure of real satisfaction.

The Purple Highway, now being edited for September showing on Broadway, is the first fruits of this idea.

The men with the idea formed the Kenma Corporation and engaged Madge Kennedy as their star. She had been in a dozen motion pictures which had made money; but the Kenma view of her was that she had never appeared in a picture story which gave opportunity to her full abilities. Miss Kennedy was a noted comedienne; but she was notably an emotional actress as well. No play or book providing a complete vehicle for so versatile a star was to be found in a search of the New York market. One would have to be manufactured.

Dear Me, the John Golden play written by Luther Reed and Hale Hamilton, was purchased on account of the elements which made it a success on the stage. It was Cinderella come to life again. But the play as written was to serve merely as a basis. To Rufus Steele, vice-president of the Kenma Corporation and expert hand, was assigned the task of developing from *Dear Me* a scenario that would give complete scope to Madge Kennedy's sparkling comedy talents and to Madge Kennedy's abilities in the sphere of serious drama.

The Purple Highway was evolved, and Henry Kolker, who had been called to Rome to make a picture after finishing *Disraeli*, was secured as the director.

A cast was engaged such as is seen in few pictures or plays. To Miss Kennedy's support were brought such artists as Monte Blue, Pedro de Cordoba, Vincent Coleman and Dore Davidson. The Tilford Cinema Corporation was asked to set a new record for itself in providing the studio sets. Novelties were introduced in both the indoor and outdoor scenes.

The Kenma Corporation has made plain at every step that the integrity of its original idea is to be preserved. No pains, brains or capital have been spared in making the production worthy, in its every detail, of the unique star and the unique story.

Kenma is to present Miss Kennedy in six super pictures which it will take three years to produce. The second is to be *Dorothy Vernon of Haddon Hall*.

Obviously, the first picture of this series would have to set the pace, and the Kenma officials volunteer the information that *The Purple Highway* is an achievement by which they are ready to be judged.

When asked for a specific statement, the company's office gave out the following:

"The Kenma idea, born in a downtown skyscraper, has reached fruition in *The Purple Highway*, a picture of the highest excellence, which may be expected to win new laurels for a star already known and loved throughout the picture-going world."

Shirley Christie Thrown from Horse and Killed

Los Angeles, Aug. 1.

Shirley, eleven-year-old daughter of Al Christie, died Sunday as the result of being thrown from a horse.

Charles Christie, the uncle of Shirley, was located at Winnipeg on his way to New York, and sent word he would be back in Los Angeles on August 4. The funeral will be held on his arrival.

The entire motion picture colony has joined the personnel of the Christie studio in extending condolences to the bereaved father.

"My Dad" Starts Run at Cohan Theatre, Aug. 6

Following *In the Name of the Law*, the Emory Johnson police drama which is this week completing a four weeks' run, *My Dad*, the first Film Booking Offices of America release, starring Johnnie Walker, will occupy the screen of the George M. Cohan Theatre, New York, for an indefinite period beginning Aug. 6.

Johnnie Walker also plays the leading role in *In the Name of the Law*.

The story of *My Dad* is one of the Northwest, the entire action being laid in a trading post cut from the rest of the world by the unbroken trails. The picture was directed by Cliff Smith. Walker's leading lady is Ruth Clifford.

Vitagraph President Home from European Trip

A. E. Smith, president of the Vitagraph Company, arrived on the *Aquitania*, accompanied by Mrs. Smith, known on the screen as Jean Paige. Mr. Smith spent six weeks with the London and Paris branches of Vitagraph, and is enthusiastic over the outlook abroad.

W. S. Smith, general manager of the Vitagraph West Coast studios, has arrived in New York with President Smith. While in New York the coming fall and winter activities will be discussed and tentative plans made.

Burton King Engages Two Stars

Burton King has engaged Dorothy Mackail and Barbara Castleton for two leading parts in *The Street of New York*.

Scene from "Blind Justice," an Edward Sloman production

F. P-L. Eastern Studio Ready for Rush

Big Plant Preparing for Busy Season —Negri and Others to Work There

Paramount's big Long Island City studio will soon assume its old-time activity, according to plans initiated by Jesse L. Lasky while in New York recently and now being worked out in detail by the home office executives of the production department.

After being closed for just a year, the studio was reopened two months ago for the production of Alice Brady's first starring picture for Paramount, "Missing Millions." Joseph Henabery, who directed the picture, brought his entire producing unit from the Coast and will remain here indefinitely. Mr. Henabery, with Albert Shelby LeVino, who wrote the scenario, are now engaged in supervising the editing and titling of the picture.

In a few days Miss Brady will start work in her next picture, "Anna Ascends," from the stage play by Harry Chapman Ford. Victor Fleming has been specially engaged to direct this production.

George Fitzmaurice will soon come on from the Coast to prepare for the production of a special in which Pola Negri will be starred. Miss Negri, whose coming to America was recently announced by Mr. Lasky, will arrive here some time before the first of September, and by that time a detailed announcement as to the authorship and nature of the story will have been made.

Jack Holt, who recently completed "On the High Seas," in which he is featured with Dorothy Dalton, is now enjoying a vacation after a year of almost continuous work at the West Coast studio, will shortly come to New York for the production of part of his next picture, "Making a Man," a Peter B. Kyne special, which Joseph Henabery will direct.

As soon as Thomas Meighan completes "The Man Who Saw To-morrow," which he is now making on the West Coast, he will come East for the production of his second George Ade original story, "Back Home and Broke." Alfred E. Green will also come on from the Coast to direct.

Elsie Ferguson will resume her picture work in the early fall at the Long Island studio. The picture she will make—the first since "Peter Ibbetson" was produced at the same studio more than a year ago —will be "Outcast," a picturization of the stage play. John S. Robertson will direct.

The studio staff, under the management of E. C. King, is now hard at work making preparations for the busy season to come.

Brilliant Opening for "Zenda"

Newest Rex Ingram Picture Given Premiere at Astor Theatre, N. Y., Before Distinguished Audience

The Prisoner of Zenda has come again to Broadway. Anthony Hope's story, so widely read as a novel and later so popular on the stage, has been produced on the screen by Rex Ingram, maker of Ibanez's *The Four Horsemen of the Apocalypse* into pictures. The evening of Monday, July 31, was the time set for the photoplay of *The Prisoner of Zenda* to begin its indefinite run at the Astor Theatre.

This playhouse was the scene of the long-season success of the earlier Ingram production, *The Four Horsemen.* And the premiere of *The Prisoner of Zenda* was as brilliant an event as the initial presentation of Ibanez's story.

Personages of the social, financial and the several artistic worlds of the theatre, writing, painting, and the like, constituted the first-night audience of Mr. Ingram's new picture. The metropolitan newspaper critics accorded high praise to the picture.

An enthusiastic audience saw the opening. Motion pictures were taken in front of the theatre of the stars arriving. Among those who attended were Mae Murray, Theda Bara, Doraldina, Nora Bayes, Mrs. Rodolph Valentino, Grace Darmond, Priscilla Dean, Wallace Beery, Tod Browning, May Allison, Diana Allen, Mary Anderson, Miriam Battista, Rex Beach, Tyler Brooke, Monte Blue, Mrs. Mary Carr, Lew Cody, Peggy Coudray, Dolores Cassinelli, Willie Collier, Jr., Marion Davies, Violet De Baros, Edward Earle, Madge Evans, Pedro De Cordoba, Perle Germonde, Bernard Granville, D. W. Griffith, Hope Hampton, Anna Held, Jr., James Harrison, Arthur Houseman, Zena Keefe, Madge Kennedy, Doris Kenyon, Virginia Lee, Sheldon Lewis, Virginia Pearson, Lenore Masso, Dorothy Mackaill, Alice Maison, Martha Mansfield, Audrey Maple, Marguerite Marsh, Will Morrissey, Tot Qualters, Rubye De Remer, Helen Shipman, Virginia Smith, Coletta Ryan, Kitty Kelly, Bennett Twins, Clarence Nordstrom, Beverly May, Mabel Withee and many others.

"Knighthood" Wins High Praise from Duveen, Art Expert

A tribute to the Cosmopolitan Production, *"When Knighthood Was in Flower,"* starring Marion Davies, was contained in an interview given to Robert Prew in London by Sir Joseph Duveen, art expert.

Mr. Prew is the London correspondent for Universal Service and the cabled interview was published in newspapers throughout the United States. The interview follows:

"It is the most stupendous reproduction of Henry the Eighth court life that has ever been achieved—a marvelous piece of artistry.

"Sir Joseph Duveen recently returned from New York, where he witnessed a private showing of the film and made a careful study of its settings. He was also at the studio when several of the scenes were taken.

"What most amazed me was the sumptuousness of the setting. Hampton Court is the background and the wonderfully great hall is depicted with extraordinary fidelity. Real Gothic tapestries were used for the hangings and there were also ancient suits of armor—remarkable art treasures—employed for stage effects.

"The costumes also were things of rare beauty. It was truly an entrancing pageant of gorgeously attired court ladies of the time of the bluff King Hal.

"The gowns worn by Miss Marion Davies were truly queenly and her acting superb, while Lyn Harding as Henry the Eighth was a living Holbein.

"*When Knighthood Was in Flower* is worthy of highest tribute as a fine artistic production, not before equalled in my experience."

Mack Sennett Returns to Coast After Gathering New Ideas in New York

Mack Sennett, whose productions are released through First National, has returned to the Coast with a lot of new ideas, garnered while taking observation rambles along Broadway and motoring through the suburbs of New York and New Jersey.

Mr. Sennett had a busy time of it while in New York. He held daily conferences with the officers of First National, discussing pictures for the forthcoming season, and also devoted much time to putting the finishing touches to *Suzanna.*

Mr. Sennett started work on another big First National-Sennett feature Aug. 1.

Mother of E. E. Shauer, Dead in Eighty-fifth Year

Mrs. Anna Shauer, mother of E. E. Shauer, head of the foreign department of Famous Players-Lasky Corporation, died Tuesday at the home of her daughter, Mrs. Morris Kohn, at Nanuet, N. Y. Mrs. Shauer, who had been ill for some time, was in her eighty-fifth year.

2 Universal-Jewels Being Given Final Shape for Screen

Two Universal-Jewel productions have just gone into the editor's hands at Universal City, *The Flirt* and *The Kentucky Derby.*

The Flirt was directed by Hobart Henley with a cast including Helen Jerome Eddy, Eileen Percy, Edward Hearn, Bert Roach, Harold Goodwin, Lloyd Whitlock, William Welsh, Lydia Knott, Nell Craig, Buddy Messenger, Tom Kennedy, George Nichols and others. The Booth Tarkington novel, a classic of middle western American life, was adapted by A. P. Younger.

The Kentucky Derby was directed by King Baggot, the man who directed *Human Hearts*, and carries in its cast the names of Lillian Rich, Reginald Denny, Lionel Belmore, Kingsley Benedict, Gertrude Astor, Walter McGrail and others. It is an adaptation of Charles Dazey's stage success *The Suburban.*

The Galloping Kid, a Hoot Gibson vehicle from the pen of Ralph Cummins, and directed by Nat Ross, also has just gone into editorial hands. Edna Murphy plays the leading feminine role.

Gladys Walton's vehicle, *The Girl Who Ran Wild*, which is being filmed from Bret Harte's story, "M'Liss," under the direction of Rupert Julian, is in the final stages of production and will enter the editorial stage within a week. Herbert Rawlinson's newest vehicle, *Confidence*, from a story by Bernard Hyman, has just been completed by Harry A. Pollard. Harriet Hammond is the leading woman.

Book of Stills Replaces the Usual Press Book

Instead of the usual press book "More To Be Pitied Than Scorned," Jack Cohn has designed a morocco leather book somewhat similar to a photograph album and filled it with fifty stills. The name of the feature is embossed in gold lettering on the front of the book.

When Bobby North of the Apollo Film Exchange, who has just bought the series of features, saw the books he ordered one for each of his salesmen.

Laura La Plante, Universal's serial star, doesn't mind playing grandmother roles. In "Perils of the Yukon," she had to play the role of a girl of the sixties

Australian Showmen Visit U. S.

J. McLeod Bolton and Stanley N. Wright Confer with J. D. Williams of First National

Stanley N. Wright J. McLeod Bolton

In New York, on their visit to the United States, are J. McLeod Bolton, Australian financier, chairman of directors of the Haymarket Theatres, Ltd., of Sydney, and Stanley N. Wright, old-time motion picture showman, and now general manager of the Haymarket Theatres, Ltd. These two distinguished Australians are making an 18,000-mile trip for the purpose of looking over the picture field in this country. The first thing they did was to visit the offices of Associated First National, and confer with J. D. Williams, general manager of that organization, whom they knew in Australia.

The Haymarket Theatres, Ltd., comprising eight of the biggest first-run houses in Australia, show First National attractions and, according to Mr. Bolton and Mr. Wright, find them big box office magnets. In the Haymarket Theatre at Sydney, which has a seating capacity of 2000, all first-run First National Attractions are shown. American motion pictures are shown almost exclusively in Australia, according to Mr. Bolton and Mr. Wright, and the reason is that "American producers turn out more modern stock than those of any other country and show pictures that depict every-day life."

"The picture industry in Australia is in its infancy," said Mr. Bolton. "We have found it a sound investment and are ready to embark on a policy of extension that will help considerably in developing cinema showmanship and result in a wider distribution of film in Australia."

Indefinite Runs for Lloyd Film

Big Exhibitors Book "Grandma's Boy" as Matter of Self Protection, Says Arthur Kane

Since *Grandma's Boy*, Harold Lloyd's production, presented by Hal Roach, broke the record for the continuous run of a comedy feature, big exhibitors in many cities, in booking the attraction for their theatres, are taking the precaution to specify in the contracts that the engagements shall be of indefinite length, according to Arthur S. Kane, president of Associated Exhibitors.

"When he was arranging for the world's premier showing of *Grandma's Boy*, in his Symphony Theatre, Los Angeles," said Mr. Kane, "Dr. H. B. Breckwedel profited from his experience with *A Sailor-Made Man* which ran for seven consecutive weeks at the Symphony. This was a world's record, but Dr. Breckwedel was embarrassed to find at the end of the seventh week that there were still a lot of people who hadn't seen the picture and were clamoring for a view of it.

"Accordingly, in booking *Grandma's Boy* to open its Los Angeles run May 14, the Symphony management insisted upon playing safe by refusing to permit of a time limit in the contract. Since *Grandma's Boy* has sent Mr. Lloyd's former world's record galley West—it opened its twelfth week at the Symphony last Sunday—other exhibitors in all parts of the country are telling us frankly that they don't propose to be caught unawares by having their runs close while their patrons are still demanding more performances.

"M. L. Markowitz, of the Strand, San Francisco, where this production opened July 16; Calvin Heilig, of the Heilig, Portland, Ore., whose run began July 30; Balaban & Katz, of the Roosevelt, Chicago, starting July 31; Charles Olsen, of the Apollo, Indianapolis, where *Grandma's Boy* is booked to open Sept. 10, and Samuel Harding, who has booked the attraction for the Liberty, Kansas City, beginning Oct. 1, are among the big owners who have insisted upon keeping the closing date open. Moreover, they are holding off on runs to follow *Grandma's Boy* until they can see when it will be safe for them to set in another show.

"Meanwhile, there is great activity among smaller exhibitors as well as the holders of first-run accounts. Spirited bidding for second and third-run showings far in advance of play dates indicates unmistakably their realization of the tremendous box office value of this feature."

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414 W. 216th St., N. Y. C.
Phone Wadsworth 3443

Director James Young (on horseback) and Producer Richard Walton Tully supervising one of the big scenes for Guy Bates Post's second film vehicle, "Omar the Tentmaker," a First National attraction

Coast Critics Hail "Blood and Sand"

Pre-Release Showing at Rialto, Los Angeles, Brings High Praise from Newspapers

At its pre-release opening in the Rialto Theatre, Los Angeles, *Blood and Sand*, Fred Niblo's Paramount picture starring Rodolph Valentino, was hailed by newspaper critics in the Coast city as a masterpiece of film art.

In a telegram to Adolph Zukor Jesse L. Lasky said: "'*Blood and Sand* broke all records for attendance at the Rialto Sunday. Line of people one block long in front of theatre from 11 in the morning until 10 at night. Nothing like it ever seen here. Picture scored great success. Valentino's performances greatest of his career."

Excerpts from the reviews are as follows:

Express—"*Blood and Sand*, one of greatest pictures that Broadway has seen in many months. To those persons who have begun to despair of the cinema's artistic future will be reborn belief in the silent drama's ultimate goal. A niche in the hallway of artistic creation."

Record—"It is the best picture Paramount has ever made."

Edwin Schallert in Los Angeles *Times*—"At last a great masterpiece. You simply have to go and see it. It is the first opus contributed by Famous Players-Lasky Corporation to the cause of a greater screen art. With the exception of *The Four Horsemen* and possibly *Broken Blossoms*, which now seem much inferior, it is the first really great tragedy we have had in the cinema. It is the great art that we have been calling for in the silver sheet. It is directed with a masterly intelligence from a scenario that is replete with human feeling and sincerity."

Examiner—"Valentino's new film a triumph—a shining stream of sunlight cleaving the murky haze of the summer's films. The book was better than the play; the film is infinitely superior to the book"

Herald—"A creative masterpiece in which author, director, scenario writer and players have combined in their utmost talent."

"Tailor Made Man" Called Hit

Los Angeles Newspaper Critics Accord High Praise to Charles Ray Picture

AT a premier showing before what is said to be the biggest summer crowd in the history of the California Theatre, Los Angeles, Charles Ray is reported to have scored a triumphant success in his latest film production, *A Tailor Made Man*, his first for United Artists.

Telegraphic advices received by United Artists after the opening performance at the California, Sunday, July 30, state that the public is unanimous in its enthusiasm over the production.

"We predict a great popular success for Carles Ray in *A Tailor Made Man*," says the reviewer for the Los Angeles *Times*, "and we are quite delighted to receive his comedy on a more ample and more human scale than heretofore."

"You feel that you want Mr. Ray to know that you think this should be a day of rejoicing for United Artists and a world of motion picture fans," says the Los Angeles *Examiner*.

"Charles Ray's new film is a knockout," says the critic for the Los Angeles *Record*.

"*A Tailor Made Man* is made to your measure," declares the review in the Los Angeles *Herald*, "and Charles Ray's screen version of the famous stage play of the same name apparently suited every taste of the patrons of the California Theatre yesterday."

"Charles Ray once more shows his subtlest and best art in his screen version of *A Tailor Made Man*," says the Los Angeles *Express*.

"We have a wonderful picture, and everybody out here is more than enthusiastic," said Fred Miller, manager of the California Theatre. "We opened with the biggest summer crowd in the history of the house, and everybody is really delighted with Charles Ray's great acting. There is no question regarding the complete success of this production."

"Human Hearts" Given Premiere at Central, N. Y.

Human Hearts, the Universal-Jewel production adapted from Hal Reid's stage play, had its first presentation to the New York public last Sunday night in the Central Theatre, Broadway and Forty-seventh Street. The crowds which filled the theatre accorded the star, House Peters, a reception equally as enthusiastic as that which marked the opening of his previous Universal-Jewel, *The Storm*, which preceded *Human Hearts* into the Central.

Andrew J. Cobe, manager of the Central Theatre, after the opening showing last Sunday, said that *Human Hearts* promises to go further in establishing Peters as the outstanding male figure on the screen, than any role the star heretofore has portrayed.

The cast also includes George Hackathorne, Edith Hallor, Russell Simpson, Gertrude Claire, Ramsey Wallace, Mary Philbin, Snitz Edwards, H. S. Karr, Gene Dawson, Lucretia Harris, George W. West and Emmet King. King Baggot, the director, played the leading role in the old melodrama a decade ago.

Manager Cobe has preceded the picture by a colorful prologue, showing the interior of a blacksmith shop, including three characters, two men and a girl, similar to characters in the film. After clanging of the hammer and anvil, the characters sing "Human Hearts." a song written especially to go with the photoplay.

It is expected that *Human Hearts* will remain in the Central Theatre for several weeks. It is Universal's November Jewel release.

L. B. Mace, of Laugh-O-grams, Arranging for Distribution

Leslie B. Mace, general sales manager of Laugh-O-gram Films, Inc., of Kansas City, registered on August 1 at the Astor, where he will remain two weeks. Mr. Mace brought with him four of the single-reel subjects produced by Laugh-O-grams, which are the first of the series of twelve which the company plans to release fortnightly.

Quality Film Buys "Big Six"

Another sale is announced this week of the "Big Six" features of the C. B. C. Film Sales Corporation to the Quality Film Exchange of Western Pennsylvania, Ohio and Kentucky.

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

The Wheels Are Beginning to Turn

WELL, who says the state rights market is not picking up? If any one has doubts in the matter that really are serious just let him take a glance at the news of the week. While it is true there are no developments that will "rock the industry" nevertheless several things have happened which in the aggregate are symptomatic of the better times coming in the independent field.

As a starter we have had trade showings of Dr. Daniel Carson Goodman's *What's Wrong With the Women,* which Equity will distribute. While it may be true there will be some—not exhibitors, bless you, no—who will choke on the title there is no reason to believe that women will be among those experiencing any contraction of the throat muscles. While denying anything is wrong with themselves it is a safe bet they will journey theatreward in order to obtain the masculine viewpoint. And the men they are going to drag along will be with them entertained and stirred by a moving domestic drama that squares with its unusual title.

Then *The Country Flapper* was put on for its première at the Capitol. As to the drawing qualities or to put it another way the amusement qualities of this independent subject you may obtain any verdict you like. One or two of the New York papers "panned" it where many praised it, some with qualifications and others without. Perhaps for an explanation of the varying opinions we must examine the age of the reviewer—that is, of course, of the male species of the tribe. We understand perfectly well that the suggestion so far as regards the opposite if not opposing sex is out of order. But the picture is of youth, youth that is certain it has undergone a self-ministered ageing process, youth that believes it has in some subtle, mysterious fashion traveled the royal road to experience. So to these same Youth out front the picture will be "great." To those who have journeyed half the way in age and all the way in spirit the picture will be "not so good." And there you are.

We have referred to two completed pictures. But to cut trees, or melons, it is necessary to plant seed. That is what Whitman Bennett and Charlie Burr have been doing for upward of a year, and now *The Mysteries of Paris*—in but six reels, mind you—is well started on its growth. The story of the enterprise of Messrs. Burr and Whitman appears on another page of this department. Followers of the independent market will find in it much that will interest them. They will read that it is a hobby, the making of this particular subject, that Mr. Bennett has been riding for five years. That means instead of entering upon the project as one would ordinarily, as a part of the day's work, for him it is a labor of fascination. And with Mr. Whitman's varied experience in the amusement field and his admitted enthusiasm for the famous tale of Eugene Sue the completed production ought to be one that will reflect credit on the whole industry. There is a significant sentence in the final paragraph of the story, one that will bear slow reading.

Arrow has purchased for state rights distribution the A. B. Maescher production, *Night Life in Hollywood.* While this writer has not seen the picture, from what he has learned regarding it he is convinced it contains no such fearsome matter as the title might incline one to believe. In fact, its producer is authority for the statement that it was designed and made to refute the wild tales of those agents of filth dispersion we have always with us.

The message sent to readers of the TRADE REVIEW last week by Dr. W. E. Shallenberger, in which he referred to his discussions with Will H. Hays regarding the independent side of the industry, and in which the doctor urged his business competitors to join him in supporting Mr. Hays in every way possible, was read by state rights men with lively interest.

It was plain from the conversation of Harry M. Warner of Warner Brothers that he and his organization entertain for Mr. Hays the most cordial feelings and also that the inside of Mr. Hays' offices were by no means strange surroundings to some of the members of his firm.

"I do believe it will take a man of the integrity and capacity and size of Mr. Hays to get straightened out the muddle into which overambitious men have drawn the industry," said Mr. Warner. "And I am convinced the sooner the men who are influential go out and tell the world that the industry is not in politics, but in a business with enormous investments at stake the better it will be for us all. Surely if the motion picture men, through Mr. Hays, shall regain the confidence of the public a great deed will have been achieved."

Joe Di Lorenzo said the message of Dr. Shallenberger was bound to be of tremendous interest and importance to independents. What chiefly caught the attention of Mr. Di Lorenzo was the declaration that Mr. Hays' policy stands for all that is good, "regardless of whom it concerns." He added that his organization intended to support Mr. Hays in every way possible.

Louis Burston smiled when the message of Dr. Shallenberger came into the conversation. "Well," he said, "Mr. Hays wants clean, wholesome pictures. That is what I am trying to give him, and I submit *Forget Me Not* as an evidence of that intention. But speaking directly to the point, I read the articles of Dr. Shallenberger and Mr. Boynton with interest and satisfaction.

"It was my conception all along that the independents as well as the big releasing concerns would benefit alike in the good that would be brought to the industry through the association and connection therewith of Mr. Hays. In my judgment the sooner we all get together and cooperate in the good work advocated by him the better it will be for all.

"I have only heard Mr. Hays speak once, but I have read everything he has said since his connection with the pictures, and my impression is that everything he has said applies to the little one as well as to the big one."

Regardless of the varying opinions the fact remains that if there were any doubt as to Mr. Hays' attitude toward the independents they have been removed. His position has been clarified. The latchstring is in plain sight and in easy reach.

GEORGE BLAISDELL.

Combine to Make "Mysteries of Paris"

Whitman Bennett and C. C. Burr Join Forces to Produce and Distribute Elaborate Version of Eugene Sue's Story

C. C. Burr announces that he has entered into an arrangement with Whitman Bennett for the production and distribution of an all-star elaborate version of Eugene Sue's world-famous melodrama, *The Mysteries of Paris*. As a matter of fact, the active work of production has already been under way for a week at the Whitman Bennett studio in Yonkers.

For more than a year Mr. Bennett, in collaboration with his scenario writer, Miss Dorothy Farnum, has been preparing a version of this famous novel which should condense the tale into the space of six reels, eliminating the costume element and yet keeping the atmosphere of picturesque and unusual ultra-romantic melodrama which has given this masterpiece its undying appeal to generations of readers.

Kenneth Webb, who is familiar with the entire history of the development of this screen adaptation, will direct the picture. The quaint and unusual sets, minutely correct to the last conceivable degree, will be constructed from designs by Elsa Lopez, who, like Mr. Bennett, is familiar with the locale covered by the story.

Through the co-operation of Mr. Bennett and Mr. Burr an unusual cast has been assembled. Leading roles are being played by Lew Cody, as the romantic prince; Gladys Hulette, as Mayflower, the pathetic heroine of the story; Montagu Love, as "The Schoolmaster," possibly the greatest underworld role in all dramatic or literary history; William Collier, Jr., as Francois, a young outcast from society, big enough to sacrifice everything for love; Lucille La Verne as "The Owl," a fit companion for "The Schoolmaster"; and Effie Shannon, as Mme. Ferrand, a mother character as famous for beauty and sympathy as "The Schoolmaster" is for vice and infamy.

In turning the active management of the work over to Mr. Burr, Mr. Bennett said: "Because of my many new plans for extensive production work, now being rapidly developed, I have found it absolutely necessary to take an associate into the completion of an undertaking which has been my pet hobby for nearly five years and into which, during the past year, I have put a vast amount of time and a considerable sum of money. The work of condensing and adapting the fifteen hundred pages of vivid narrative which constitute *The Mysteries of Paris* as written by Eugene Sue so as to get the thrill and essence of the whole into six reels has been a unique experience for both Miss Farnum and myself. Scripts have been written, thrown away, and written again and again. The same process has necessarily been gone through with in the problem of sets and effects.

"The production has been financed to its utmost needs and the entire energy of the Whitman Bennett Studio and staff will be focused on this task. It is possible that this association with Mr. Burr may develop into something far more significant than appears at the moment, and I feel confident that Mr. Burr will do everything in his power to make *The Mysteries of Paris* not only an artistic achievement but a practical money-getter for box-offices all over the world."

MADGE KENNEDY

Who is just completing the super-production, "The Purple Highway," with a cast of star players including Monte Blue, Vincent Coleman, Pedro de Cordoba and Dore Davidson

Warner Brothers' Full Years' Series Sold Countrywide

The entire series of Warner Brothers pictures for the coming season have been sold throughout the country, according to Harry M. Warner. Fully three-fourths of the independent buyers already have signed for the pictures, and the remaining portion of the country will be disposed of as soon as proper arrangements are consummated.

The latest deals involving the series of seven productions for Boston and the New Jersey territory.

A. M. Fabian has contracted for Northern New Jersey, and the Franklin Film Company, Boston, has taken over the New England States. The Independent Film Company, Philadelphia, has purchased the rights for Southern New Jersey, Eastern Pennsylvania, Delaware, Maryland, Virginia and District of Columbia.

The first feature to be released by the Warner Brothers is announced as *A Dangerous Adventure*, a wild animal picture starring Grace Darmond, with a supporting cast including Philo McCullough, Jack Richardson, Robert Agnew and Derelys Perdue.

Squirrel Comedies Booked on New Eastman Theatre

The Lee-Bradford Corporation, which is handling a series of novel Squirrel Comedies, has recently received a communication from President Zimmerman of the Nu-Art Pictures Corporation, Buffalo, to the effect that he has been successful in contracting for the entire series of Squirrel Comedies to play at the New Eastman Theatre in Rochester.

The series already has been purchased by the Nu-Art Pictures Corporation, Buffalo; American Feature Film Company, Boston; National Cinema Corporation, Indianapolis; Masterpiece Film, Philadelphia, and the Canadian Exhibitors Exchange, Toronto.

Dr. Shallenberger Returning After Eventful Coast Trip

W. E. Shallenberger, president of Arrow Film Corporation, will return to New York this week after a brief but eventful trip to the West Coast.

The original purpose of the doctor's trip was to complete arrangements for the acquisition of a new product which, it is reported, he has done very successfully.

Another high light in Dr. Shallenberger's trip was his meeting with Will H. Hays, president of the Motion Picture Producers and Distributors of America, as was exclusively told in this journal last week.

Mangan to Book Through Offices of Edward Small

Arrangements have been completed between Francis A. Mangan and Edward Small whereby the Mangan versions of Victor Herbert's miniature operetta for motion picture theatres will hereafter be booked through the Edward Small Offices, 1493 Broadway. The Edward Small forces likewise will handle the bookings of the Francis A. Mangan Productions, consisting of elaborate stage and prologue numbers.

Dr. Goodman's Picture Is Powerful

"What's Wrong with the Women" Ought to Find a Welcome on Any Screen in the Land—Finely Played and Directed

CAST

Wilton Lackaye.....James Bascom
Montagu Love.....Arthur Belden
Rod La Rocque.....Jack Lee
Huntley Gordon.....Lloyd Watson
Paul McAllister.....John Matthews
Julia Swayne Gordon.....Mrs. Bascom
Constance Bennett.....Elise Bascom
Barbara Castleton.....Janet Lee
Helen Rowland.....Baby Helen Lee
Hedda Hopper.....Mrs. Neer
Mrs. Oscar Hammerstein.....A Friend

Dr. Daniel Carson Goodman has made a substantial contribution to the state rights market. In *What's Wrong with the Women* he gives us a production that should be welcomed to the screen of any house in the land. It is rare indeed we have presented a subject that is written, adapted and supervised by one man. Many times we have been told by skilled workers in the production field—those who have seen their craftsmanship nullified by some one of lesser or no judgment to whom later on in the process of picture-making it has been confided—that the ideal picture would be a one-man picture. Well, that's what we have got in the present instance—a one-man picture.

It well may be that Dr. Goodman wrote his story around his title. That statement is justified by the fact that throughout its seven reels it adheres closely to its theme. The story climbs steadily from an interesting opening to the stirring reconciliations in two households at the ending. It is a happy closing, and a perfectly logical one.

The tale is of domestic infelicity—in two homes. One of these is that of the Bascoms, the head of which is an architect with a "climbing" wife and daughter. The other is that of the Lees—the head of which is an employe of Bascom & Watson and whose wife through the influence of her across-the-hall neighbor is transformed from a contented "mother-woman" to a discontented participant in "swell hooch parties" and a liar to boot.

R. William Neill directed the production with fine discrimination. To be sure, he has had the advantage of guiding a group of actors thoroughly trained in their craft—as an example, Wilton Lackaye, Julia Swayne Gordon, Montagu Love, Rod La Rocque, Huntley Gordon, Barbara Castleton, Constance Bennett, Hedda Hopper and Paul McAllister. It is a worthy gathering.

The thought behind *What's Wrong with the Women* is the unhappiness caused by wives and daughters who are dissatisfied with their surroundings. Dr. Goodman takes the daughter of the architect, who when her father forbids her receiving the attentions of a rake twits her parent with being a failure and that "everybody knows" his income is only $50,000 a year. The producer goes down the financial scale and ties in the wife of the architect's employe whose head is turned by the attention she receives from the same rake.

The picture has power and it is impressive. Enhancing the latter quality is the character of Matthews, the bearded janitor of the apartment, a "Carpenter," the friend and conciliator. There is just a faint suggestion of the spiritual, but it is effective. If the subject should be described as a dramatic sermon here is one person who will not quarrel with the appellation. But don't fail to see for yourself, and soon, *What's Wrong with the Women.* G. B.

"Country Flapper" Will Be Real Asset in Small Community

You may have looked at many pictures, perhaps hundreds of them, the titles of which did not square with the action. The statement never can be made about *The Country Flapper,* which opened its world premiere for a week at the New York Capitol on July 29. As a production it is just what its name implies, a story of a rather lively and also an interesting girl in a small town, whose experiences probably are paralleled by thousands of her "fellows" in other small towns.

If in its general result the subject is saved and made it is saved and made by the work of Dorothy Gish. If the picture proves to be successful it will be because of two factors—its title and its leading player.

The subject was directed by F. Richard Jones. In the supporting cast are Glenn Hunter, whose budding reputation hardly will be enhanced by the role he is called on to play—for one reason, his is far from being a "great part"; Mildred Marsh, who portrays the Other Flapper, a pert young person who is strong for "stealing 'em away from the other girl"; Harlan Knight, the Boy's Father, who portrays the village druggist, otherwise "seemingly respectable" but actually a moonshiner with a still in his barn; Tommy Douglas as the Bashful Boy and Raymond and Albert Hackett as two brothers.

The Country Flapper should be a distinct asset to exhibitors in the thousands of theatres in smaller communities, and lend itself to wide exploitation. What it will do in three or four days or one-week runs is commended to the individual managerial judgment.

The Capitol staged an effective prologue, with Caroline Andrews singing the tuneful "The Country Flapper," by E. G. Van Pelt and Jesse Winne, with an accompanying pantomime by Thalia Zanou. The composition served as the music theme for the presentation. G. B.

"Tenement Tales" to Be Released by Clark-Cornelius

Included in the short subjects which the Clark-Cornelius Corporation will release to the state rights market this season will be the series of "Tales of the Tenements." There will be twenty-six subjects of two reels each.

Walter Miller and Nellie Burt are the featured players, and the stories are written by Ross D. Whytock for many years a court reporter on the New York *World.*

William Burt is directing these pictures The Clark-Cornelius Corporation will market them on its franchise plan to the independent exchanges in each territory.

MASTODON FILMS, INC.
C. C. BURR, Pres.
133-135-137 West 44th Street
NEW YORK CITY, N. Y.

BOOK AT EDUCATIONAL EXCHANGES

Arrow Buys the Maescher Production

"Night Life in Hollywood," Designed to Show the Motion Picture Colony as It Is, to Be Released on State Rights

Negotiations have just been completed between Arrow Film Corporation and A. B. Maescher Productions whereby Arrow acquires the world distribution right for *Night Life in Hollywood*, one of the more unusual productions listed for the state rights field.

J. Frank Glendon is the star of the production. Wallace Reid, Theodore Roberts, J. Warren Kerrigan, Sessue Hayakawa and William Desmond are among those who appear in the picture.

Arrow officials are enthusiastic concerning the acquisition of this subject. The title is rich in exploitation possibilities, and it is declared the production itself will back up all that has been written about it.

W. Ray Johnston, vice president of Arrow, has placed himself on record as prophesying an even better record for the new picture than was marked up by *Ten Nights in a Barroom.*

Warners' Second Barry Picture Is Near Completion

The second Wesley Barry picture, *Little Heroes of the Street*, being produced by Harry Rapf at the Warner Brothers coast studios, is rapidly nearing completion, according to recent dispatches received at the Warner offices.

One of the big scenes filmed for the feature is declared to have transformed a Los Angeles city street to represent one in New York on Christmas Eve. It is said to be the first big snow scene the inhabitants of Los Angeles have witnessed.

Marie Prevost, who was recently signed to appear in several forthcoming Warner pictures, is playing the feminine lead. Other members of the cast include Jack Mulhall, Wilfred Lucas, Will R. Walling, Aggie Herring, Joe Butterworth and Charlotte Jackson. The story was written by Edmund Goulding, and it was adapted for the screen by Mildred Considine and Isabel Johnston. William Beaudine is directing, with James Hogan assisting.

Following Month's Trip Lee Reports Many Sales

Arthur A. Lee, president of the Lee-Bradford Corporation, has just returned from a four weeks' motor trip throughout Canada and the Middle West and finds that conditions are slowly but gradually improving. Mr. Lee was successful in consummating the following sales:

Unconquered Woman, to the Canadian Exhibitors' Exchange, Toronto; State Film Service, Indianapolis; F. Schram, Cleveland; Quality Film Service, Pittsburgh; Minter United Amusements, Detroit; Equitable Pictures Company, Baltimore; Fine Art Pictures Corporation, St. Louis.

Flesh and Spirit, to the Canadian Exhibitors' Exchange; Fine Arts Pictures Corporation, St. Louis; National Cinema Corporation, Indianapolis; Minter United Amusements, Detroit.

Determination, to the Canadian Exhibitors' Exchange, and the National Cinema Corporation.

Sally, to the Fine Arts Picture Corporation; National Cinema Corporation.

Series of Canadian Travelogues, to Nu-Art, Buffalo; National Cinema Corporation; Royal Pictures, Inc., Philadelphia; Standard Film Service Company, Cleveland; R. D. Lewis Film Company, Dallas; Federated Film Exchange, Baltimore; Crown Film Co., Boston; Sunnywest Film Company, New York.

Superstition, to the National Cinema Corporation.

Way of a Man, to the National Cinema Corporation; R. D. Lewis Film Company; Co-Operative Film Exchange, Baltimore; Minter Amusement Company.

Serving Two Masters, National Cinema Corporation; R. D. Lewis Film Company; Co-operative Film Exchange; Minter Amusements Company.

Branded, to the R. D. Lewis Film Company; Co-operative Film Exchange.

"Wildness of Youth" to Be Shown First at Nursery Benefit

The distinction of having its premier presentation sponsored by a goodly portion of New York and New Jersey's summer colonies is to fall to the lot of Ivan Abramson's seven-reel drama, *Wildness of Youth*. Announcement comes through the Hebrew Day Nursery and the offices of the Graphic Film Corporation of a performance for charity under the conditions of which Mr. Abramson has consented to loan "the dramatization of youth and its follies" which he recently completed at the Talmadge studios so that the proceeds of the performance may go to the support of the nursery.

Intended for September release, the feature will have its preshowing under direction of a committee of the Day Nursery's patrons on August 20 at Asbury Park. Summer colonists not only at Asbury but at Long Branch, Red Bank, Bradley Beach, Deal Beach and other sections of the Jersey Coast will join in making the benefit a real occasion.

Charles S. Goetz Will Be Manager of New W. B. Exchange

Charles S. Goetz, formerly of First National, has been engaged by the Warner Brothers as general manager of the new W. B. Exchange, Inc., which will distribute in Greater New York the series of seven productions being made by the organization for the coming season. The rights for the Northern New Jersey territory have been purchased by A. M. Fabian.

Mr. Goetz began his film career in the early days of Warner Features. He also has been with Fox as manager of the St. Louis office, with International covering Detroit and Cleveland, with Artcraft, and has spent three years with Famous Players in New York. Mr. Goetz has served as sales manager for Robertson-Cole in New York, and with Associated Producers as Chicago manager. He joined First National, following the amalgamation of Associated Producers with First National.

"Babes in Toyland"
is
Victor Herbert's

First miniature operetta for Motion Picture Theatres with

Miss Bessie Wynn

And a cast of eighteen

Scenic Investiture of 3 Massive Settings

by

John Wenger

Francis A. Mangan Productions

1476 Broadway New York

(Phone 3738 Bryant)

An Appreciation

EQUITY PICTURES CORPORATION takes this means of publicly expressing its appreciation to Mr. Daniel Carson Goodman, author and producer of "WHAT'S WRONG WITH THE WOMEN," for the elaborate and wonderful screen drama he has brought to life in this remarkable picture.

Independent Exhibitors throughout the length and breadth of the world may fittingly join us in expressing appreciation to Mr. Goodman in this brilliant achievement, not alone for the financial gain this beautiful picture will return to all exhibitors, but for the high goal it will set for all those engaged in the making of motion pictures.

In its atmosphere—its innate refinement—its skillful handling in the presentation of such a daring theme, "WHAT'S WRONG WITH THE WOMEN" will establish newer and higher records among those things embraced in the category of the finer things in life.

Here is a true and genuine example of what can be accomplished on the screen in cleanliness, beauty, strength and extraordinary entertainment value.

It is with unusual pride and pleasure we announce that "WHAT'S WRONG WITH THE WOMEN" will be released on the Independent market shortly.

EQUITY PICTURES CORPORATION
723 7th Avenue, New York City

EQUITY

Billy Bitzer Will Photograph Burr's "Sure-Fire Flint"

Billy Bitzer, D. W. Griffith's cameraman, who photographed *Way Down East*, has been engaged by O. C. Burr as chief cameraman for *Sure-Fire Flint*. Bitzer's work in his particular field stands out pre-eminently, with the result that *Sure-Fire Flint* photographically should be greatly enriched with his experience.

Another highly important addition to the quality of the Johnny Hines picture is Burr's contract with Ralph Spence to do the titling. Spence expects to leave for England shortly, and with the scenario in his possession will devote a great deal of time while abroad to the titling. The picture, with its possibilities for humor, will give Spence every opportunity to call forth his best ideas.

Kansas City Exchange to Supply Blank Contracts

Price of film rental for western pictures starring Jack Hoxie, William Fairbanks and Franklyn Farnum will be left entirely with the exhibitors of Missouri and Kansas, according to Bernard C. Cook, branch manager of the Standard Film Company. Blank contracts have been sent broadcast and it remains for the exhibitor to fill out the contract. An approved copy of the contract will be returned to the exhibitor, providing the price is within the bounds of reason.

"It is not that the products are cheap in quality," said Mr. Cook, "but I have always found exhibitors in this territory very fair, and most western features are sold at a uniform rental price."

Many Players Are Shown in Federated Review No. 3

Marion Davies, in her private apartment in the Cosmopolitan Studios, is one of the principal subjects in Federated Screen Review No. 3 of a series edited by A. D. V. Storey and distributed by Federated Film Exchanges of America, Inc.

Doraldina, Corinne Griffith, Ruth St. Denis, Johnnie Hines, Monte Blue, Diana Allen, Lucy Cotton, Lew Cody, Zena Keefe, Helen Rowland, Maurine Powers, Barney Sherry and Bernard Granville are among the stars and players shown at home or in stunts, hobbies or sports and Directors Sydney Alcott and William Nigh are shown at work in their studios making pictures.

Producers' Security Will State Right "In the Night"

The Producers Security Corporation announces another feature for the independent market. *In the Night*, the famous stage play, has been adapted from the screen by Cyril Harcourt and the production was directed by Frankland A. Richardson. The book is by Joan Southerland.

The film version is said to be full of the mysterious episodes.

The Producers Security Corporation reports the subject now ready.

Principal Pictures Personnel

Sol Lesser and M. R. Rosenberg, president and secretary-treasurer respectively, of Principal Pictures Corporation, of Los Angeles, announce the personnel of the company as follows: Colin Campbell, director; George Bertholn, assistant director; James Francis O'Shea, production manager; Sam W. B. Cohn, publicity; Dal Clawson, cameraman; Gordon Jennings, assistant cameraman, and Miss Jo Morrell, secretary. The company is working on the Elinor Glyn story, *The World's a Stage*.

Will Nigh Goes to Water Gap to Stage "Notoriety" Scenes

Will Nigh has left for location with his assistants and players to shoot important scenes for *Notoriety*. The production is now on its fifth week, and when completed will be distributed on a state rights basis by Weber & North.

The first stop of the company was the Delaware Water Gap. A number of outdoor shots were staged. Weather and other elements were favorable. The company will be homeward bound in short order, to wind up the indoor action on the picture.

The augmented cast includes J. Barney Sherry, Maurine Powers, George Hackathorn, Rod La Rocque, Mona Lisa, Richard Travers, Mary Alden and Hedda Hopper.

Von Tilzer Showing Warners

Jack Von Tilzer, general sales manager of East Coast Productions, Inc., has left on a visit to many key cities, screening the J. B. Warner series of Westerns.

Mr. Backer will leave for the coast early in the autumn, to confer with Clifford S. Elfelt, president of the producing unit, Metropolitan Productions, relative to the new series of stories in which Warner will be starred.

DOROTHY MACKAILL
NOW APPEARING IN
The Streets of New York

"Tales of the Tenement"

A thrilling series of two reel detective stories.

Clark - Cornelius Corp.
117 W. 46th St., N. Y. C.

"The Devil's Land" Has Mount Vesuvius for Part of Locale

The Devil's Land is a new seven-reel photodrama produced on and around Mount Vesuvius and in the ancient cities of Naples, Pompeii and Syracuse near the Volcano. The film shows Mount Vesuvius in action, the pouring rain of lava and the destruction resulting from the fiery mountain.

The story is a drama of love, intrigue and the search for gold in the crater of the Volcano into which one of the searchers plunges in his anxiety for the metal.

The Edward L. Klein Company, 152 W. Forty-second Street, New York, represents the producers in America and has just received a print of this production. Distribution arrangements will be announced in the near future.

Among the Northwestern State Rights Exchanges

The Felix cartoons, which were recently purchased for the Northwest territory by Greater Features, Inc., have been booked by Jensen & VonHerberg for their theatres in Seattle, Tacoma and Portland. The first of the series opened at the Seattle Coliseum July 29.

* * *

It looked like Greater Features week in Portland for the seven days beginning July 29. Every first run house in town had at least one of its films, while at the Liberty two complete changes of program were furnished; Seattle and Tacoma also were well represented.

* * *

Seattle and Portland Blue House Theatres will have day and date showings of *The Man from Hell's River* the week of August 12. DeLuxe Feature Film Company is the distributor for the Pacific Northwest.

Renting Music Rolls Like Films

With the aim of lessening the expense on those theatres which employ music rolls H. M. Hull, of the New York Music Roll Exchange, explains how his company is now renting from fifty rolls a month upward at a price which would represent the purchase of only a few. Regular music programs are arranged to suit the pictures the theatre may be showing.

Under the former method of purchase, Mr. Hull points out, patrons frequently grew tired of the music they had heard repeatedly, whereas under his company's system there is a constant change.

"Beware of the Law" for Fall

Among the productions listed for fall release is *Beware of the Law*, which will be handled on the state rights market by Jawitz Pictures Corporation. It was made on the Canadian border and is said to be a comedy-drama embodying a new slant on bootlegging. Charles Jawitz is having it re-edited and titled by Martin & Natteford, and will back it up by a full line of advertising and exploitation accessories.

Plan to Feature Kerrigan

The William R. Lighton Productions, Inc., of Hollywood, have completed arrangements through Harry M. Owens, general manager, with J. Warren Kerrigan to be featured in a series of *Billy Fortune* stories, by William R. Lighton.

Short Subjects and Serials

Mermaids Get Away to Strong Start

"Look Out Below," First of Jack White's New Series, Contains Steady Procession of Mirthmaking Incidents

Jack White's opener for the series of thirteen Mermaid Comedies for release by Educational in 1922-3 is *Look Out Below*, slated for regular issue in September. It is up to the average of the immediately preceding Mermaids, and that surely is a statement which does not damn with faint praise. It was directed by Del Lord and Harry Edwards and was supervised by Mr. White. The subject is not flawless—for instance, a black-hulled merchantman and a white coastwise passenger steamer are employed in the same sequence—but it is 99.44 per cent pure fun, nevertheless. And that is the chief aim of comedies.

The picture marks the introduction of Don Barclay as a partner of Lige Conley. His work gives every indication that the latter has a star associate. Barclay is far from a novice, having been a hit in the Follies a few years ago and also has behind him large burlesque experience. He is of the non-smiling, serious-faced type, and looks like one who will improve on acquaintance.

Look Out Below is fast. The two reels slip through all too quickly. There is no let-up in following incident. Much of the action takes place on a steamer, and contributing to the excitement are a dog and a monkey. The former alone will put over the picture, but the comedy does not lean on him by any means.

Two of the bits intrusted to the dog are exceptionally well done. The first is the stealthy pilfering of a chocolate cream from the collection of a young woman passenger, with a quickly ensuing attack of seasickness. The distress of the pup is one of the funniest things of its kind since John Bunny, years ago, showed the possibilities for mirthmaking in a seizure of mal de mer. It is a remarkable exhibition of canine pantomime, an exhibition that asks no odds of the human actor. Then again, when the dog discovers the monkey crossing the stateroom floor disguised in a bit of feminine apparel he promptly "faints." The monkey, too, is a regular performer, not the least of his accomplishments being the lighting of the fuse attached to the bomb.

It is taking no chances in predicting that the mishaps of the stout matron as she falls through one deck and then through two will upset any house. Nor will there fail to be equal hilarity at the dismay of the souse outside the three-mile limit as he gazes on the tail of the monkey protruding from the dress of the disguised Barclay. The monkey, it may be said, is in hiding from the dog.

There are some old stunts with a new twist in this picture, and there are some new ones. By and large, it is a real comedy.

G. B.

Lloyd Films of All Denominations Are Kept Moving Briskly

Reports from various sources corroborate the statement of Pathe that all Harold Lloyd films are kept briskly moving. This includes the one-reel reissues, the extraordinary demand for which is one of the highlights of the season's business, and the entire list of nine two-reel Lloyd comedies.

Repeat bookings of the Lloyd two-reelers in a single contract, says Pathe, are a common occurrence, preferences for individual comedies being overbalanced by the advantage of being able to announce forthcoming showings of the entire list.

Hardly a week passes, the Pathe statement says, without the spectacle of houses in the same large city section playing at the same time the first of the Lloyd multiple-reel comedy, *A Sailor-Made Man*, repeating a Lloyd two-reeler and showing one-reel Lloyd re-issues.

Fifth Plum Center Comedy Completed by Gerson Pictures

The fifth of a series of twelve two-reel comedies starring Dan Mason under the direction of Robert Eddy was completed last week at the Paul Gerson Studios in San Francisco.

The series deals with the activities of Pop Tuttle, played by Dan Mason, in the little burg of Plum Center. In this fifth picture Pop Tuttle trades off his old nag, Wildfire, for a Ford, which he transforms into an autobus by putting his old bus body on the chassis.

Pop is not so expert at driving a car as he is driving a horse, and his first trip in his improvised bus furnishes plenty of comedy action.

Wilna Hervey, the tallest comedienne in pictures, is leading woman in the character of Tillie, the station agent. Other prominent characters are Ed Bodfish, mayor and proprietor of the Palace Hotel, Nosey Nichols, Doc Pellet, and other rural types.

These comedies will be released through the Film Booking Offices of America, beginning September 1.

Dan Mason as Pop Tuttle, Plum Center Comedies, released by F. B. O.

Famous Players Buys "Torchy" Output for Australian Division

An important deal on foreign distribution of the Torchy comedy series was consummated this week between Famous Players and Mastodon Films, Inc., when Famous contracted to buy the complete Torchy output for Australia.

Coincident with this announcement of the stamp of approval by Famous is the fact that the Rivoli Theatre this week is presenting John Hines in *Torchy's Ghost*. This marks the fourth Torchy played at Broadway's leading show houses in the past two months, inasmuch as the Criterion, Rivoli, Rialto and Strand Theatres have during this period shown them.

Torchy's Ghost, now playing at the Rivoli, has had an unusually successful run since its release, having played Balaban and Katz's Chicago Theatre, the first run houses on the coast, and the largest theatres in the East.

Charles H. Christie on Way to New York Stops Off in Canada

Charles H. Christie, financial and business manager of Christie Comedies Company, paid a flying visit to Seattle on his way to New York from Los Angeles, via the Canadian Pacific. He will also stop at Vancouver, Toronto and Winnipeg. Mr. Christie had time for a few handshakes, renewed old acquaintances and conferred with J. A. Gage, manager of the local Educational exchange, which handles the Christie product throughout the Pacific Northwest.

Microscopic Feat in Review

An unusual subject, *The Marvel of the Egg*, in which the microscopic camera reveals a chick in the process of creation, is the outstanding feature of Pathe Review No. 168, which has been scheduled for release by Pathe August 13. The subject was photographed by Charles F. Herm, and the scenes are magnified 1000 diameters. It is shown that at the beginning of the incubation the yolk and "white" are fastened by thick cords of albumen and these twists serve to keep the embryo always uppermost. At first, the embryo is merely a tiny white spot, but the second day develops the beginnings of the new chick's circulation system.

Miss Loeb in Movie Chats

Sophie Irene Loeb, well-known feminist, appears in Urban Movie Chats in a picturized interview. Miss Loeb is seen in several of her many activities. A meeting in City Hall Park in New York, where, as president of the Child's Welfare Board, she makes an address in the interest of lower-priced milk for babies, is a particularly interesting scene.

Jean Havez, Lloyd Scenarist, Sees Big Boom Coming in Fall

Jean Havez, known for his songs and stage and screen productions, and for the last year an active member of Harold Lloyd's scenario staff, visited New York last week en route for a vacation in Europe. Mr. Havez had his full share in the writing of *Never Weaken*, *A Sailor-Made Man*, *Grandma's Boy* and the latest Lloyd multiple-reel production for Pathe just now completed and called *Dr. Jack*, and the story for the next Lloyd comedy as yet unnamed. He referred with enthusiasm to the spirit of efficient co-operation that pervades all that is undertaken by the Lloyd scenario staff—and to many evidences of the comedian's and Producer Hal Roach's appreciation of the results.

Recently, on the West Coast and along the route of his travels east, Mr. Havez talked with exhibitors, especially in the large centers. He found them eager for news about Lloyd productions.

Without exception the exhibitors Mr. Havez talked with were fully alive to the fact that as soon as the hot weather was over their own business was certain to reflect the marked improvement observed everywhere in general lines of business. "As a result," said Mr. Havez, "I have the feeling that picture patronage will be so big this coming season that theatres presenting spoken drama only will feel the competition even more than ordinarily."

REVIEWS OF CURRENT SHORT SUBJECTS

THE YELLOW FACE—An Episode in the "Adventures of Sherlock Holmes," Released by Educational.—A well-made two-reeler and one possessing a goodly amount of suspense. The story is of the husband who comes to Holmes for aid in solving a domestic mystery. Holmes makes a bad guess as to the cause of his visitor's worries, but he quickly gets to the bottom of the matter. Instead of a former husband that is annoying his client's wife, one that had been reported dead, it proves to be a child by her first marriage that she has sent for and is keeping across the street from her home. A mistaken fear of her husband's jealousy is the cause of all the distress. A good picture.

UNMASKED—Two-reel Western, Released by Universal.—Art Acord is the star in a two-part Northwest Mounted story. He portrays O'Doone, a mounted man in love with the daughter of a bandit. He uncovers the outlawry of his prospective father-in-law, and while hesitating to arrest the culprit, the latter is murdered by a confederate. O'Doone arrests the murderer, but conceals the banditry of the dying man in whom he is interested. This is the story's weakness, as it assumes the murderer will remain silent. Otherwise the picture is worth while. Frank Lanning plays the role of the bandit who is killed; Jim Corey, the accomplice, and Esther Ralston, the daughter.

CUPID BY PROXY—Pathe Playlet.—Baby Marie Osborne is the center of a good cast who portray a lively story. Among the players is Mildred Davis, who has since the picture was made become well known to picture-goers through her work opposite Harold Lloyd. John Stepling and J. N. McDowell, who are "twisted" in the introduction, have the roles of heads of neighboring families. The interest does not depend solely on the little player who is featured, but rather on a half dozen who are participants in a drama that stands up well.

INDIA'S THREE HUNDRED MILLION—Urban Popular Classic. — A full reel is devoted to scenes of life among the people of a country where bathing is one of the hard and fast customs. Many views are given of the people and their domestic animals taking the waters. Also there are shown many scenes from everyday life. Among the more interesting are those of a mela, or religious festival. After seeing this subject one can believe there are three hundred million persons in India.

SHORT WEIGHT — Two-part Century Comedy, Released by Universal.—Brownie, the Century dog, is the star of this story of a dog and a boy, played by Johnny Fox. Brownie is a great pup, there's no doubt about that. In the present subject he is at the top of his form, and his work will be followed with the closest interest. As was intended by the director, he is the feature of the picture, and his performance will make for the amusement of adults as well as youngsters.

THE UNSELFISH SHELL—Released by Prizma.—Some rarely beautiful photographs are included in this single reel, one of the more notable being a representation of the work of the Seri Indians of Southern California in simulating flowers with carved shells. The abalone shell is shown in its natural and polished states, as well as reduced to manufactured forms. Examples in shell craft also are displayed from Ceylon and Australia.

SCREEN SNAPSHOTS No. 6—Released by Pathe.—There's a good list of well-known screen players shown in this number, several of them snapped as they arrive for a Legion benefit in Hollywood. Others appearing are Marshall Neilan, Blanche Sweet, Al St. John, William Farnum with a bunch of little folks, Ruth Roland changing expressions in slow motion, and Larry Semon joining hands and dancing with a dozen girls arrayed in typical Semon garb. The most interesting of all, however, is the appearance of the animal trainer and his big pet lions, three of whom at one time show their regard for him—and he shows his faith in them.

Johnny Jones, star of J. K. McDonald's "Johnny Jones Comedies," released by Pathe

PATHE REVIEW No. 168—"The Marvel of the Egg" shows a chick in the process of hatching, the earlier photographs being magnified a thousand times. It is of unusual interest. Among other scenes in a good number are "The Hikers of Alaska," taken in the summertime; views of the Ashokan Reservoir, a part of New York's water supply, and "Somaliland Smiles," Pathecolor scenic taken in Jibuti, on the east coast of Africa.

CÆSAR'S GHOST—One-reel Universal Comedy.—Roy Atwell is the featured player in this burlesque on reincarnation. Lila Leslie is the wife who sees in herself a one-time Cleopatra and Margaret Cullington the aunt who thinks she was Salome. Atwell, in order to get even and smash the bubble, plays Cæsar and brings in the cook and a cop to help him. The subject will make a good short diversion.

TOUCH ALL BASES—Hal Roach Comedy in One Reel, Released by Pathe.—Paul Parrott exercises his ingenuity in endeavoring to get on the inside of a baseball grounds, but Eddie Baker, in the guise of a guard, not only keeps him out but escorts his girl in. It is a subject that will interest the baseball fans and many who are not members of that large fraternity.

PERILS OF THE YUKON—"Trapped by Fire," the seventh episode of the Universal serial, is a hummer from start to finish. It is a chapter that will stand out in any serial. Like its immediate predecessor, it is noteworthy also from the scenic side, the views of mountain and valley and stream and snow being unusual.

SEEN IN SMYRNA — Urban Popular Classic.—The reel is given over to the occupations and pastimes of the peasants. There are scenes of primitive breadmaking, of the herding or raising of turkeys and goats, of the making of mats and rugs, of bee culture and of making a quilt. It is good entertainment.

THE DOG AND THE FISH—Cartoon Fable, Released by Pathe. — Cartoonist Terry takes for his basis "He who dreams catches no fish." The dog dreams of great achievements, but in the meantime the fish have a dance about him. Terry continues to show inventiveness in making entertainment.

THE TIMBER QUEEN—"The Yukon Trail," episode 5, shifts the locale of the Pathe serial to Alaska, and as an evidence of the change we are treated to some genuine snow scenes, with several dog teams to liven things. The chapter maintains the strength indicated by its predecessors.

SUCH IS LIFE ON THE RIVIERA—Released by F. B. O.—The Hy Mayer Travelaugh was shown at the Capitol for the week of July 29 and was well up to the high mark of the artist.

LET'S GO—Pathe One-reel Reissue.—Lloyd, Pollard and Daniels combine in a rapid farce staged around and between a soda counter and a "hot dog" stand.

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"One Clear Call"
(*First National*)
Baltimore, Md., Week of July 24

RIVOLI.—Drew big crowds throughout week, despite hot weather. Theatre reopened after three weeks of darkness. Feature film won high comment.

Exploitation.—Newspaper display advertising about double usual style. Comedy feature also helped.

Short Subjects.—Larry Semon in "A Pair of Kings," Rivoli News.

"The Man Unconquerable"
(*Paramount*)
Baltimore, Md., Week of July 24

CENTURY.—The picture pleased.

Exploitation.—No special advertising used, other than newspaper displays and cards.

Short Subjects.—Overture, "Morning, Noon and Night" (Suppe), Charles E. Farson, conductor; Century News Pictorial, "Children of France," a novelty film; comery, "Toonerville Blues"; vocal selections, organ solo.

"The Delicious Little Devil"
(*Universal*)
Baltimore, Md., Week of July 24

NEW.—Because of marked success during previous week, it was held over for second week.

Exploitation.—Usual newspaper advertising.

Short Subjects. — Comedy, "Short Weight," Pathe News.

Daily Press Comment.—"You surely get your money's worth in 'The Delicious Little Devil.' "—*Evening Sun.*

"In the Heart of a Fool"
(*First National*)
Baltimore, Md., Week of July 24

LOEW'S HIPPODROME.—Drew well during entire week, aided by special added feature.

Exploitation.—Usual newspaper advertising used.

Short Subjects.—"Sawing a Lady in Half," Loew's Up-to-date News Events, Harold Lloyd comedy.

Daily Press Comment.—"The film pulsates with life; it's a living, human document. When at the end of the year we draw up a resumé of the year's films, we feel that this film is going to rate pretty high."—*Evening Sun.*

"A Homespun Vamp"
(*Paramount*)
Baltimore, Md., Week of July 24

PARKWAY. — Drew unusually good audiences despite several decidedly hot days. Comedy also helped to draw. Management believes it would have been impossible to improve program.

Exploitation.—Usual newspaper advertising used.

Short Subjects.—Buster Keaton in "My Wife's Relations," "Crowning King Blizzard" (Chester Outing), "Music In the Air" (Educational), with special musical setting played by the Parkway Orchestra under the direction of V. Nessul; Parkway Review, baritone soloist.

A NEW SERVICE

Beginning next week, Voice of the Box-Office Reports will be classified by titles of pictures, instead of by cities, and will contain bona fide newspaper reviews from the various first run centers.

The new style of this Department is shown in an adjoining column, in the reports from Baltimore.

What They Give The Public

LOEW'S STATE THEATRE
Buffalo, N. Y.
Week July 31

1. Feature—*Strange Idols* (Fox).
2. Comedy—*Breaking into Jail* ("Hall Room Boys"). (C. B. C.)
3. Loew's Minute Views of Current Events (News).
4. Scenic Revue.
5. Novelty Revue.
6. Cartoon—*Mutt and Jeff* (Fox).
7. Vaudeville.

CALIFORNIA THEATRE
Los Angeles
Week July 16

1. Selection—"The Serenade" (Herbert).
2. Pizzicato from Ballet "Sylvia" (Delibes).
3. "A Hunting Scene" (Bucalossi).
4. Feature—*Missing Husbands* (Metro).
5. Goldwyn - Examiner Screen Tests. (Fourth and last series of films of aspirants for the silver screen.)
6. California Topical Review and Magazine.
7. Topics of the Day (Pathe).

MISSOURI THEATRE
St. Louis
Week July 22

1. The Missouri News.
2. *A Trip to Paramount Town* (Paramount).
3. Organ Solo.
4. *The Inauguration of President McKinley.* (A historical view made more than 25 years ago.)
5. Duet—Tosti's "Good Bye."
6. Feature—Wallace Reid in *The Dictator* (Paramount).

CHICAGO THEATRE
Chicago, Ill.
Week July 31

1. Overture—Ballet music from "Sylvia."
2. Digest.
3. Piano Solo—"Danube Waltz."
4. Weekly (News).
5. Novelty Organ Solo.
6. Scenic.
7. Balaban & Katz present Myers and Hanford.
8. Feature—*The Dictator* (Paramount).
9. Comedy—*Rapid Fire* (Educational).

ATLANTA, GA.

METROPOLITAN

"SONNY," Richard Barthelmess (First National). Exceeds "Tol'able David" in attendance and equals it in favorable comment. A pronounced success. Excellent business.

Short Subjects.—"Fair Enough," Kinograms News Weekly, musical number.

CRITERION

"GAS, OIL AND WATER," Charles Ray (First National). Fell below average, barely registered "Fair."

Short Subjects.—"A Rag Doll Romance" (Campbell comedy) and Kinograms.

HOWARD

"OVER THE BORDER," Betty Compson and Tom Moore (Paramount). Good. "Dixie's Mountain Majesty," a special two-reeler covering the Constitution's forest expedition into the mountains of North Jersey, is responsible for no small part of the success of the program. On the whole, the week was very satisfactory.

GRAND

"DON'T WRITE LETTERS," Gareth Hughes (Metro), first half. The star's a favorite at the Grand and drew good business the first three days. "A VIRGIN'S SACRIFICE," Corinne Griffith (Vitagraph). Fairly good business.

Short Subjects.—Hy Mayer Travelaughs, "A Trip Through Paris," Century comedy, "Live Wives," Fox News, Mutt and Jeff and a Goldwyn Graphic.

RIALTO

"THE TRUTHFUL LIAR," Wanda Hawley (Paramount), first half. Very good business.

"BOOMERANG BILL," Lionel Barrymore (Paramount). Considered one of the most entertaining pictures played at the Rialto in months, and can be termed a winner.

Short Subjects.—International News and a Grantland Rice Sport Pictorial, "Girls Will Be Boys."

STRAND

"YELLOW MEN AND GOLD," Richard Dix and Helene Chadwick (Goldwyn). Played to very good business.

BOSTON

MODERN

"GOLDEN DREAMS" (Goldwyn).

"GAS, OIL, AND WATER" (First National). Program as a whole better than average, and despite good weather for the beaches, the houses were generally good for the season. At this house the Zane Grey feature was especially well liked.

Exploitation.—Regular newspaper advertising, with specials in all Sunday editions. Advance week with framed stills in lobby and automatic still projector, and the same during the run. Advance heads on the screen. Window cards, and

posters in all subway and elevated stations.

Short Subjects.—Educational comedy, "Rapid Fire," International News Weekly and Topics of the Day.

BEACON

"GOLDEN DREAMS" (Goldwyn). Same strong pull as at the Modern. A picture appealing to all classes.

"GAS, OIL, AND WATER" (First National). Went much better here, the result being that program as a whole went better. Business very good for summer.

Exploitation.—Same as the Modern.

Short Subjects.—Same as the Modern.

PARK

"ANN OF LITTLE SMOKY" (Associated Exhibitors). Well thought out and well screened, if audience comment will show that.

"WISE HUSBANDS" (Eastern). Went fairly well. Business good throughout the run. Evenings best.

Exploitation.—No newspaper advertising. Window cards and poster ads in all subway and elevated stations. Advance lobby display advance week and during run of framed still groups, stretchers, and three sheets.

Short Subjects.—Independent comedy, "Pardon Me," International News Weekly, and Movie Chats. A very satisfactory program on the whole.

BUFFALO

SHEA'S HIPPODROME

"THE WOMAN WHO WALKED ALONE," Dorothy Dalton (Paramount). With cool weather prevailing, business opened strong and held up exceptionally well for the first half of the week. Hippodrome fans enjoyed the picture and told the management so.

Exploitation.—Newspaper advertising, billboards, window cards and lobby and marquee displays.

Short Subjects.—Harold Lloyd in "Just Neighbors," Hippodrome Review, pictures of western New York firemen's lake outing and the Courier Camera, showing local events.

"THE INFIDEL," Katherine MacDonald (First National). Business was satisfactory.

Exploitation.—Newspaper advertising, lobby and marquee display, window cards and billboards.

Short Subjects.—Al St. John in "The Village Sheik," Hippodrome Review and the Courier Camera, including firemen's outing.

LOEW'S STATE

"UP AND GOING," Tom Mix (Fox). The mere announcement of a Mix feature is the signal for a box office stampede at the State.

Exploitation. — Manager Beckerick tripled his usual advertising appropriation on this attraction. Window cards used all over town and flashed attraction the front of the house.

Short Subjects.—"Any Old Rags," Federated Chester comedy, Mutt and Jeff cartoon, Pathe News.

LAFAYETTE SQUARE

"WOMAN, WAKE UP," Florence Vidor (Associated Exhibitors). A cool wave hit town when this one was offered and the box office barometer went right up to high receipts.

Exploitation.—Newspaper ads, window cards, billboards and big display on front of house.

KINEMA THEATRE
Los Angeles

Week July 23

1. Kinema Pictorial Review.
2. Topics of the Day (Pathe).
3. Cartoon—*All at Sea.*
4. Organ Recital.
5. Short Feature — *Floating Bubbles* (Prizma).
6. Musical Review—"Alabama Echoes" as prologue. Staged by Managing Director George H. Dumond.
7. Feature—*One Clear Call* (First National).

BRANFORD THEATRE
Newark, N. J.

Week July 29

1. Branford Review of Events.
2. Topics of the Day (Pathe).
3. Comedy—*Fair Enough* (Educational).
4. The Branford Sextette.
5. Feature — Marshall Neilan's *Fools First* (First National).
6. Overture—"The Only Girl" (Herbert).

SHEA'S HIPPODROME
Buffalo, N. Y.

Week July 30

First Half

1. Overture — "Chimes of Normandy" (Planquette).
2. Libonati (Famous Xylophonist).
3. Hippodrome Pictorial.
4. Feature—*The Woman Who Walked Alone* (Paramount).
5. *The Firemen's Cruise.* (The Buffalo firemen's eight-day trip on the Great Lakes.)
6. Comedy — *Just Neighbors* (Harold Lloyd revival). (Pathe.)

Second Half

1. Overture—"Blossom Time" (Romberg).
2. Libonati (Famous Xylophonist).
3. Hippodrome Pictorial.
4. Feature—*Watch Your Step* (Goldwyn).
5. Comedy—*The False Alarm* (Educational).

STATE THEATRE
Minneapolis

Week July 22

1. Overture—"Il Guarany" (A. Carlot Gomez).
2. Tribune News Weekly.
3. Cartoon—*Felix, the Cat.*
4. Tenor Solo—(a) "Pagliacci" Prologue (Leoncavallo); (b) "Mine" (Soloman).
5. Feature — *The Masquerader* (First National).
6. Organ Recital.

CAPITOL THEATRE
St. Paul

Week July 29

1. Overture—"Ballet Egyptian" (A. Luigini).
2. Capitol Digest (Including: Current Events, Pathe News and International News).
3. Comedy—*Torchy Steps Out* (Educational).
4. Tenor Solo—(a) Tosti's "Good-bye"; (b) "Out of the Shadows."
5. Feature—*Crossroads of New York* (First National).
6. Extra Scenic.
7. Organ Exit March.
8. Organ Recital—"My Heart at Thy Sweet Voice" (Saint-Saëns).

STANLEY THEATRE
Philadelphia

Week July 24

1. Organ Number—(a) Overture, "Tancredi" (Rossini); (b) Waltz of the Flowers from "Naila" (Delibes). (Note: This number is given to fittingly open the theatre at 11 a.m. and is played at no other time during the day.)
2. Topical Review.
3. Scenic—*Horseback and Fishing.*
4. Vocal Number—(a) "Tommy Lad" (Margetson); (b) "Because of You" (Soloman).
5. Feature—*The Dictator* (Paramount).
6. Comedy—Johnny Jones in *Supply and Demand.*
7. Organ Number.

Short Subjects.—A "Snub" Pollard comedy, Fox News, Courier Camera, firemen's outing, Burlingame Adventure subject.

CHICAGO

CHICAGO

"THE FIVE DOLLAR BABY" (Metro). The theatre was crowded at every performance.

RANDOLPH

"THE CROSS-ROADS OF NEW YORK" (First National). Good business all week.

STATE-LAKE

"SOUTH OF SUVA" (Paramount), Business was very satisfactory.

CASINO

"OUT OF THE SNOWS" (Selznick). Pleased the patrons. Attendance was good.

INDIANAPOLIS

APOLLO

"THE MAN UNCONQUERABLE" (Paramount). Pleased audiences that filled the theatre.

Short Subjects.—Bobby Vernon and Josephine Hall in "Hokus Pokus."

COLONIAL

"FLOWER OF THE NORTH" (Vitagraph). Business continues good.

OHIO

"THE MAN FROM LOST RIVER" held attention and pleased more than the average attendance.

CIRCLE

"HURRICANE'S GAL," Allen Holubar's production (First National), drew spontaneous applause from Circle audiences.

KANSAS CITY

NEWMAN

"OUR LEADING CITIZEN" (Paramount). This one played to good crowds all week.

Short Subjects.—"Spooks," Mermaid comedy, and Newman News and Views.

Exploitation.—Name and large cuts of Thomas Meighan played up big in newspaper space. Also billboard and lobby display feature the line, "A Landslide of Laughter."

LIBERTY

"HEAD OVER HEELS" (Goldwyn). Did a good week's business, although hot weather kept the attendance lower than it would have been.

Short Subjects.—"My Wife's Relations," Buster Keaton comedy, Pathe News, and "Nanook of the North."

Exploitation.—Large sketch of the star featured in Sunday newspaper space, while her name was given much prominence in lobby display and billboard space.

ROYAL

"FAIR LADY," Betty Blythe (United Artists). A fair attendance. Unusually hot weather and strong competition had to be contended with.

Short Subjects.—Torchy Comedy and Royal Screen Magazine, Current Events.

Exploitation.—Postal cards bearing photographs of the theatre on one side and the writing, "Meet me at the usual time any day at the Royal theatre; signed, "Fair Lady," were mailed out to all patrons. Also newspaper, lobby display and billboard space.

TWELFTH STREET

"THE CRIMSON CHALLENGE" (Paramount). A lively attendance for the week. The star is very popular here.

Short Subjects.—"One Stormy Night," Chester comedy; Screen Magazine, and "Plain Grit," short drama.

Exploitation.—Usual newspaper, billboard and lobby display space.

LOS ANGELES

LOEW STATE

"LIFE'S DARN FUNNY" (Metro). The picture received good criticisms in the daily papers and with the vaudeville bill went over good.

Short Subjects—Loew's State Concert Orchestra—Loew's Weekly—Sport Pictorial, "The Happy Duffer"—and vaudeville.

GRAUMAN'S RIALTO

"NICE PEOPLE" (Paramount). Business better in the third week than in the first, and is building all the time.

Exploitation.—An exceptional picture from an exploitation angle, the management used a Marmon car with nicely dressed people "riding to see Nice People." Formed a Nice People's Club and mailed "membership cards" to the Nice People of Los Angeles.

Short Subjects.—Pathe Weekly, Pathe Review, Bobby Vernon in the Christie Comedy, "Hickory Hicks."

GRAUMAN'S MILLION DOLLAR

"THE EYES OF THE MUMMY," Pola Negri. Fair business.

Short Subjects.—Urban Movie Chats, Pathe Weekly, Grauman's World Visions, "20 Minutes in Gloria Swanson's Home," "A Journey from Jazzland to Grand Opera," Edna Wallace Hopper in person.

SYMPHONY

"GRANDMA'S BOY" (Pathe), Harold Lloyd. In the tenth week and pulling fine business.

Short Subjects.—Fox News, Screen Snapshots, "Yosemite Valley," Good Things of Life.

SUPERBA

"TRIMMED" (Universal). This Gibson picture has shown better business than any heretofore.

Short Subjects.—Thomas Santchi in "Adring Danger." Century Comedy, "You and Me," International News, Overture.

MISSION

"THE STORM" (Universal). In the third week and doing fair business; it is believed the feature will be held over for the fourth week.

HIPPODROME

"ANY NIGHT" (All-star release, G. M. Anderson). Was received splendidly by the audiences; the children in the audience especially showed their appreciation. A 20-minute lecture on radio was a special attraction with the vaudeville program.

CALIFORNIA

"MISSING HUSBANDS" (Metro). Very good business. The evenings were better than the matiness. The picture received

TIVOLI THEATRE
Chicago, Ill.

Week July 31

1. Overture—"Pomp and Circumstance."
2. Digest.
3. La Forge Quartette.
4. Weekly.
5. Organ Solo—"Some Sunny Day."
6. Scenic.
7. Waring's Pennsylvanians. (Ten Collegians in Syncopation.)
8. Feature—*Borderland* (Paramount).
9. Comedy—*Rapid Fire* (Educational).

RIVIERA THEATRE
Chicago, Ill.

Week July 31

1. Overture—"Light Cavalry."
2. Digest.
3. Olga and Mischka (Dancers).
4. Weekly.
5. Scenic.
6. Original Piano Trio.
7. Feature—*Borderland* (Paramount).
8. Comedy—Mack Sennett's *Gymnasium Jim* (First National).

ROOSEVELT THEATRE
Chicago, Ill.

Week July 31

1. Weekly.
2. Scenic.
3. Harold Lloyd in *Grandma's Boy* (Associated Exhibitors).
4. Cartoon.

NEWMAN THEATRE
Kansas City, Mo.

Week July 30

1. Overture—"Spanish Rhapsodie."
2. Weekly—*Trip to Paramount Town.*
3. Specialty—Three Dennis Sisters.
4. Feature—*The Dictator* (Paramount).
5. Comedy—*Be Reasonable* (First National).

ROYAL THEATRE
Kansas City, Mo.

Week July 30

1. Magazine—*Trip to Paramount Town.*
2. Specialty—Blanche Wood, with Vic Lyon at the piano.
3. Feature—*The Cradle* (Paramount).
4. Comedy—*Bucking Broadway.*

TWELFTH STREET THEATRE
Kansas City, Mo.

Week July 30

1. Fables Aesops.
2. Drama—*The Hour of Doom* (Universal).
3. Feature—*Up and Going* (Fox).
4. Comedy—*'Tis the Bull.*

RIVOLI THEATRE
Baltimore, Md.

Week July 24

1. Overture—"Orpheus" (J. Offenbach).
2. Rivoli News.
3. Comedy—Larry Semon in *A Pair of Kings* (Vitagraph).
4. Vocal Number.
5. Feature—*One Clear Call* (First National).
6. Organ Recital.

CENTURY THEATRE
Baltimore, Md.

Week July 24

1. Overture—"Morning, Noon and Night" (Suppe).
2. Century News Pictorial.
3. Novelty Film—*Children of France.* (Art work by Hy. Mayer.)
4. Comedy—*Toonerville Blues.*
5. Vocal Selections—"Then You'll Remember Me" ("Bohemian Girl") (Balfe); "Mother Mine, if You But Knew" (Nutile).
6. *The Man Unconquerable* (Paramount).
7. Organ Solo.

RIALTO THEATRE
Newark, N. J.

Week July 13

1. Rialto Review of Events (News).
2. Feature—*Partners of the Sunset.*
3. Topics of the Day (Pathe).
4. Feature—*A Spinner in the Sun.*

9-inch advs. in the five dailies and the average weekly boards.

Short Subjects.—Elinor Symphony Concert. Goldwyn, Examiner Screen Tests, Topical Review and Magazine, Topics of the Day.

KINEMA

"SONNY" (First National). The best drawing card in town this week. Business building every day. This feature will only play one week, as other bookings stand in the way of continued showing. The usual weekly advertising used.

Short Subjects.—Kinema Pictorial Review, Topics of the Day, Natural Color Prizma, "Snow Birds."

TALLY'S BROADWAY

"THE SON OF A WOLF" (R-C). Did fair business with doubled advertising in the daily papers. No exploitation.

Short Subjects.—Kinograms, Larry Semon in "The Grocery Clerk."

MILWAUKEE

ALHAMBRA

"FOR THE DEFENSE," with Ethel Clayton and Zasu Pitts (Paramount). Business good. Newspaper criticisms favorable.

Short Subjects.—Christie comedy, Pathe News reels, Literary Digest and prologue.

BUTTERFLY

"THE REAL ADVENTURE," Florence Vidor (Associated Exhibitors). Excellent business. Miss Vidor a popular star. Weather favorable for pictures.

Short Subjects.—Century comedy, Selznick News.

GARDEN

"FOOTFALLS," with Estelle Taylor (Fox). Good business.

Short Subjects.—Christie comedy, Fox News reels, Educational News reels.

MERRILL

"THE DUST FLOWER," with Helene Chadwick (Goldwyn). Excellent business. Miss Chadwick gains in popularity with each new picture shown.

Exploitation.—Lobby display of attractive posters from the picture; street car advertising, newspaper publicity.

Short Subjects.—T. Powers comedy sketches, Goldwyn Sport Reviews and Chats with the Stars.

SAXE'S RIALTO

"UP AND GOING," with Tom Mix (Fox production). Fair business.

Short Subjects.—Century comedy, Selznick News.

SAXE'S STRAND

"THEY LIKE 'EM ROUGH," Viola Dana (Metro). Good business. Miss Dana well liked; picture given good comment by moving picture critics.

Exploitation.—Newspaper ads, street car posters and lobby display.

Short Subjects.—Film showing how to make a radio, comedy, First National Kinograms and Sketchograms, and Literary Digest.

PHILADELPHIA

ALDINE

"THE ISLE OF ZORDA" (Pathe). Aldine was the only house in the city that had them standing, in the face of excep-

tionally hot weather. Liberally praised on all sides.

Short Subjects.—"The Leather Pushers," Reginald Denny (Universal), International News, Pathe Review, and Meyer Travelaughs.

KARLTON

"MR. BARNES OF NEW YORK," Tom Moore (Goldwyn). In the face of strong competition in nearby theatres this picture drew good houses all week and finished with a strong three days. Proved very pleasing.

Short Subjects.—Monty Banks comedy, "Rent Day" (Masterpiece—State Rights), Krazy Kat cartoon, "Felix in the Swim" (Masterpiece—State Rights), scenic, "On Horseback After Fish" (Royal Pictures, Inc.—State Rights).

ARCADIA

"THE TRUTHFUL LIAR," Wanda Hawley (Paramount). Drew very fair houses all week. Made strong appeal to Arcadia patrons.

Short Subjects.—Century comedy, "Henpecked" (Universal), Pathe News, and Urban Movie Chats No. 24 (Hodkinson).

REGENT

"THROUGH A GLASS WINDOW," May McAvoy (Paramount). Week's figures showed about average summer business.

Short Subjects.—"Jazz Honeymoon," Harold Lloyd one-reeler (Pathe) Prizma, "Little Bits of Heaven" (Masterpiece—State Rights).

PALACE

"MAN UNCONQUERABLE," Jack Holt (Paramount). Jack is always a big favorite in the Quaker City and proved a big drawing card. Well liked.

Short Subjects.—Monty Banks comedy, "Rent Day" (Masterpiece—State Rights), scenic, "Hook, Line and Sinker" (Royal Pictures, Inc.—State Rights), Pathe News, and Topics of the Day.

VICTORIA

"STRANGE IDOLS," Dustin Farnum (Fox). A very attractive lobby display got 'em on this picture for the entire week, and there was general satisfaction with business all 'round. Picture made a potent appeal to Market street audiences.

Short Subjects.—Sunshine comedy, "The Landlord" (Fox), American authors, "Oliver Wendell Holmes" (Hodkinson), Burr's Novelty Reel No. 3 (educational).

SEATTLE, WASH.

BLUE MOUSE

"THE SON OF THE WOLF," Edith Roberts (R-C). Business splendid. Particularly appropriate selection for "Sourdough" week here.

Exploitation.—Billboards, newspaper advertising, lobby display.

Short Subjects.—"The Village Sheik," Al. St. John comedy; special, "How to Make a Radio for Sixty Cents," popular with many radio fans here.

COLISEUM

FIRST HALF

"THE WOMAN'S SIDE," Katherine MacDonald (First National). Good business.

Exploitation. — Newspaper advertising, billboard, window cards and lobby.

Short Subjects.—"A False Alarm," Campbell comedy, Topics of the Day, Pathe News, Kinograms.

LAST HALF

"THE WALLFLOWER," Colleen Moore (Goldwyn). Business excellent.

Exploitation. — Regular newspaper space, billboards and lobby, window cards.

Short Subjects.—"Fair Enough," Christie comedy, Kinograms, "Sourdough" parade pictures, saxophone quartet.

COLUMBIA

FIRST HALF

"DELICIOUS LITTLE DEVIL," Mae Murray (Universal). Held over to capacity crowds, breaking two-year record for attendance.

Short Subjects.—"Mirror," showing inauguration of President McKinley, aroused much favorable comment.

LAST HALF

"AFRAID TO FIGHT," Frank Mayo (Universal). Attendance heavy.

Exploitation.—Newspaper and electric sign, attractive lobby trim with panels containing portraits of stars and band of greens across marquee to which were fastened huge letters spelling name of attraction.

Short Subjects.—"Short Weight," with Brownie dog, International News and special pictures of Monday's sourdough parade.

First Runs on Broadway

Their Presentation and Press Comments by Various New York Dailies

Strand

OVERTURE—Selections from "Carmen" (Bizet).
ODDS AND ENDS: (*a*) *The Trapper Plant;* (*b*) *Peter, Polly and Pat;* (*c*) *Living the Life of Reilly A.D.* 1999; (*d*) *The Crystal Hills* (Pathecolor).
PIANO RECITAL—(*a*) "Prelude" in C Minor (Rachmaninoff); (*b*) "Papillon" (Greig).
MARK STRAND TOPICAL REVIEW.
VOCAL PROLOGUE.
FEATURE—*Fools First* (First National).
ORCHESTRA SELECTION—"The Parade of the Wooden Soldiers" (Jessel).
COMEDY—*All Wet* (Fox).
ORGAN SOLO.

Press Comments

Times.—Is a crook story that is interesting. Mr. Neilan has made his story stand up and breathe and seem alive, at least. *Tribune.*—*Fools First* is one of the best pictures the Strand has had this season. *Herald.*—As excellent a crook tale as one could imagine. *World.*—Mr. Neilan's conception of naturalness in specific characters' action is one of the very best things in our pictures to-day. *American.*—Mystery is ever a fascinating element in drama, and never was there more of it crowded into a single film than in the picture under discussion now. *Daily News.*—Besides being a tremendous sociological study, *Fools First* is exceptional entertainment. *Journal.*—It is a novel variation of the theme of regeneration carried to the utmost degree. *Telegram.*—The characters are primarily human and the director has achieved a noteworthy effect by making the players portray them in a reasonably human way. *Sun.*—It is an exceptional underworld play.

Capitol

Unit No. 1. OVERTURE—"Southern Rhapsody" (Hosmer).
Unit No. 2. PIANO RECITAL—"Capriccio Brillante" (Mendelssohn).
Unit No. 3. SHORT FEATURE—*The Unselfish Shell* (Prizma).
Unit No. 4. DIVERTISSEMENTS: (*a*) "Ere Tu" Aria from "The Masked Ball" (Verdi); (*b*) "Caprice Viennois" (Kreisler).
Unit No. 5. CAPITOL MAGAZINE.
Unit No. 6. PROLOGUE—"The Country Flapper." Music Theme: "The Country Flapper" (E. O. Van Pelt and Jesse Winne).
Unit No. 7. FEATURE—*The Country Flapper* (Producers' Security).
Unit No. 8. "The Blue Danube" (Strauss).
Unit No. 9. HY MAYER TRAVELAUGH—*Such Is Life on the Riviera* (F. B. O.).
Unit No. 10—CAPITOL GRAND ORGAN.

Press Comments

Herald.—Like many photoplays of the Sennett species, the picture doesn't follow any straight line of development, but just scampers about as it pleases. *Times.*—The Hy Mayer Travelaugh is interesting and diverting . . . and the Prizma picture is attractively colored . . . but the programed feature is merely something to sit through if you want to see the other films very much or have an active appetite for the musical numbers. *World.*—The cutest thing in films this week is Dorothy Gish. *American.*—The kind of picture to which one can—and is urged to—bring the whole family. *Sun.*—Miss Gish and Glenn Hunter extract considerable joy out of their flirtations. *Mail.*—A joyous frolic of youth.

Rialto

OVERTURE—"Orpheus in the Lower World" (Offenbach).
RIESENFELD'S CLASSICAL JAZZ.
MUSIC-FILM—"Moorish Dance" (Prizma).
SOLO—"Within the Garden of My Heart" (Alicia Scott).
RIALTO MAGAZINE.
SOLO—"Bird Song" from "I Pagliacci" (Leoncavallo).
FEATURE—*The Bonded Woman.*
COMEDY—*Pop Tuttles' Clever Catch* (Robertson-Cole).

Press Comments

American.—The moral of *The Bonded Woman* is the finest thing in the film. *World.*—The exterior scenes of this picture of sea life are beautiful. *Herald.*—For about half its length this adaptation . . . is as interesting as a sea trip—after that it gets flighty. *Journal.*—Best of all is the series of marine and island pictures; beautiful, vivid and commanding admiration. *Sun.*—It is an interesting story of the sea, with many exciting moments. *Globe.*—In this form is vastly more entertaining than it was originally—which is saying a great deal.

Rivoli

OVERTURE—"The Bat" (Strauss).
RIVOLI PICTORIAL.
POST NATURE PICTURE—*The Way of a Teacher* (Paramount).
BALLET IMPROMPTU.
FEATURE—*Her Gilded Cage* (Paramount).
SOLO—"Because of You."
COMEDY—*All Balled Up* (Funny Face Comedy).

Press Comments

Herald.—The play, after an interesting and dramatic first act, wound up in a typical musical comedy finish. *World.*—There is no denying that her (Gloria Swanson's) dresses as "Fleur d'Amour" cost a lot of money. *American.*—The scenes were lavish and the clothes worn by Gloria Swanson were—as I have suggested—numerous. But what a story! *Tribune.*—The story is without any great moments; but if you like the work of Gloria Swanson as much as we do, you will mildly enjoy the picture, anyway. *Mail.*—Makes a better film than it did a stage production; and the picture is not uninteresting. *Globe.*—None is so glorious as Gloria. *Sun.*—Miss Swanson deserves so much better stuff than this. *Journal.*—Gloria Swanson appears in one of her most lavish productions.

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

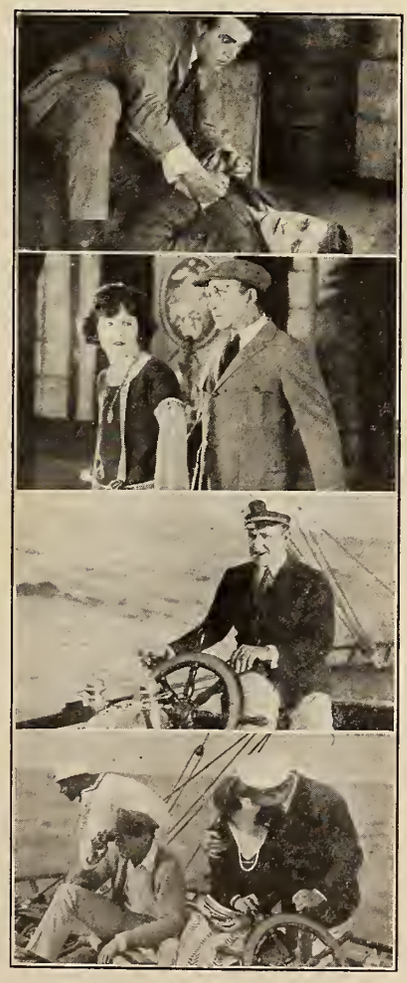
Oathbound

Released by Fox. Story by Edward LeSaint. Scenario by Jack Strumwasser. Photographed by Don Short. Directed by Bernard Durning. Length, 4,468.

CAST AND SYNOPSIS

Lawrence Bradbury, Dustin Farnum; Constance Hastings, Ethel Grey Terry; Jim Bradbury, Fred Thomson; Ned Hastings, Maurice Flynn; Hicks, Norman Selby; Alice, Aileen Pringle; Gang Leader, Bob Perry.

Lawrence Bradbury marries Constance. While aboard their yacht he gets word that thieves have been operating on one of his vessels and have stolen valuable merchandise. Ned Hastings, who is the brother of Constance, appears to be implicated in the deal and she begs him to discontinue having anything to do with the affair. However Ned swears her to secrecy and tells her that he must go on. Jim Bradbury persuades his brother Lawrence to refrain from calling the detectives and asks to be allowed to apprehend the criminals alone. Lawrence consents but after several unsuccessful attempts, in which he always appears following the escape of the gang, Lawrence engages the services of a special man. The new detective brings in the information that throws suspicion on the captain of the boat operating with Ned and he also recognizes Constance to be the woman whom he had seen working with the men. Lawrence, infuriated, starts out himself to get at the bottom of the thing. At the dock he discovers the gang at work again and captures one man who turns out to be Jim. Ned appears and tells Lawrence that he has been doing some secret service work but knowing his great love for his younger brother had hesitated to bring the truth before him and had made Constance swear not to divulge what information she had. Jim confesses that he had become involved with a crooked gang and had been forced into this act and is forgiven by his brother.



A good story with melodramatic flavorings and a fairly well concealed mystery element that develops keen interest as the plot thickens. There are some excellent water scenes depicting plenty of real fast action of the more or less uncommon variety and although the trend of the story is not out of the ordinary the quality of the production is quite good and should afford agreeable diversion in practically any house.

Points of Appeal.—Detective plots usually register well and, if convincingly done, satisfy a large majority of the patrons. In *Oathbound* this feature has been capably handled and by the use of ambiguous subtitles the solution of the mystery has been made less evident thereby heightening and holding the interest until the climax is reached. This picture is one of the best of the recent issues in which Dustin Farnum has been starred.

Cast.—A sufficiently entertaining cast has been chosen for the various roles. Dustin Farnum lends his usual he-man punch to the story. Ethel Grey Terry is an attractive lead and Maurice Flynn partially regains his former honors as Ned Hastings. Other members of the cast contribute good support.

Photography, Lighting, Direction.—All exterior shots have been clearly photographed. The boat races have been especially well done. Interiors are pleasing. The continuity is satisfactory and moves rapidly. Direction O.K.

Fools First

First National Photoplay in Six Parts. Adapted from Hugh Kahler's Story of the Same Title. Director, Marshall Neilan. Cameramen, David Kesson and Karl Struss. Running Time, Sixty-Five Minutes.

CAST AND SYNOPSIS

Tommy Frazer, Richard Dix; Ann Whittaker, Claire Windsor; Denton Drew, Claude Gillingwater; Tony, Raymond Griffith; Spud Miller, George Siegmann; Blondie Clark, Helen Lynch; Spider Webb, George Dromgold.

Tommy Frazer, brought up in the "gang" surroundings of Hell's Kitchen, is sentenced to a prison term for forgery. Upon his release he meets Ann Whittaker, clerk at a bank. Ann confides to him that she is not averse to making easy money. Together they plan to rob the bank. Ann obtains references whereby Tommy gets a job at the bank. Denton Drew, the banker, has confidence in the two and trusts them implicitly. An unusually heavy deposit is made. Tommy steals the money and meets Ann at the railway station. Then he suddenly decides that he cannot go through with the plot and when he tells Ann he intends to take back the loot, she agrees with him. But the gang with whom he was formerly connected learn of the deposit having been made and when Tommy replaces it, they knock him out and make a getaway with the package. It turns out that the package contains only paper, Denton Drew having arranged the fake as a test for Tommy. When Tommy makes confession to Drew the latter is pleased that in the outcome Tommy proved himself worthy. Tommy is marked for promotion and wins Ann, whose mission all the time has been to help him keep straight.

A picture that is likely to please all admirers of crook melodramas. It is an established fact that movie audiences always take deep interest in a hero who is trying to break away from the sinister influences of the underworld and Tommy Frazer, in the present instance, is a likeable sort of chap who wins everybody's favor from the start and holds it to the finish. While the "doings" of the desperadoes headed by Tony the Wop, a gent who displays grisly dexterity in the use of a knife on various occasions, may seem somewhat lurid occasionally, yet there is no getting away from the thrilling effects achieved, such as the fooling of the detectives by the ruse of manipulating the dead body of one of the gangsters so as to convey the illusion that the deceased is very much alive and actively engaged in a card game. This is but one of the many tense situations which reflect credit upon the directorial skill of Marshall Neilan and dramatic ability of the cast. *Fools First* gives every indication of winning widespread and well deserved popularity and is worthy the attention of all exhibitors.

Points of Appeal.—The love interest is sympathetically developed, Tommy Frazer's regeneration being brought about in pleasingly natural fashion; there are numerous exciting situations in evidence, a trifle of effective comedy and a good climax is reached.

Cast.—Richard Dix gives a clean-cut, energetic performance in the rôle of Tommy Frazer, Clair Windsor wins all hearts by her sincere, artistic portrayal of Ann Whittaker, Raymond Griffith is tremendously impressive as the sinister, murderous gang leader, Helen Lynch scores as Blondie Clark, Claude Gillingwater is excellent as the philanthropic old banker and well balanced support is rendered by the rest of the company.

Photography, Lighting, Direction.—The camera work throughout is of the best quality, including many beautiful exteriors, neat long shots and clever use of deep sets in filming the interiors, with perfect lighting. There is no break in the continuity and fast action prevails.

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
Cardigan (Messmore Kendall)	7,000*
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	5,000*
Daring Dangers (Cliff Smith)	5,000*
Jan of the Big Snows (J. Oliver Curwood)	5,000*
The Cradle Buster (Tuttle Walter)	6,000*
Bluebeard, Jr. (Jas. Livingston)	5,000*
The Lying Truth (Marion Fairfax)	6,000*
Sisters (International Film)	7,000*
The Hidden Woman (Nanuet Am. Corp.)	5,000*
My Old Kentucky Home (Pyramid Pictures)	6,000*
Man's Law and God's (Finis Fox)	5,000*
The Three Buckaroos (Fred Balshofer)	5,000*
The Pillagers (Louis Wm. Chaudet)	6,000*
Destiny's Isle (Wm. P. S. Earle)	6,000*
False Fronts (Herold Bros.)	6,000*
The Mohican's Daughter (S. E. V. Taylor)	6,000*
His Wife's Husband (Pyramid)	6,000*
The Great Alone (West Coast Films)	6,000*
Me and My Gal (Welsh-Pearson)	5,000*
Queen of the Moulin Rouge (Pyramid Pictures)	6,000*
Moongold (Will Bradley)	2,000*
Shattered Idols (Frothingham Production)	5,850

ASSOCIATED PHOTOPLAYS, INC.

SPENCER PRODUCTIONS	
The Wolverine (Helen Gibson)	4,921
CLIFF SMITH PRODUCTIONS	
Western Hearts (Art Station and Josie Sedgwick)	4,711
Crossing Trails (Pete Morrison)	4,539

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES	
Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*
HAROLD LLOYD COMEDIES	
Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*
PLAYGOERS PICTURES, INC.	
Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smokey (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES	
The Heart Specialist (Mary Miles Minter-Realart)	4,768
Beauty's Worth (Marion Davies-Cosmopolitan)	6,751
The Green Temptation (Betty Compson)	6,165
Through a Glass Window (May McAvoy-Realart)	4,490
Find the Woman (Cosmopolitan)	5,144
The Cradle (Ethel Clayton)	4,698
The Sleep Walker (Constance Binney-Realart)	4,530
Bought and Paid For (Wm. de Mille-Ayres-Holt)	5,601
The Devil's Pawn (Pola Negri)	4,712
The Crimson Challenge (Dorothy Dalton)	4,942
The Truthful Liar (Wanda Hawley-Realart)	5,243
The Spanish Jade (John S. Robertson Prod.)	5,111
Is Matrimony a Failure? (J. Cruze-All Star Prod.)	5,612
The Good Provider (Cosmopolitan)	7,753
Beyond the Rocks (Gloria Swanson-Sam Wood Prod.)	6,740
The Wife Trap (UFA Prod.)	5,207
The Beauty Shop (Cosmopolitan Prod.)	6,536
North of the Rio Grande (Jack Holt-Bebe Daniels)	4,770
The Man From Home (George Fitzmaurice Prod.)	6,895
The Ordeal (Agnes Ayres)	4,592
The Bachelor Daddy (Thomas Meighan)	6,229
Across the Continent (Wallace Reid)	5,502
Over the Border (Penrhyn Stanlaws-Compson-Moore)	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	6,634
The Eyes of the Mummy (Pola Negri)	3,805
The Man Unconquerable (Jack Holt)	????
For the Defense (Ethel Clayton)	4,905
The Greatest Truth (Mia May)	5,257
South of Suva (Mary Miles Minter-Realart)	4,639
Borderland (Agnes Ayres)	????

*Approximately

REALART PICTURES

(Through Famous Players-Laskey)

STAR PRODUCTIONS	Footage
Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,855
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FIRST NATIONAL

Woman's Side (Katherine MacDonald)	????
Love's Redemption (Norma Talmadge)	5,889
The Beautiful Liar (Katherine MacDonald)	5,030
My Boy (Jackie Coogan)	4,967
The Cave Girl (Special)	4,405
The Seventh Day (Richard Bartelmess)	5,335
The Song of Life (John Stahl)	6,920
Red Hot Romance (Emerson-Loos Prod.)	6,055
The Barnstormer (Charles Ray)	5,300
Penrod (Wesley Barry) (Neilan Prod.)	8,037
The Rosary (Selig-Rorke Production)	7,645
The Woman's Side (Katherine MacDonald)	5,366
Polly of the Follies (Constance Talmadge)	6,467
A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine MacDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*

ASSOCIATED PRODUCERS

(Through First National)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicans (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000*

FOX FILM CORPORATION

SPECIAL	
Over the Hill	10,500
A Virgin Paradise	7,781
A Connecticut Yankee in King Arthur's Court	8,000*
Thunderclap	6,724
Shame	8,231
Perjury	8,373
Footfalls	8,068
The Last Trial	6,355
Queen of Sheba	9,599
WILLIAM FARNUM SERIES	
His Great Sacrifice	6,282
Stage Romance, A	6,416
Shackles of Gold	????
PEARL WHITE SERIES	
Beyond Price	6,237
Any Wife	4,597
Broadway Peacock, The	4,380
Without Fear	4,406
TOM MIX SERIES	
A Ridin' Romeo	4,747
The Big Town Round-Up	4,250
After Your Own Heart	4,244
The Night Horsemen	4,993
The Rough Diamond	4,458
Trailin'	4,355
Sky-High	4,546
Chasing the Moon	5,092
Up and Going	4,525
The Fighting Streak	????
CHARLES JONES SERIES	
To a Finish	4,000*
Bar Nothin'	4,311
Ridin' With Death	4,175
Pardon My Nerve	4,484
Western Speed	????
DUSTIN FARNUM SERIES	
The Primal Law	4,320
The Devil Within	5,997
Iron to Gold	4,515
WILLIAM RUSSELL SERIES	
Desert Blossoms	4,175
The Roof Tree	4,409
Strength of the Pines	4,382
Money to Burn	????

SHIRLEY MASON SERIES	Footage
Ever Since Eve	4,531
Queenie	5,147
Jackie	4,943
Little Miss Smiles	4,834
The Ragged Heiress	4,888
JOHN GILBERT SERIES	
Gleam O' Dawn	4,178
Arabian Love	????
TWENTIETH CENTURY PICTURES	
Bucking the Line (Maurice Flynn)	4,544
The Jolt (Murphy-Walker)	4,835
Winning With Wits (Barbarba Bedford)	4,435
Whatever She Wants (Eileen Percy)	4,616
Smiles Are Trump (Maurice Flynn)	4,049
Extra! Extra! (Walker-Murphy)	4,160
Elope If You Must (Eileen Percy)	4,995

GOLDWYN PICTURES

Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON	
The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
ZANE GREY PICTURES	
The Riders of the Dawn (All Star)	6,180
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500
J. PARKER READ	
The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208
DIETRICH BECK, INC.	
The Harvest Moon (Doris Kenyon)	5,480
ART CO. PRODUCTIONS	
Cynthia-of-the-Minute (Leah Baird)	5,634
ROBERT BRUNTON	
The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925
NATIONAL PRODUCTIONS	
The Kentucky Colonel (Joseph J. Dowling)	5,965
JOSEPH LEVERING	
His Temporary Wife (Rubye De Remer)	5,329
DIAL FILM	
The Tiger's Coat (Myrtle Stedman)	4,430
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*
BERG-KAHLERT PRODUCTIONS	
Free Air (Marjorie Seaman)	6,000*
LEWIS TRACY	
The Silent Barrier (Sheldon Lewis)	5,760
IRVIN V. WILLAT PROD.	
Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*
J. L. FROTHINGHAM PROD.	
The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800
HUGO BALLIN PROD.	
East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
Other Women's Clothes (Mable Ballin, Raymond Bloomer, Crauford Kent)	7,000*
Married People (Mabel Ballin)	6,000*
ROCKET FILM CORP.	
The Truant Husband (All Star)	5,000*
Keeping Up with Lizzie (Enid Bennett)	6,000*
RENCO FILM CORP.	
At the Sign of the Jack O'Lantern (All Star)	5,193
The Veiled Woman (Marguerite Snow)	6,000*
WARD LASCELLE PRODUCTIONS	
Rip Van Winkle (All Star)	6,700
WINNIPEG PRODUCTIONS, LTD.	
God's Crucible (All Star)	6,000*
Cameron of the Royal Mounted (Gaston Glass)	6,000*
HOLTRE PRODUCTIONS	
French Heels (Irene Castle)	5,500
No Trespassing (Irene Castle)	6,000*
TILFORD CINEMA STUDIOS	
Slim Shoulders (Irene Castle)	6,000*

Her Gilded Cage

Paramount Photoplay in Six Parts. Author, Ann Nichols. Scenario by Percy Heath. Director, Sam Wood. Cameraman, Al Gilks. Running Time, 65 Minutes.

CAST AND SYNOPSIS

Suzanne Ornoff, Gloria Swanson; Arnold Pell, David Powell; Lawrence Pell, Harrison Ford; Jacqueline Pell, Anne Cornwall; Bud Walton, Walter Hiers; Gaston Petitfils, Chas. Stevenson.

Suzanne and Jacqueline Ornoff, sisters, live in Paris. Jacqueline is an invalid. Suzanne gives piano lessons and poses secretly for Arnold Pell, American artist. He proposes marriage but Suzanne refuses, believing it her duty to stay with Jacqueline. Their uncle, Gaston Petitfils, an elderly beau, impoverished by the war, obtains Suzanne an engagement as cabaret entertainer, where she becomes known as Fleur D'Amour. King Fernando, traveling incognito, visits the cafe and is attracted by Suzanne. A press agent turns this to account by advertising her as the king's favorite. Arnold Pell arrives, recognizes Suzanne and is angered by her supposed preference for the king. Suzanne makes her debut in America, where she scores a big success, but keeps Jacqueline in ignorance of her stage identity. Larry, younger brother of Arnold, becomes interested in the invalid Jacqueline. Later he meets Suzanne and gives a party in her honor. Arnold makes his appearance unexpectedly at the party, denounces Suzanne, whom Larry offers to marry. In a moment of pique Suzanne accepts him, but later tells him she must break the engagement, as she does not love him. In the finale Jacqueline suddenly learns that her sister and Fleur D'Amour are identical. The shock brings the crippled girl to her feet Explanations follow, Arnold is convinced that Suzanne loves him and Larry pays court to Jacqueline.

The best that can be said for *Her Gilded Cage* is that it is passable entertainment. Here and there the story succeeds in "getting over" a bit of pathos and the comedy relief, thanks to the efforts of that sterling, ever jovial artist, Walter Hiers, tickles the mirthful sensibilities of the audience hugely. But in the main one remains unconvinced by the plot, which lacks logic and suspense. The sequence of events is painfully obvious at times, it is easy to guess that the "shock" which the attending physician hopes may some day restore to the invalid Jacqueline the use of her legs will come in the shape of sudden knowledge that her sister and the supposedly notorious dancer have a common identity and nobody doubts that Suzanne's American lover will eventually be reconciled to her. The picture may be successful in sections where Gloria Swanson's name is of particular drawing value, but it does not measure up to the standard of other productions in which that star has been exploited.

Points of Appeal.—The most telling dramatic effect is attained in the scene where the involuntary announcement that Suzanne is really the much advertised Fleur D'Amour startles Jacqueline into arising from her invalid chair, cured of a paralysis which only existed in her mind. The devices of the resourceful American press agent for exploiting the heroine provide a lot of fun, aided largely by the humorously slangy sub titles employed in connection with those situations.

Cast.—Gloria Swanson, as Suzanne, seems lacking in ability to express the tenderer emotions satisfactorily but wears a number of elaborate costumes which should please feminine patrons. Walter Hiers, as the hustling Yankee press agent, scores a decided hit with his versatile comedy, David Powell has little to do as the artist lover, but does that little well, Anne Cornwall is prettily appealing as the suffering Jacqueline and the support is adequate.

Photography, Lighting, Direction.—There are many fine interiors, the banquet scene being particularly well filmed and the lighting is excellent. The continuity is fairly smooth and the action moves without a hitch.

The Prisoner of Zenda

Rex Ingram Production. Released by Metro. Adapted by Mary O'Hara from the Edward Rose Stage Version of Anthony Hope's Novel. Personally Directed by Mr. Ingram. Photographed by John F. Seitz.

CAST AND SYNOPSIS

Rudolph Rassendyll, King Rudolph, Lewis Stone; Princess Flavia, Alice Terry; Colonel Sapt, Robert Edeson; Duke Michael (Black Michael), Stuart Holmes; Rupert of Hentzau, Ramon Samanyagos; Antoinette de Mauban, Barbara La Marr; Count Von Tarlenheim, Malcolm McGregor; Marsball Von Strakenez, Edward Connelly; Countess Helga, Lois Lee.

Rudolph, new King of Ruritania, awaits coronation. His brother, Black Michael, plans to seize the throne. Rudolph Rassendyll, a youug Englishman, a perfect double of the King, appears on the scene, and is taken to the hunting lodge at Zenda by Colonel Sapt, tbe King's aide, and Count Fritz von Tarlenheim. The King drinks a bottle of wine sent him by Michael and is drugged. Sapt persuades Rassendyll to impersonate the King at the coronation. He meets tbe Princess Flavia and they fall in love with each other. Michael orders the King kidnapped and put in a dungeon. He plans to assassinate Rassendyll. The latter continues his impersonation and announces his betrothal to Flavia. Rassendyll is almost killed by Micbael's hired assassin but recovers, and he, Sapt and Fritz go to Zenda to save the King. Rassendyll fights Michael and his confederates single banded and kills the former. Rupert escapes by leaping into the moat into which the conspirators had planned to throw the King. Rassendyll confesses to Flavia that he is not the King and urges her to return to England with him. She is heartbroken, but decides she must remain with her people. They part and Flavia weds the real King.

The skill that Rex Ingram demonstrated in *The Four Horsemen* is brought to bear on Anthony Hope's romantic story and the result is a picture far above the average. It moves in the even tempo for which Ingram has become famous. It is photographed with amazing ability; the soft-focus effects that Seitz knows so well how to use are more than merely pleasing to the eye —they become part of the dramatic action.

Decidedly, this is a production of "class." It is done with the good taste that is an inseparable part of real intelligence. In Ingram's hands, the Hope story does not become a cheap melodramatic thriller. Instead, it is a study in romance, with plenty of action, suspense and the thrill that comes from sword-play, but the characterization is stressed and characters sharply defined. There is admirable contrast. The picture has the other elements of box-office success in generous measure, though it does not, of course, carry the power of *The Four Horsemen*. The total effect is highly pleasing. The spectator leaves the theatre with reluctance: he has been living the story with the players in the romantic kingdom of Ruritania.

Carefully chosen as to type and ability, the cast easily ranks with the best. Lewis Stone, in the dual role of the King and Rassendyll, gives a polished and sympathetic performance of parts that are widely contrasting. The radiant beauty of Miss Terry never shone to better advantage than here. She is Princess Flavia to the life. As Colonel Sapt, Robert Edeson is a sturdy figure, always effective and often brilliant. Many there will be who will regard the work of Stuart Holmes as the best he has done in a long career of screen villainy. The other players are more than adequate.

If your audience wants the mythical kingdom story, here it is, artistically done, and effectively done, in nearly all dramatic respects. The Ingram version of *The Prisoner of Zenda* is not what is usually called a great picture, but beside the average production it shines with the steady light of the fixed star.

OSCAR COOPER

GUIDE TO FEATURE RELEASES—Cont'd

METRO PICTURES CORP.

NAZIMOVA	Footage
The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600
METRO CLASSICS, Inc. (Special)	
Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villains (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Believing (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000*
Sherlock Brown (Bert Lytell)	6,000*
MAURICE TOURNEUR PROD.	
The Great Redeemer (All Star Cast)	5.005
TAYLOR HOLMES PROD.	
Nothing But the Truth	5,639
The Very Idea	5,212
Nothing But Lies	4,882
C. E. SHURTLEFF PROD.	
The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670
S. L. PRODUCTIONS	
Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*
ROLAND WEST PROD.	
The Silver Lining (Jewel Carmen)	5,846
HOPE HAMPTON PROD.	
A Modern Salome (Hope Hampton)	5,280
WILLIAM DESMOND PROD.	
Fightin' Mad (Special Cast)	6,000*
REX INGRAM PROD.	
Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497
TIFFANY PROD.	
Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

PATHE EXCHANGES, INC.

Her Unwilling Husband (Blanche Sweet)	5,000*
The Empire of Diamonds	6,000*
Rogues and Romance (George B. Seitz and June Caprice)	6,000*
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod.)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*
Nanook of the North	6,000*
FILM BOOKING OFFICES OF AMERICA	
Billy Jim (Fred Stone)	5,032
Why Men Forget (Special Cast)	5,299
The Call of Home (J. L. Gasnier)	5,220

*Approximately

	Footage
Beyond the Rainbow (Cabanne Prod.)	6,500
Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	????
Gay and Devilish (Doris May)	????
Sheik of Araby (H. B. Warner revival)	4,357
The Son of the Wolf (Norman Dawn)	5,000*
The Fatal Marriage (Gish-Reid revival)	4,685
The Understudy (Doris May)	5,000*
Colleen of the Pines (Jane Novak)	5,000*
Up and At 'Em (Doris May)	5,000*
My Dad (Johnnie Walker)	5,000*

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES	
Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????
EUGENE O'BRIEN STAR SERIES	
Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????
CONWAY TEARLE SERIES	
Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????
OWEN MOORE STAR SERIES	
The Chicken in the Case	5,261
A Divorce of Convenience	5,000*
SPECIAL PRODUCTIONS	
The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????
SELECT PICTURES	
Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*
REPUBLIC FEATURES	
The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????
REVIVALS	
The Lone Wolf (Hazel Dawn and Bert Lytell)	5,158
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000*
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge)	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Talmadge)	5,000*

UNITED ARTISTS CORP.

The Mark of Zorro (Douglas Fairbanks)	7,800
The Love Flower (D. W. Griffith Prod.)	6,800
The Lovelight (Mary Pickford)	7,800
The Nut (Douglas Fairbanks)	5,800
Dream Street	9,400
Through the Back Door (Mary Pickford)	7,000*
Carnival (Matheson Lang)	7,000*
Way Down East (D. W. Griffith Prod.)	11,000*
Disraeli (George Arliss)	7,000*
I Accuse (Abel Gance Prod.)	8,250
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES	
The Fox (Harry Carey)	6,941
Conflict (Priscilla Dean)	6,205
Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	6,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
UNIVERSAL FEATURES	
The Scrapper (Herbert Rawlinson)	????
Headin' West (Hoot Gibson)	????
The Golden Gallows (Miss Dupont)	5,000*
Tracked to Earth (Frank Mayo)	5,000*
The Wise Kid (Gladys Walton)	5,000*
Wild Honey (Priscilla Dean)	7,000*
The Dangerous Little Demon (Marie Prevost)	5,000*
The Bear Cat (Hoot Gibson)	5,000*
The Man Under Cover (Herbert Rawlinson)	5,000*
A Wonderful Wife (Miss Dupont)	5,000*
The Man Who Married His Own Wife (Frank Mayo)	5,000*
Second Hand Rose (Gladys Walton)	5,000*
Kissed (Marie Prevost)	5,000*
Step On It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Married Flapper (Marie Prevost)	5,000*
Afraid to Fight (Frank Mayo)	5,000*
MAE MURRAY SPECIAL PRODUCTION	
The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES	
The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
The Ladder Jinx	6,000*
The Ninety and Nine	7,000*
ALICE JOYCE PROD.	
The Scarab Ring	5,598
The Inner Chamber	5,951
CORINNE GRIFFITH PROD.	
Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
Divorce Coupons	5,000*
EARLE WILLIAMS PROD.	
Three Sevens	5,000*
The Man From Downing Street	5,000*
Restless Souls	5,000*
ANTONIO MORENO PROD.	
The Secret of the Hills	4,900
A Guilty Conscience	5,000*
ALICE CALHOUN PROD.	
The Little Minister	6,000*
The Angel of Crooked Street	5,000*
The Girl in His Room	5,000*
A Girl's Desire	5,000*
WILLIAM DUNCAN PROD.	
Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES (2)
She Sighed by the Sea-side — Made in the Kitchen
Call a Cop

BEN TURPIN COMEDIES (2)
Loves Outcast

EDUCATIONAL FILM CORP. OF AMERICA

ADVENTURES OF SHERLOCK HOLMES (2)
The Devil's Foot — A Case of Identity
The Dying Detective — A Scandal in Bohemia

Figures in parentheses denote number of reels.

CAMPBELL COMEDIES (2)
A Rag Doll Romance — A Penny Reward
How to Grow Thin (Special) — A False Alarm
Circus Days

CHESTER COMEDIES (2)
Snooky's Blue Monday — Snooky's Wild Oats

CHESTER OUTINGS (1)
The Last Hop — Jogging Across Sawtooth
Music in the Air

CHESTER SCENICS (1)
Old Moose Trails — New Wine in Old Bottles

CHRISTIE COMEDIES (2)
'Twas Ever Thus — A Hickory Hick
Oh! Promise Me! — Bucking Broadway
'Tis the Bull — Mile-a-Minute Mary
Fair Enough — Cold Feet
Any Old Port

CINAL FILMS—SLOW SPEED (1)
The Manly Art of Self-Defense — Annette Kellerman in High Diving
Golf

GAYETY COMEDIES
Wild and Willie — Standing Pat
Assault and Flattery

KINOGRAMS (1)
News Reel—Sunday and Thursday

MERMAID COMEDIES (2)
Step This Way — Danger
The Rain Maker — Poor Boy
Spooks — Rapid Fire

MISCELLANEOUS (1)
Could Columbus Discover an America? — The Crater of Mt. Katami
Dixie (2)

The Bonded Woman

Released by Paramount. Story by John F. Wilson. Scenario by A. S. LeVino. Directed by Philip E. Rosen. Cameraman, J. C. Van Trees.

CAST AND SYNOPSIS

Angela Gaskell, Betty Compson; John Somers, John Bowers; Lee Marvin, Richard Dix; Captain Gaskell, J. Farrell MacDonald; Lucita, Ethel Wales.

Angela Gaskell's father is captain on board the S. S. Comet. While Angela is awaiting his return she receives news that his ship has gone down. A few hours later John Somers, first mate, brings her father in badly injured. Lee Marvin, wealthy shipowner, is in love with Angela. During her father's illness Angela is forced to seek employment, and asks Marvin to permit her to work in his office. Marvin continues to press his suit, but finds that Angela has lost her heart to the man to whom she is indebted for saving her father's life. Somers' weakness is drinking, and Angela tries to exert a good influence over him. Before leaving on a new voyage he promises to reform. Later a chance comes for Somers to become captain and Angela asks Marvin to give him a tryout. At first jealousy causes Marvin to refuse the request, but he agrees to accept Somers if he can put up bond. Angela and her father feel that it is their chance to repay Somers for his act and mortgage their place to go his bond. Somers takes command of the ship in Australia and brings her safely into port. It is then discovered that the money and papers are missing, and Somers, unable to explain, is accused of the theft. He is discharged and Marvin, with new hopes of winning the love of Angela, refuses to cash the bond. Angela traces Somers to the South Sea Islands and follows him there, where she finds he has fallen back into his old habits. He has managed to buy a small vessel, and Angela demands this in payment of his obligation and also forces him to take orders from her aboard. She is unable to convince him of her love, and not until the ship is purposely wrecked by her is she able to triumph over him. They then return and find Marvin waiting to wish them well and explain that the real thief has been apprehended.

The Bonded Woman, featuring Betty Compson, contains some entertaining material of the highly romantic and tried out variety that seems to win popular favor wherever shown. There is some well placed comedy in the first couple of reels and also the beginning of thrills and suspense that last throughout the story. The picture gets a firm grip on the audience and numerous complications set in to furnish the development of the theme. This production should please in a locality where romance and sentimentality hold sway.

Points of Appeal.—There are many moments of excitement. The storm at sea has been capitally filmed and affords some scenes of real worth. The love story that involves two well liked male leads is of the sort that will appeal of its own accord plus the popularity of the actors. There has been added, as a sort of finale, a dash of the South Sea island atmosphere just for good luck.

Cast.—Betty Compson, as Angela Gaskell, gives a pleasing performance. John Bowers, who does the role of John Somers, is good in his part and does his drunken scenes without being obnoxious. Richard Dix, as Lee Marvin the rejected suitor, makes himself so agreeable that it appears to be a toss-up to see which man the audience prefers to see win out. The supporting cast is good in all of the required roles.

Photography, Lighting, Direction.—Fine effects have been obtained for the storm scenes. Some interesting lighting has been used in other parts of the picture. The interiors are appropriate. The exteriors of the island scenes are not as picturesque as they could have been made. The continuity of the story is easily followed and action fairly rapid throughout. Direction good.

When the Devil Drives

Associated Exhibitors Photoplay in Five Parts. Released by Pathe. Author, Leah Baird. Director, Paul Scardon. Cameraman, Charles J. Stumar. Running Time, Fifty-Five Minutes.

CAST AND SYNOPSIS

Blanche Mansfield, Leah Baird; Grace Eldridge, Arline Pretty; John Graham, Richard Tucker; Robert Taylor, Vernon Steele; Nanette Henley, Katherine Lewis.

When Blanche Mansfield learns that Robert Taylor intends to cast her off and marry Grace Eldridge, she goes to his apartment to remonstrate with him. Taylor proves obdurate to her pleading and Blanche stabs him. She is arrested on a charge of attempted murder, but John Graham, always a devoted admirer fo Blanche, visits Taylor and persuades him not to prosecute the girl. Blanche is released, but the affair is made public in the newspapers and Grace Eldridge breaks her engagement with Taylor. Grace, disillusioned and hating bitterly the woman who has come between her and her former fiancee, engages in settlement work. Blanche, repentant, changes her name and as luck has it, rents an apartment opposite one in which Grace is living. They become acquainted and friendly, neither being aware of the part they have played in each other's lives. On Christmas Eve Graham gives a party in his cabaret to which Taylor comes and is brought face to face with Blanche and Grace. The revelation which follows drives Grace wild with anger and on returning home she shoots Blanche. But Blanche, wounded, appeals for her aid and Grace, repentant and remorseful in her turn, nurses her back to health. The two girls are reconciled, Grace forgives Taylor and Graham wins Blanche.

This picture may be listed as an average program attraction. The plot will not stand the test of careful analyzing, as many of its incidents are unconvincing, giving the impression that the director is inclined to sacrifice the probabilities for the sake of developing exciting situations. The result is that the action appears rather forced at times and the thread of suspense snaps under the strain. Yet despite this fault the interest is fairly well maintained and the film will likely pass muster with audiences not disposed to be too critical. The photography is excellent, the work of principals and supporting cast deserves praise and the gorgeous costumes worn by the feminine members of the company will undoubtedly prove an unfailing lure to patrons of their own sex.

Points of Appeal.—Of the two women in the case, Blanche Mansfield earns the most sympathy because one feels that she is largely the victim of fate and her attempt to kill the man she loves seems rather pardonable under the circumstances. On the other hand the shooting and wounding of Blanche by Grace Eldridge doesn't appear plausible, belonging as she does to a higher stratum of society and not being the sort of person who would be likely to resort to such a revenge. But as Grace gets over her fit of temper, is reconciled to her erstwhile rival and lover and Blanche finds happiness with another suitor, a happy climax is attained and everybody satisfied.

Cast.—Dramatic honors are sharel by Leah Baird, as Blanche, and Arline Pretty is the role of Grace Eldridge, both actresses giving very appealing performances. Vernon Steele's impersonation of that uncertain lover, Robert Taylor, is without a flaw, Richard Tucker wins favor as John Graham and the support is adequate.

Photography, Lighting, Direction.—There are some extremely handsome interior sets in evidence and skilful long shots, with splendid lighting effects. The continuity is tolerably smooth and the action moves at a fair pace.

GUIDE TO SHORT SUBJECTS—Cont'd

PUNCH COMEDIES (2)
Country Chickens — The Love Egg
BRUCE SCENICS BEAUTIFUL (1)
In the Bonnie Brier Country — As Old as the Hills
Unknown Switzerland
BRUCE "WILDERNESS TALES" (1)
Missing Men — My Country
Nights of Many Shadows — The One Man Reunion
SELIG-RORK PHOTOPLAYS (2)
The Ne'er to Return Road — Baby
The Policeman and the — The Northern Trail
SKETCHOGRAFS (1)
Play Ball! — The Family Album
What's the Limit?
TOONERVILLE COMEDIES (2)
The Skipper's Policy — Toonerville Blues
Toonerville Trials
TORCHY COMEDIES (2)
Torchy and Orange Blossoms — Torchy's Hold Up
Torchy Steps Out
Torchy's Ghost
VANITY COMEDIES (1)
Chicken Hearted — It's Your Move
Spiking the Spooks — Ninety Days or Life
WORLD WANDERINGS (1)
Dawn to Dusk in Egypt — The People of Old Bruges
The Silver Harvest

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES (1)
Mexican Oil Fields — Watching the Waylands
In Batik Land — In Old Granada
Across the Grand Canyon — A Fairy Foreland
Seville in Fair Time — Stamboul
At the Wailing Wall — Along the Rio Grande
Rural Java — At the Damascus Gate
Santa Fe—the City Different — Lake Maggiore
Seeing San Marino — First Families of America
PARAMOUNT-BURLINGAME ADVENTURE SCENICS (1)
Winter Sports in St. Moritz — The Jungfrau Railroad
Wildest Wales
Kilawea Volcano in Eruption
PARAMOUNT-DE HAVEN COMEDIES (2)
Kids Is Kids — Spirits
PARAMOUNT-MACK SENNETT COMEDIES (2)
A Fireside Brewer — Astray from the Steerage
Dabbling in Art — Are Waitresses Safe?
Bungalow Troubles — An International Sneak
On a Summer's Day — Watch Your Neighbor
The Unhappy Finish — It Pays to Exercise
Officer Cupid
PARAMOUNT MAGAZINE (1)
PARAMOUNT-POST NATURE PICTURES (1)
From a Piscatorial Angle — Indian Summer
The Cloud — Victory Mountain
A Setting of Ages
PARAMOUNT-VANDENBURGH SERIES (2)
Wild Men of Africa — Slaying the Hippopotamus
Jungle Dancers — The Land of the Pygmies
The Lion Killers

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN (2)
A Dog's Life (3) — Sunnyside
A Day's Pleasure — The Idle Class
Shoulder Arms — Pay Day
TOONERVILLE TROLLEY (2)
Skipper's Narrow Escape — Skipper's Flirtation
Skipper's Treasure Garden — Skipper's Boozem Friend
Skipper Has His Fling
Meeting All Trains — Toonerville Tactics
Toonerville Fire Brigade — Skipper Strikes It Rich
Skipper's Scheme — Toonerville Tangle
Toonerville Follies
HARRY LEHMAN COMEDIES (2)
The Punch of the Irish — Wet and Warmer
Twilight Baby (3) — The Game Lady
The Kick in High Life
BUSTER KEATON COMEDIES (2)
The Blacksmith — The Boat
The Playhouse — Cops
SENNETT (2)
Hard Knocks and Love Taps — By Heck
The Duck Hunter
Be Reasonable — On Patrol
TURPIN (2)
Love and Doughnuts — Step Forward
Bright Eyes

FOX FILM CORPORATION

SUNSHINE COMEDIES (2)
Chase Me — A Perfect Villain
Farmyard Follies — Love and War
Say It With Flowers — Pardon Me
The Book Agent — Try and Get It
Singer Midget's Side Show — False Alarm
Hold the Line
One Moment, Please — Please Be Careful

Figures in parentheses denote number of reels.

CLYDE COOK COMEDIES (2)
All Wrong — The Toreador
Don't Tickle — The Chauffeur
The Guide — Hot Dog
The Sailor
AL. ST. JOHN SERIES (2)
The Happy Pest — Straight for the Farm
Fool Days — The Studio Rube
MUTT AND JEFF CARTOONS (1)
The Tong Sandwich — Bony Parts
Shadowed — A Ghostly Wallop
Turkish Bath — Beside Her Cider
The Big Mystery — The Last Laugh
Long Live the King — The Hole Cheese
The Village Cut-Ups — The Phony Focus
A Messy Christmas — The Crystal Gazer
Fast Freight — Stuck in the Mud
The Stolen Snooze — Too Much Sap
Getting Ahead
LUPINO LANE SERIES (2)
The Broker
FOX NEWS (Twice a Week)
SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes

GOLDWYN PICTURES

CAPITOL COMEDIES (2)
Fingers and Pockets — Ged Ap, Napoleon
Love and Rollers — You'd Better Get It
Hearts and Hammers — Indigo Sunday
At It Again — Why Worry?
Professional Ethics — Nothing to Think About
When Martin Gits Here — Take It Easy
EDGAR COMEDIES (2)
Edgar Camps Out — Edgar's Feast Day
Edgar the Explorer — Get-Rich-Quick Edgar
Edgar's Country Cousin — Edgar's Little Saw
GOLDWYN-BRAY COMICS—LAMPOONS (1)
Happy Hooligan in "Apollo" — Judge Rummy in "Why Change Your Husband?"
Happy Hooligan in "Cupid's Advice" — Happy Holligan in "Doctor Jekyll and Mr. Zipp"
Happy Holligan in "Happy Hoolidini" — Judge Rummy in "Bear Facts"
Judge Rummy in "The Prize Dance" — Happy Hooligan in "Roll Your Own"
Judge Rummy in "The Snappy Judgment" — Judge Rummy in "Yes, Dear"
Happy Holligan in "The Blacksmith" — Happy Hooligan in "Oil"
Happy Holligan in "A Romance of '76" — Judge Rummy in "Too Much Pep"
GOLDWYN-BRAY PICTOGRAPHS (1)
Tree-Top Concert Singers — The Human Voice
The Island of the Mist — Seein' Things on the Orinoco
Through the Earth — Unshod Soldiers of the King
What Is Your Body Worth? — No Reg'lar Bird
A Paradise for Birds — Chemical Inspiration
Venice of the Orient — Safe Combination
Action of the Human Heart — The City That Never Sleeps
The Riveter

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor)..... 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500
Hope (Mary Astor)..... 3,000*

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four Season (Nature Classic)..... 4 reels
THE GREAT AUTHORS (Series of 12) (1)
John Greenleaf Whittier — Mark Twain
Washington Irving — Walt Whitman
Edgar Allan Poe — Ralph Waldo Emerson
James Russell Lowell — Henry Wadsworth Longfellow
Nathaniel Hawthorne — Oliver Wendell Holmes
Official Urban Movie Chats of M. P. T. O. A. (Weekly)
William Cullen Bryant — James Fenimore Cooper

METRO PICTURES CORP.

BUSTER KEATON COMEDIES (2)
Convict 13 — The Haunted House
One Week — Hard Luck
The Scare Crow — The High Sign
Neighbors — The Goat

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of July 9
In the Doorway of Death (Go Get 'Em Hutch No. 14)..... 2 reels
Crime in a Big City (Aesop Fables)..... ⅔ reel
A Bed of Roses (Paul Parrott)..... 1 reel
The Late Lamented (Eddie Boland)..... 1 reel
A Jazzed Honeymoon (Lloyd reissue)..... 1 reel
A Little Diplomat (Baby Marie Osborn reissue) ..... 3 reels
Week of July 16
Ten Minutes to Live (Go Get 'Em Hutch) 2 reels
The Log Jam (The Timber Queen No. 1).. 3 reels
Brewing Trouble (Aesop Fables)..... ⅔ reel
Todd of the Times (Frank Keenan reissue) 3 reels
Spring Fever (Lloyd reissue)..... 1 reel
The Dumb-bell (Snub Pollard)..... 1 reel
The Sleuth (Rolin Comedy)..... 1 reel
Week of July 23
The Flaming Forest (The Timber Queen No. 2) ..... 2 reels
The Bride-to-Be (Paul Parrott)..... 1 reel
The Mischievous Cat (Aesop Fables)..... ⅔ reel
Going, Going, Gone (Lloyd Reissue)..... 1 reel
Busy Bees (Paul Parrott)..... 1 reel
The Hillcrest Mystery (Irene Castle reissue) 3 reels
Screen Snapshots No. 4..... 1 reel

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

UNIVERSAL FILM MFG. CO.

CENTURY COMEDIES (2)
Cheerful Credit — Horse Tears
Red Hot Rivals — Live Wires
Sic 'Em Brownie — Apartment Wanted
Off His Beat — You and Me
The Little Rascal — Short Weight
Speed 'Em Up — Hello Mars
Ten Seconds — Henpecked
JEWEL COMEDIES (2)
"P. D. Q." — Robinson's Trousseau
Roman Romeos — A Monkey Bell-Hop
A Monkey Movie Star — Three Weeks Off
JEWEL COLLIER SERIES (2)
Leather Pushers No. 1 — Leather Pushers No. 4
Leather Pushers No. 2 — Leather Pushers No. 5
Leather Pushers No. 3 — Leather Pushers No. 6
TED RIDER SERIES (Leonard Chapman) (2)
The Girl and the Law — The Forest Runners
Big Stakes — The Timber Wolf
When the Devil Laughed
SERIALS
The Dragon's Net..... 15 Episodes
King of the Circus (Eddie Polo)..... 18 Episodes
The Diamond Queen (Eileen Sedgwick) 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo)..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord)..... 18 Episodes
The Secret Four (Eddie Polo)..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 2 reels
The Adventures of Robinson Crusoe (Harry Myers) ..... 2 reels
Perils of the Yukon (Wm. Desmond) 18 Episodes
STAR COMEDIES (1)
A Golf Insect — Cured by Radio
Society Sailors — High Fliers
Taking Things Easy — All Balled Up
Loose Nuts — Society Hoboes
The Gay Deceiver — A Spirited Affair
A Shaky Family Tree — Cæsar's Ghost
His Prehistoric Blunder — Unfermented Bricks
Easy to Cop — The House of a Thousand
Should Watchmen Sleep — Trembles
UNIVERSAL SERIES (2)
A Battle Against Odds — The Yellow Streak
Cyclone Smith's Vow — The Heritage of Hate
Square Deal Cyclone — A Ride for a Rancho
WESTERN RAILROAD DRAMAS (2)
Squarin' It — Daring Dangers
The Getaway — Go Get 'Em Gates
A Guilty Cause — Two Men
Never Let Go — Ridin' Through
It Is the Law — Unmasked
Seeing Red — The Hour of Doom
Plain Grit — At Large
INTERNATIONAL NEWS (Mon. and Thurs.)

VITAGRAPH

BIG V SPECIAL COMEDIES (2)
A Parcel Post Husband — He Laughs Last
Fists and Fodder — Springtime
Footprints — The Laundry
LARRY SEMON COMEDIES (2)
The Bell Hop — The Show
The Sawmill — A Pair of Kings
JIM AUBREY SERIES (2)
The Riot — The Charmed Life
The Applicant — The Chicken Parade
The Messenger
SERIALS
Hidden Dangers (Joe Ryan, Jean Page) 15 Episodes
The Veiled Mystery (Antonio Moreno) 15 Episodes
The Silent Avenger (William Duncan) 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson) ..... 15 Episodes
Breaking Through ..... 15 Episodes

Sign of the Rose

Produced by George Beban. Released by American Releasing Corp. Story by George Beban. Scenario by J. A. Brocklehurst and Carroll Owen. Photographed by Sam Landers. Directed by Harry Garson.

CAST AND SYNOPSIS

Pietro Balletti, George Beban; Rosa Balletti, Dorothy Giraci; Lillian Griswold, Helen Sullivan; William Griswold, Chas. H. Elder; Dorothy Griswold, Jeanne Carpenter; Philip Griswold, Gene Cameron; Annetta, Louisa Calmenti; Cecil Robins, Stanhope Wheatcroft; Lynch, Arthur Thiasso; Moses Ebstein, M. Solomon.

Philip Griswold, in ueed of immediate cash upon being refused by his brother kidnaps his little niece and holds her for ransom pretending to his brother that an Italian who had delivered a Christmas tree to the house is responsible. Pietro, after purchasing presents for his little girl Rosina returns home to find that she is the victim of William Griswolds car that ran over her as he went in search of the Italian. Philip draws Cecil Robbins, the manager of a flower shop and to whom he is indebted, into the conspiracy and sends a note to Mrs. Griswold to hand over the money to a man wearing a rose. Mrs. Griswold keeps the appointment, accompanied by a detective who takes the place of the manager. Pietro goes for a rose to place on his little girl's grave and is suspected. His plea is disbelieved and he is about to he thrown into jail when Philip, upon learning that his plan has gone amiss, hurries to his brother, claiming to have rescued the little girl from the kidnappers. Pietro is released and tells the story of Rosina's death and the tragic loss of his wife at sea. William Griswold then realizes that it was Pietro's child that he ran over and offers him a large sum of money. Pietro refuses it but accepts a bunch of roses. Philip is feted as a hero at the family Christmas dinner but his conscience forces him to confess. A servant in the house overhears the conversations and it is discovered that she is Pietro's wife who had been saved from drowning at sea as he had thought. They are reunited and with a substantial gift from the Griswolds they start life anew.

The Sign of the Rose is a picture that has apparently been done with exceptionally worthy co-operation on the part of everyone who had anything to do with the production in any way. The story is graphically told and is thoroughly realistic and complete in detail. The plot is plausible enough to bear close scrutinizing and offers material in the style that usually reaches a wide appeal.

Points of Appeal. — There is a great deal of pathos in this story that has been brought out in a very genuine manner, that is to say, sans the time worn glycerine-teared close-ups. George Beban's acting is natural and compelling. The Christmas spirit that supplies a considerable amount of the early material in the story and the legend of Santa Claus will please the children. The automobile accident is, to our mind, one of the best pieces of this sort that has been screened and the cutbacks of the shipwreck are also vividly shown. There are many tense moments throughout and if a tearful audience is any indication of good entertainment value then *The Sign of the Rose* has it.

Cast. — The especially fine acting of Mr. Beban in his role as Pietro Balletti deserves high praise. His movements and expressions are characteristic and always convincing. Dorothy Giraci, who plays the part of Rosina, does some excellent work. Each member of the cast has contributed his best and the result is absolutely satisfying in every instance.

Photography, Lightnig, Direction.—The exteriors and interiors are suitable to the requirements of the story. Lighting has been done with good effect. The continuity is satisfactory and action usually well developed. However, the last reel of the picture grows slightly wearisome in the long drawn out unravelings and possibly necessary procedure to bring about a happy ending.

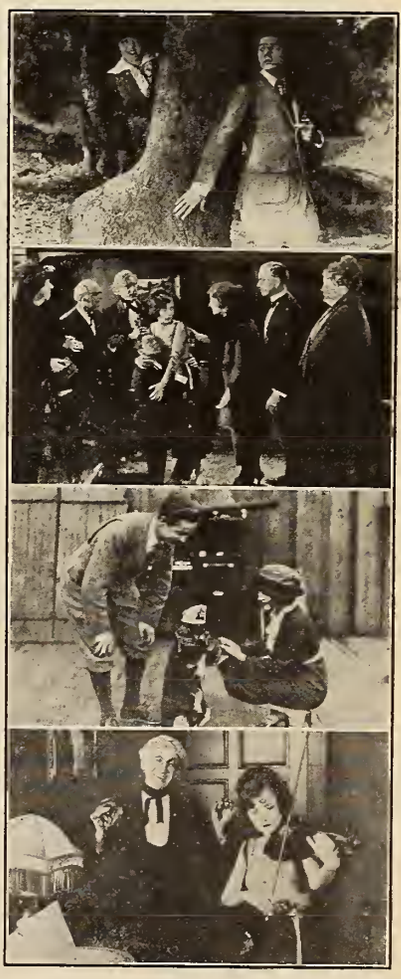
Forget-Me-Not

Metro Photoplay in Six Parts. Author, Henry R. Symonds. Scenario by John Clymer. Director, W. S. Van Dyke. Running Time, Seventy Minutes.

CAST AND SYNOPSIS

The Mother, Irene Hunt; The Father, Wm. Machin; The Other Girl, Myrtle Lind; The Musician, Otto Lederer; The Boy, Gareth Hughes; The Girl, Bessie Love.

Poverty compels little Anne's mother to place her baby girl in an orphan asylum and she does so, without revealing her identity. Anne is a cripple and makes friends with a boy orphan with whom she plays. He is finally adopted by a visitor and other orphans also find homes, but Anne is left because of her crippled condition. An organ grinder who is in the habit of playing tunes to amuse the children discovers that all of the little ones except Anne have been taken away. He comes to the asylum and reveals himself as a wealthy man, whose dislike of the world in general had led him to assume a beggar's garb. He adopts Anne and having once been known as a famous musician, he proceeds to instruct the child, who develops into a great violinist. Fifteen years later Anne, who has never forgotten her childhood sweetheart at the asylum, is called upon to play the wedding march at his marriage. It develops that he has been adopted by Anne's mother, who on her return had been unable to find her own child. His wife dies and he wins Anne, who is also restored to her mother.



A very touching picture, replete with heart interest, well photographed and directed, *Forget-Me-Not* accomplishes exactly what it is intended to do—keep the emotional strings of one's nature vibrating at the highest tension and create an atmosphere of sympathy that never loses its hold on the audience. It is inevitable that in a film of this kind the sentimental wave should occasionally overflood the surrounding, but on the whole it must be admitted that there is but scant excess in this direction. And it must be a truly hardened cynic who could look upon the scenes in the orphan asylum without feeling a poignant pang of pity for the hapless little ones, even in their happiest moments of recreation. The feature will surely win equal favor with old and young. It is intensely human in every detail, provides excellent entertainment, while at the same time exploiting a lesson of charity and good will to suffering fellow creatures and should prove a valuable box office asset.

Points of Appeal—One of the best scenes is that depicting the farewell between the youthful lovers, an episode fraught with deep feeling, that in which Anne electrifies her audience by her wonderful skill in the violin recital is also extremely well staged, the theme of the picture is sad, but the gloom lightens toward the close and happiness reigns supreme for all concerned.

Cast.—Bessie Love, as the orphan girl, Anne, gives a sincere and wonderfully sympathetic interpretation of a very difficult role. Her performance is thoroughly artistic and natural and ranks as one of the best contributions she has yet made to the screen. Gareth Hughes fills the part of The Boy in capable fashion, Otto Lederer plays the kindly musician with fine emotional appeal and Irene Hunt scores heavily in The Mother role.

Photography, Lighting, Direction.—The exteriors and interiors are well filmed—in fact the camera work throughout is of the best quality and superb lighting prevails. The continuity is unbroken and the action rapid.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
High-Gear Jeffrey (William Russell)	5,000*
Youth's Melting Pot (Mary Miles Minter)	5,000*
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

They're Off (Peggy O'Day)	5,000*
Thundering Hoofs (Peggy O'Day)	5,000*
Threads of Destiny (Bessie May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
The Love Call	5,000*
The Girl of My Dreams	5,000*

ARROW FILM CORP.

Chain Lightning (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerher)	4,505

ARTCLASS PICTURES CORPORATION

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Rounding Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelhy (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mahel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kid (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTIONS, INC.

AMALGAMATED SERIES	
Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimhall Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizma)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????
RICHARD TALMADGE SERIES	
The Unknown	5,000*
Taking Chances	5,000*
The Cuh Reporter	5,000*
Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*
FRANKLIN FARNUM SERIES	
When East Comes West	5,000*
Smiling Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700*

*Approximately

JANS PICTURES, INC.

	Footage
Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	5,000*
9nnahel Lee (All Star Cast)	5,000*

J. W. FILM CORPORATION

The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC.

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
Bear Hunt on Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudhurst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Ruhye de Remer)	4,700
Flesh and Spirit (Bell Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powes)	7,000*
Welcome to Our City (Maclyn Arhuckle)	5,000*
Mr. Bingle (Maclyn Arhuckle)	5,000*
Mr Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytell)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*
JOSEPH MOORE AND EILEEN SEDGEWICK SERIES	
Probelm Eternal	5,000*
False Brands	5,000*
The Wolf Pack	5,000*
CLARA KIMBALL YOUNG SERIES	
The Rise of Susan	5,000*
Marriage à la Carte	5,000*
Yellow Passport	5,000*
Feast of Life	5,000*

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison)	5,000*

SECOND NAT'L PICTURES CORP.

David and Johnathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES	
So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlington Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Curtains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTERN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*
NEW SERIES	
Partners of the Sunset (Alene Ray)	5,000*
Lady Lock (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novelty)	2 reels

ARROW FILM CORP.

SERIALS	
Thunderholt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes
CRUELYWED COMEDIES	
Hushand & Strife	2 reels
EDDIE LYONS COMEDIES	
Why Not Now?	2 reels
Follow Me	2 reels
REGGIE MORRIS COMEDIES	
The Janitor's Wife	2 reels
BROADWAY COMEDIES—MORRIS SCHLANK PROD.	
But a Butler	2 reels
MIRTHQUAKE COMEDIES (Prod. by Eddie Lyons)	
Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORPORATION

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM—12 Westerns	2 reels
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Exposé of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels

EXPORT AND IMPORT

SERIAL	
The Jungle Goddess (Elinore Field and Truman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)

SERIALS	
Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No. 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kineto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS	
Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*
COMEDIES	
Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a week	500

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel
NEWPAPER STORIES	
Featuring Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES	
Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES	
Fire! Fire!	2 reels
Take a Tip	2 reels

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre

The spirit and essence of the political campaign expressed with some bunting, a cutout and a banner. John B. Carroll, manager of the Imperial, Asheville, N. C., has produced many fine lobby effects, but it is doubtful if he or any of his colleagues in showmanship have ever designed anything that exceeded in attraction value this lobby for Tom Meighan's Paramount vehicle "Our Leading Citizen." It is one of those "happy" ideas which enabled an exhibitor to spend a little money and a little labor to get a big, smashing effect that on the face of it must have fairly dragged 'em in past the box office.

Exploitorials

A MAN who was regarded wise even before he expressed the opinion, said: "If you have no good reason for doing a thing, you have an excellent reason for not doing it." Conversely, the same sound theory applies. It is for one of the best of reasons that the exploitation and equipment pages of EXHIBITORS TRADE REVIEW emerge from the press this week in slightly different form—improvement of the service they render by facilitating matters for the reader. The showman is concerned with getting people into his theatre and making them comfortable when they get there. "Exploitation" and "Equipment" are vital factors in making the theatre pay.

SID GRAUMAN is putting *Nice People* over in bang-up style at his Rialto Theatre in Los Angeles. His campaign thus far has about covered the entire range of exploitation stunts. Tie-ups with an automobile concern and a newspaper, double truck co-operative ads, liberal use of the mails, billboards and advertising columns, all have been worked to the utmost. Result: an extended engagement to capacity houses. A call for Mr. Summer Depression at that house stands unanswered.

THE most rigid of rules has its breaking point. Thus First National's policy of refraining from mention of names of its personnel gives way before the performance of Al Sobler, exploiteer in Louisville. Al staged a home-talent movie that put *The Crossroads of New York* over in Louisville with a real punch, and then repeated the stunt in Lexington. First National could not resist the urge to crow over Sobler's work. Crow they did, and with due justification say we.

FASHION shows have demonstrated their value to the exhibitor. Their appeal to the public and the low cost through co-operation with a fellow business man make them desirable. Even so, it took imagination to hit upon the idea of a fashion tie-up with *Nanook of the North*. The Mark Strand Theatre, Albany, put the idea into practice. A local fur merchant displayed his select stock on "New York models" as a prologue to the Eskimo film, and big houses throughout the run are reported.

TOM KENNEDY.

Keith House Exploits "Nanook" in Brooklyn

A cutout that bordered the entire marquee was designed as an outside display. Thermometers were the main feature of this painting, the entire force of the attraction being directed at the hot weather angle.

A cake of ice with an Eskimoo doll frozen in was used as advance publicity for the showing of Pathe's "Nanook of the North" and during the run of the feature the lobby was profusely decorated with Eskimo curios and display frames

When B. F. Keith's Prospect Theatre in Brooklyn booked the Pathe feature, *Nanook of the North*, Joseph F. Mead, of the Keith Staff did not overlook a bet in exploiting the production.

On the marquee of the theatre cut-outs were built, Arctic and torrid scenes were shown, with an Eskimo, or a native of our own regions, pointing to a thermometer on one side of him showing the temperature outside of the theatre to be 90 degrees, and the thermometer on the other side of him to be 70 degrees, registering the temperature inside of the theatre.

To register the ice-cold impression, in the lobby near the box-office, an Eskimo doll was shown frozen in a huge cake of ice, and a placard announced: "I will appear in *Nanook of the North*." The lobby was also converted into a Museum, displaying curios collected by Robert J. Flaherty while making the picture.

Before the picture was thrown on the screen, an original prologue was presented. A man appeared, garbed in the furry clothing of an explorer and told the audience many interesting things about the picture.

Completes "Crossroads" Stunt

Tieups with the Street Cleaning Department and the Police Department are formidable enterprises which go to the credit of Manager Loverage and enabled him to acquaint Davenport, Iowa, with his showing of First National's "The Crossroads of New York." The insert shows the mailing piece used in the campaign.

The Crossroads of New York, Mack Sennett's offering through First National, sported a new line of exploitation during its run at the Capitol Theatre, Davenport, Iowa, managed by John Loveridge. The crossroads sign stunt was consummated to its logical conclusion because the manager actually completed a tie-up with the police department by which he was permitted to place a certain number of his signs: "Mack Sennett's Crossroads of New York, Capitol," at prominent intersections, and had them worked as traffic semaphores by real cops.

From the mailing list angle of the campaign, Manager Loveridge delved into the plot of the picture. He used circulars both for general distribution and mailing. One read, "BUY 100 shares Special motors at market. Deliver any time next week to the Capitol Theatre"; taking the cue from the frenzied scenes of the stock exchange shown in the picture.

There were other unusual features used. One was the tie-up with the street cleaning department that got a card for *The Crossroads of New York* on every implement and truck used by the department.

Extended Engagement

Manager J. M. Edgar Hart put over a neat stunt in exploiting *Beyond the Rocks* for the Palace Theatre, El Paso, Tex. He booked the picture for a week and announced it for a three-day run. He sent out 5000 Postal Service telegrams addressed on the outside to *O. Peepin.* All that these cost him was the printing, because the Postal People saw the chance to advance their own game, and had their own messengers deliver them to the homes of El Paso people. The telegram was a message from the director of theatres of Texas, praising the picture and predicting that it would break all records.

For three days the Palace played to capacity business, and Wednesday afternoon 5000 more of these telegrams went out, addressed to *R. U. Koming*, announcing that, inasmuch as the picture had broken all records during the run, the management had been fortunate enough to be able to hold the picture for the remainder of the week.

By breaking the week up with these stunts, interest was sustained through the week.

Money Bag Stunt

A four-million-franc sack was placed outside the Empire Theatre, Syracuse, N. Y., before the house began its run of *Pilgrims of the Night.*

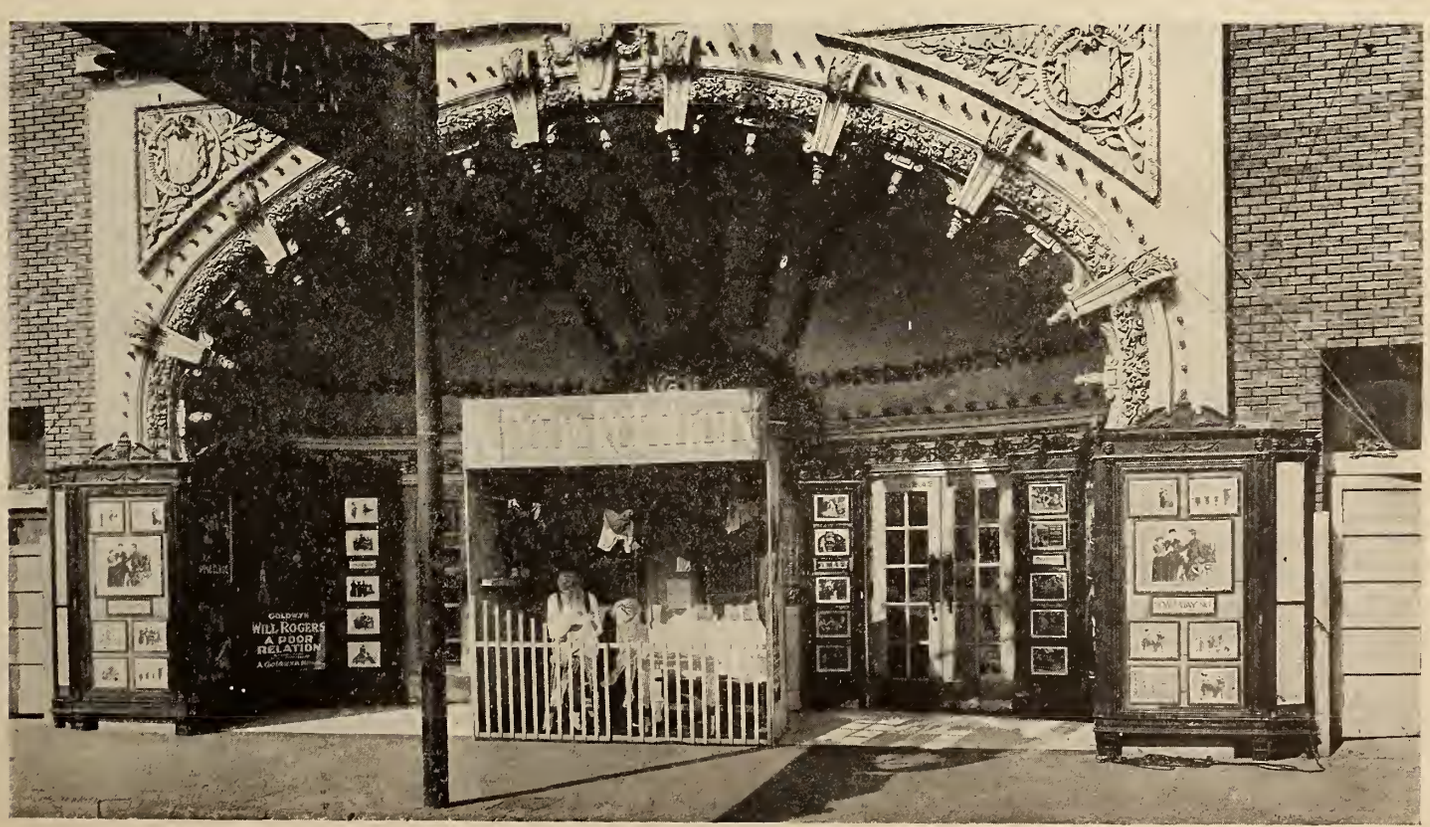
The sack had been carefully measured and its capacity estimated so that the manager was justified in labeling it: "This six-foot sack would hold the 4,000,000 francs stolen from the French sub-treasury in *Pilgrims of the Night* coming here next week."

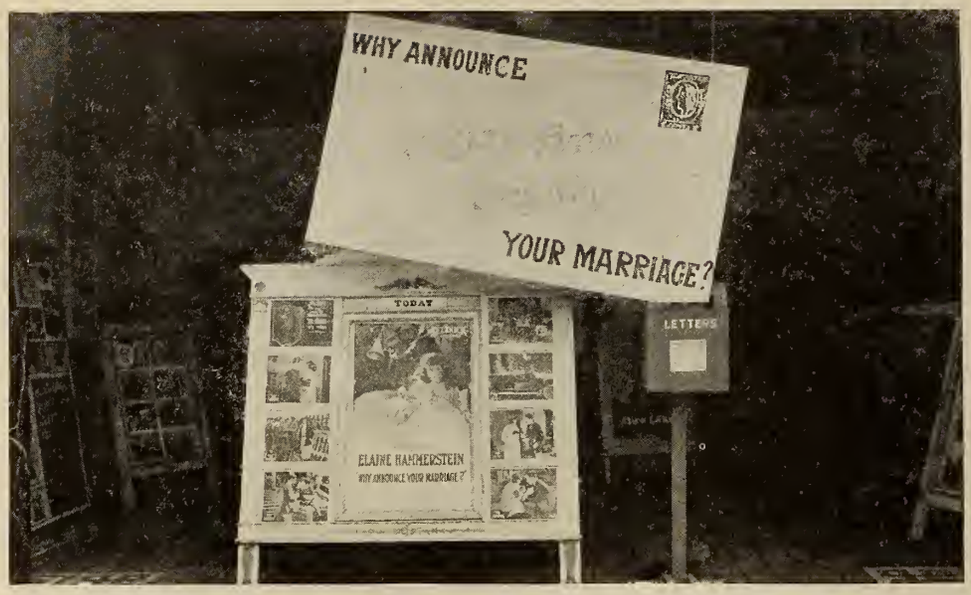
It didn't say anything about a man carrying away a sack of that size weighted down with coins, but asked the question: "How was it stolen" The air of mystery helped the novel lobby display.

Scenes That Sell

Made of Posters and Some Compo Board

The paper gotten out by film producers supplies the means wherewith the exhibitor may reproduce a life-like and attractive scene from the picture for display purposes. The illustration above shows the effective use of the cutout display by the Liberty Theatre, Portland, Ore., in connection with First National's "Trouble." Below is another good example. A tenement interior gotten up by the Hippodrome, Ft. Worth, Tex., for the Goldwyn play "A Poor Relation."





This lobby arrangement had the desired effect in attracting notice to Selznick's "Why Announce Your Marriage?" when it played at the Rialto Theatre, Augusta, Ga. The large envelope and the letter box were painted cardboard. This feature was the central attraction, the balance of the display being made up of display frames.

Wholesale billboarding was an important feature of the campaign for Universal's "Foolish Wives" when it played the Adams Theatre, Detroit, as illustrated by this complete blanketing of a four-story building in the downtown district.

A delivery auto, bannered glaringly for Paramount's "The Good Provider," was the means used to get the picture theatre before the public when a circus parade was staged in Provo, Utah. The car brought up the rear of the parade and succeeded in attracting attention to the film that was in competition with the circus.

Effect Big Tie-up

A nation-wide tie-up has just been effected by the Paramount publicity department with the Mallory Hat Company, Inc., of New York, in connection with the forthcoming release of William de Mille's production, *Nice People.*

The Mallory people are going to open their fall retail sales campaign with an advertising smash run in the rotogravure sections of fifteen leading newspapers on Sunday, Sept. 3. The advertisement will consist of a quarter-page display dominated by a portrait of Wallace Reid, who heads the all-star cast of the de Mille production.

This advertisement will appear on the very day of the day and date release of *Nice People*, Sept. 3. The newspapers to be used are the *Los Angeles Times, San Francisco Chronicle, Chicago Tribune, Louisville Courier-Journal, Des Moines Register, Baltimore American, Boston Herald, Detroit News, Minneapolis Tribune, St. Louis Post-Dispatch, Omaha Bee, Buffalo Courier, New York Times, Cincinnati Commercial-Tribune* and *Cleveland Plain Dealer.*

In addition to this newspaper space, the advertisement will run in quarter-page size in the *Saturday Evening Post* and also in the September issue of the *American Magazine.*

The Mallory company is also getting out a four-page folder, fifteen thousand copies of which are to be sent to Mallory dealers, and four thousand window cards. These window cards are to be sent to dealers wherever the picture is to be shown, with instructions to the dealers to tie up directly with the theatres in window displays.

Lourie's Campaign

Jacob Lourie, owner of the Beacon Theatre, worked out one of the cleverest exploitation stunts that has been seen in Boston for the run of that great horse story by Zane Grey, *When Romance Rides.*

He turned his lobby into a judge's stand, the structure being built around the box office. At either side of the window he placed blackboards on which results of all races were announced as soon as received. This idea was continued inside also, all starts being thrown on the screen by slides.

Not satisfied with all this he had an eye to the patronage of the National Educational Association, thousands of delegates of which were attending a convention there. Lourie hung a huge banner from his flag pole on the fourth story of the building bearing the inscription "Welcome N. E. A." From the top of the judge's stand, which had white walls and red tiled roof, he strung thousands of tiny red, white, and blue, pennants in every direction to the top of lobby walls. As a final touch he put a four foot cut-out of a horse's head over the stand, and fastened cut-outs of the stars on black lattices placed against all sides of the square lobby pillars. Ushers and ticket sellers were garbed in bright colored silk jockey suits.

A Stunt That Played to the Grandstand

The line-up on the Tacoma Speedway for the Rialto Theatre's "Across the Continent" stunt.

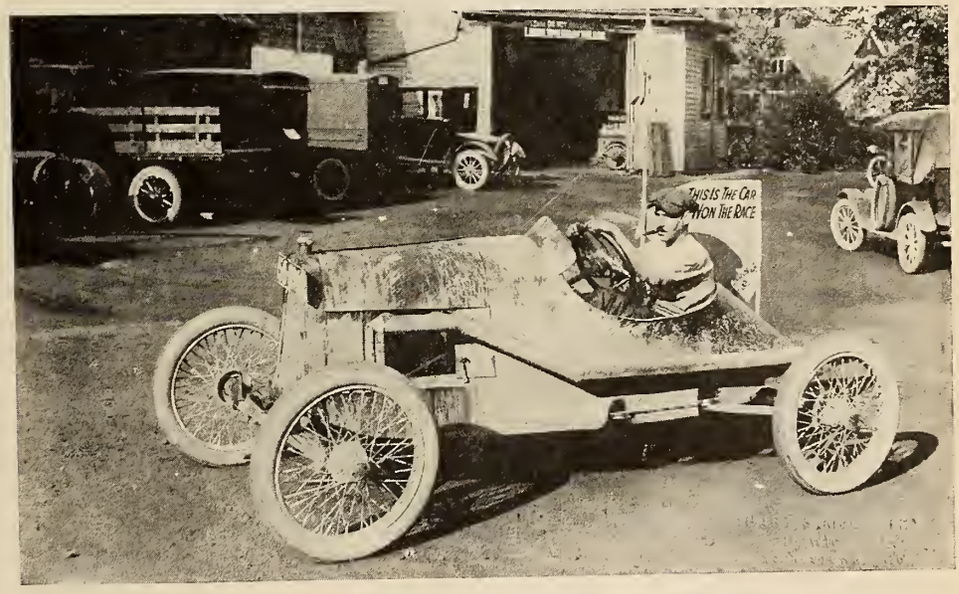
The old timers had gathered at the Tacoma Speedway for the Eleventh Annual Motor Classic and were looking for the Duesenberg Specials, Frontenacs, and Peugeots.

Instead of this glittering array of powerful machines, out into the track sputtered old "999," built by Henry Ford ages ago for Barney Oldfield, and at the wheel sat Barney.

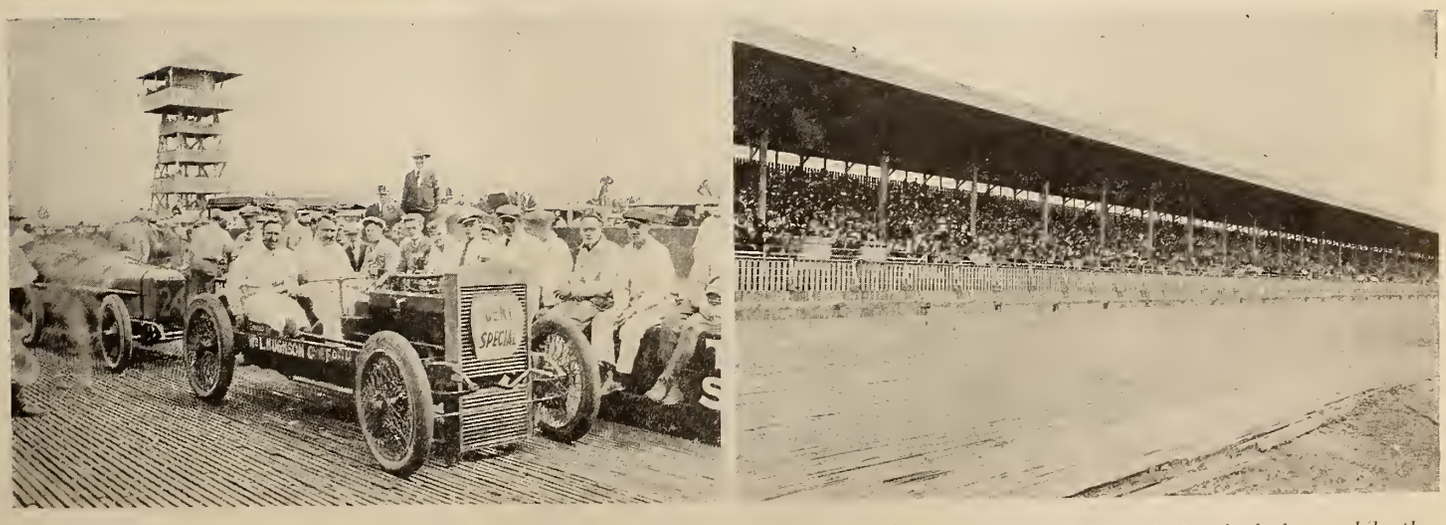
The fourth entry was a "Dent," which caused the puzzled brows to wrinkle further. "We ain't never heard tell of that one," was the consensus. If they had visited the Rialto Theatre that evening, they would have identified it with the car driven by Wallace Reid in "Across the Continent."

Programs were distributed among the twenty thousand in the grandstand announcing the "Across the Continent" race with Wallace Reid.

This freak race was the exploitation of the Rialto Theatre, one of the Jensen and Von Herberg string.



A "Dent" special was built as a ballyhoo for the showing of Paramount's "Across the Continent." The Jensen and Von Herberg house used this to good purpose in building up enthusiasm for the Wallace Reid race thriller.



Barney Oldfield, the most spectacular of race stars, participated. On the right is a section of the grandstand that looked on while the Rialto Theatre staged its freak race.

Lobby display and house front arranged by management of the Fort Armstrong Theatre, Rock Island, Ill., when D. W. Griffith's "Orphans of the Storm," a United Artists release, was played.

A specially painted 24-sheet hung up over the entrance of Gordon's Olympia, Boston, as a front display in connection with the showing of Pathe's "Nanook of the North."

A crowd of youngsters large enough to make a good sized parade turned out for the special matinee of Paramount's "The Bachelor Daddy" at the Liberty, Youngstown, Ohio. Manager C. W. Deibel's announcement of a performance for the children of a fresh air camp was taken up by the newspapers which made a plea for automobiles to transport the children and a big parade was the outcome.

Shows Church Slides

In line with his policy of building up good will toward his picture house from every possible angle, Manager E. Metzger of The Strand Theatre, Creston, Iowa, has adopted a plan of showing slides on Saturdays announcing the services to be held in the churches of Creston on the following day, according to one of the correspondents of Associated First National Pictures.

One of Mr. Metzger's mottoes is, "The only way to make friends is to let people know what you are like." Acting on this motto, he began by inviting ministers to attend pre-release showings of his pictures and asked for criticisms from them.

While attending a special showing of a picture at the Strand one afternoon one of the ministers commented on the value to local merchants of slides advertising their goods. "Why wouldn't it be a good plan to announce our Sunday services on the screen every Saturday evening?" He asked. Mr. Metzger said it would be a fine plan and offered to show the slides gratis.

Displays Treasure

Knowing the lure of buried treasure, F. J. Miller put a safety box, the kind express messengers used to use, in the lobby of the Rialto at Augusta, Ga., and half covered it with sand. This was for *Yellow Men and Gold*, carrying out the idea of the search for buried treasure in that picture. The box was filled with rocks, which were gilded over to represent gold nuggets.

The display was almost covered by a large pile of sand and a narrow strip of batting around the edge of the sand pile kept it from scattering all over the floor.

Cut-Out Display

William W. Hays, manager of the Grand Theatre at Dallas, Texas, used a very attractive cut-cut for showing *Where Is My Wandering Boy Tonight?*

Manager Hays built a miniature stage, placed a cut-out of the mother of the picture in back of his proscenium opening. An old fashioned oil lamp was placed in the window, the wick having been replaced by a small electric bulb. White carnations were used to tie the display up with Mothers' Day. The cost of the display was only $4.00. Mr. Hays did the whole job himself, including the hand lettering, and with large increased box office receipts.

Novelty for Lobbies

Cosmopolitan Productions have arranged to use some novel lobby displays in connection with the first-run showings of *The Young Diana*, Marion Davies' new picture. Large ornamented gilt frames, holding twelve 11 x 14 colored photgraphs, have been made. The photographs are transparent and have the appearance of glass, although they are non-breakable. Each frame is wired, so that the colored transparent photographs are beautifully illuminated.

The first frame will be installed in either the Rialto or Rivoli Theatre, where the pre-release showing will be made.

Rea's Campaign Hit the Bull's Eye

Well Planned It Included Contests, Parades, Special Matinee and Merchant Tie-ups That Resulted in Good Business at Forum and Orpheum Theatres

There have been *My Boy* contests galore; but the Forum and Orpheum Theatres, of Hillsboro, Ohio, not only put the printed story of their successful exploitation on paper; but produced the evidence. Both houses are under the management of Rea and Rea (comprising the former vaudeville team of Mr. and Mrs. George Rea), and they played *My Boy* on succeeding days.

A big cut-out of Jackie adorned Rea's auto during the run of First National's "My Boy"

The management had their contest for the best impersonators of Jackie -Coogan; and when all the returns were in and counted they had 150 youngsters, headed by a big Jackie Coogan cut-out, marching up Main Street. The parade was so large and unwieldy they couldn't stop at the chief street intersection for a photograph but had to march on to the outskirts of town at a quiet square where the grass grew undisturbed and automobiles didn't rush by at the rate of more than two a minute.

Merchant tie-ups played a big part in the campaign. A confectioner introduced a *My Boy* sundae and a restaurant blossomed out with a *My Boy* salad. The exhibitors also took advantage of the fact that they were getting the picture direct after its first run in Cincinnati and advertised it under the slogan: *"My Boy*—From the Strand, Cincinnati, to the Forum, Hillsboro, In One Week."

The impersonation contest—free admission was offered to all kids who presented themselves at the theatre dressed up as Jackie Coogan—was tied up with an "Old Clothes" campaign. The old clothes were afterwards left at the office of the newspapers co-operating and distributed among worthy charities.

A special matinee was arranged for the youngsters at the Highland County Country Home and this was preceded by a parade of all the young star's impersonators, the feature being Jane Lepley, who won one of the prizes by her daring appearance in male attire. Even the local censor didn't kick but was forced to simulate a reluctant grin as he watched the proceedings.

Champions a Patron

Arthur L. Skinner, manager of the Victoria, Buffalo, is boosting one of his patrons who has entered the Good Will contest in which women winners will be given trips to France by the Committee for the Restoration of Devastated France. Mr. Skinner is aiding C. Anna Nolan, cashier for the Dold Packing Company. He is showing films of conditions in the war zone.

"Rent Free"

Charlotte, N. C., Imperial Theatre, Ray Beall, Mgr.

Manager Beall played *Rent Free* at the Imperial, to an increased business of at least fifteen per cent and his exploitation didn't cost a fortune, either.

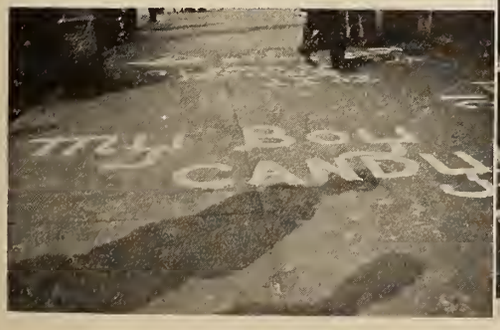
He printed a thousand cards with the two words, Rent Free, and distributed them freely over town, tacked to telephone poles, vacant buildings, fences, etc. It so happened that one of these, in a hotel window, attracted the attention of a passerby who entered the hotel, demanding rent free in that room. The newspaper story which resulted, of course, added momentum to the advertising of the picture.

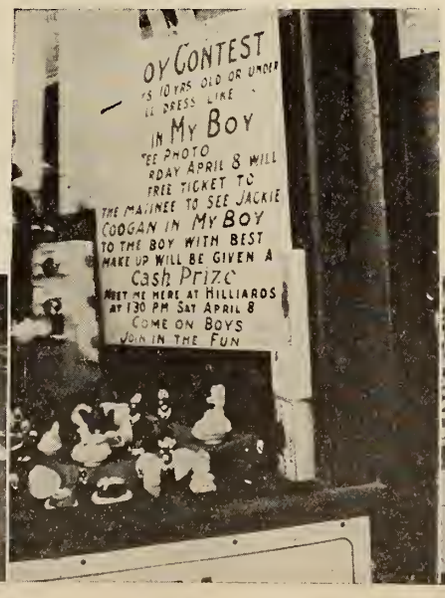
For a week ahead of playdate, Beall invaded the Classified and Real Estate columns of the Charlotte Observer with catchlines of "Rent free; watch this space daily" and others equally engaging. During the run of the picture, he had a banner on sides, front and back of the Charlotte street cars with the legend "Wallace Reid in *Rent Free* now playing at Imperial Theater.

Model Tieup

Grand Junction, Col.—The Gem Theatre and the *Daily Sentinel* have come together for a ten-day tieup beginning during the run of the *Bachelor Daddy*, which is a model of a fifty-fifty proposition.

Each day the *Sentinel* publishes a coupon. Readers are supposed to clip each coupon and present it at the Gem Theatre each day when they purchase admissions. After the tenth coupon has been handed in the reader-patron may ask for an autographed picture of his or her favorite Paramount star.





Hillsboro, Ohio, knew George Rea was playing First National's "My Boy" simply because every way they turned was a sign, a window or something, that told the tale. A campaign such as he used will bring the stay-at-homes out nearly every time. Try it and see

What's in a Name?—Exploitation

SHAKESPEARE was the first one to ask the question (sc. "Romeo and Juliet" Act II Sc. II), and the query he instigated had been given a comedy tone until the motion picture industry came along.

Since that time the question is a momentous one in the realization that the name of a picture means dollars and cents at the box office.

Pictures have had their title changed 24 hours before release on the supposition that the substitution would bring more returns to the exhibitor.

However much, however, the producer may do to provide a magnetic title he cannot fill the place of exhibitors over 9000 or more square miles of country who know the likes and dislikes, prides and prejudices of every community.

The factors that enter into consideration in the ultimate selection of a title are too many to be outlined at length. We have the simplest kind of a problem in the case of *Smilin' Through* which was a title that was not only extensively advertised and popularized by the stage play, but it offered exhibitors tieups in connection with the song which has been responsible for almost 1000 window displays to date. The two words supplied a slogan that has been used effectively by Chambers of Commerce, Rotary Clubs, telephone companies, traffic organizations and other civic bodies.

"The Rosary" and "Smilin' Through" offered song tieups.

Likewise there was never any question of retaining *Penrod* as the title for the Marshall Neilan picture. The name was a byword throughout the country, almost a national synonym for irrepressible American boyhood and the ready made tieup with clothing stores and book shops made it a desirable title.

The same is true of *Sonny*, Richard Barthelmess' latest picture in a slightly lesser degree. The one word epitomizes all that mother love constitutes. It has come to be a hailing word in places where the picture has been shown—a cheery greeting from the older generation to the male members of the younger; and it has helped at the box-office.

We could mention scores of others: *The Rosary* was a ready made "seller" through the value of association with the song; *East Is West* will be another through association with the play.

The Crossroads of New York it is generally known was adopted as a title at almost the last moment because it afforded a chance for adequate street and window display with the use of crossroad signs, that its former title might have had to forego.

It is the exhibitor's knowledge of local conditions that will reduce the message contained in the title to terms that will please and interest. It may be a ballyhoo, a window display, a civic movement in which he co-operates or a lobby front. The best the producer can do—and what far-seeing producers are trying to do—is to make their wares as attractive as possible to the public; but it is the exhibitor who must display them to their best advantage, because he alone knows how to do it in his community—the territory over which he is supreme.

Plans Reunion

George Williams, manager of the Linden Theatre Buffalo, is planning a real old fashioned show in which all the old employes who worked with him 20 years ago at a Main street theatre will take part. Old pictures, songs, slides and projection machines will be used. Mrs. Watson, mother of the famous Watson sisters, will sing.

"Smilin' Through" supplied a slogan that has been used effectively by Chambers of Commerce, traffic organizations and other civic bodies. Likewise there was never any question of retaining "Penrod," the ready made tieup with clothing stores and book shops made it a desirable title. The same is true of "Sonny"—a cheery greeting from the older generation to the male members of the younger.

Equipping the Theatre

Organ Vibrations Not a Danger

Old Propaganda Bobs Up Again, But Engineers' Reports Refute Claim That Heavy Organ Tones Weaken Structure of Buildings

PERHAPS you have seen the recent full-page article appearing in numerous daily newspapers, entitled "When Death Played the Organ; How Musical Vibrations Are Believed to Have Sent the Washington Theatre Roof Crashing Down." A ghastly drawing of a skeleton sitting at the console of the modern organ illuminated the article. It was intended to scare theatre goers and is one of the most vicious of the many unfounded theories which scare-head-line writers have tried to put over.

It may have kept some weak-kneed persons out of the theatre; and it may not have kept a single soul away.

However, what are the facts concerning the Knickerbocker Theatre disaster, and do they support the sensation writer's claims? The article says:

"And now science is of the opinion that this disaster with its heavy toll of human life, was due to the fact that Death played the organ on this fatal evening—that Death's bony fingers pressed the keys in what became a funeral hymn for so many of those who sat there listening, all unconscious of danger.

"It is believed that the collapse of the Knickerbocker Theatre roof was the direct result of the booming notes of the organ selection which preceded it. Some hidden defect in the great spread of steel and concrete—a defect which, under ordinary conditions might never have done any harm—was aggravated in the first place by the added weight of a heavy snowfall. Then came the atmospheric vibrations set in motion by the powerful notes that poured from the organ's pipes to add to the strain on this point of weakness."

Investigations conducted by Government authorities and a number of competent engineering and architectural bodies entirely refute the writer's claim. As eminent an authority on architecture as the *Architectural Record* declares that regardless of the presence of a heavy snow on the roof, it was destined some time or other to fall. Organ vibration had nothing to do with it.

Allowances are made to-day in the structure of all buildings for vibration. Vibration comes from many sources, and the organ provides less vibration than any other feature that may be installed in a building. Vibration which does issue from an organ does not weigh upon the roof.

The findings of a board of engineers in Washington gives twenty-one causes for the failure of the Washington theatre roof, none of which attribute the disaster to organ vibration. In brief, the engineers' report found as follows:

Use of tile walls to carry heavy concentrated loads.

The unusual height and length of the unsupported tile wall on Columbia Road.

Lack of a column with knee brace or pilasters under the main truss at the wall.

Inadequate bearings of beams on the tile wall with small bearing plates, regarded as particularly important in connection with the "skew" bearings.

Absence of concrete fill in the tile at beam bearings with wall bearing plates on edges of tiles.

Insufficient anchorage of steel to walls.

Roof slab too thin for span and loading and insufficient steel reinforcement.

Absence of restraint at sides of roof slabs.

Ceiling load concentrated in center of roof slab.

Short bearing of main truss on lintel, and truss not stiffened for bearing.

Absence of bracing between steel members, and particularly at ends of main truss.

No stiffness in connection of main truss to column.

Use of bolts instead of rivets on all field connections and insufficient bolts at truss connections.

Column top and splices not milled.

Reinforcing steel in roof slab was not raised over the beams to take negative bending over supports.

No evidence of increase of enforcement in end panels of slabs.

Heavy load of nine and one-half inches of cinder concrete fill at center of drainage ridge.

Loads of ventilating equipment where cinder fill occurred and absence of special bracing to take vibration.

Defective detailing as witnessed by absence of splices for chord and end post cover plates.

All tile not hard burned and some had scant webs and walls, notably at top of Columbia Road wall.

Insufficient bonding between front and back tile in Columbia Road wall.

Summer Music

Reports from various parts of the country indicate that the movement to dispense with expensive orchestras in favor of theatre organs has been quite general during the summer.

Where it has been impossible to cut out the orchestra entirely the size has been reduced and many houses will undoubtedly go through the season with smaller orchestras.

Organ companies report that the sale of instruments of all sizes and types has been active during the summer, which would also indicate the return of the picture to its original companion—the theatre organ.

Recent organ installations of note are the Rialto Theatre, New York City (Wurlitzer); Capitol Theatre, Pittsfield, Mass. (Marr & Colton); Orpheum. Oshkosh, Wis. (Barton); Forest Hills, N. Y. (Smith Unit); Fairfax Theatre, Miami, Fla. (Robert-Morton).

It is interesting to note also that the new Eastman Theatre in Rochester has 19 organs.

Building Notes

George W. Hewitt Construction Co. was awarded the contract for the construction of the four-story film exchange building at Dallas, Tex., and the work of excavation has commenced. The cost of the building will approximate $250,000. The building will be constructed with strict regard to fireproof features, and a recurrence of the disastrous fire of last spring will be impossible in this building. Space in the building has been leased to ten film exchanges. The building will be completed in six months, it is believed.

The New National Theatre at Mexia, Tex., will open for business in the near future. The new Liberty Theatre at Nashville, Ark., opened to pleased capacity business last week. The Ro Nile Theatre has opened at Highland Park, Dallas, Tex.

The Star Theatre at Houston, Tex., was partially destroyed by fire. Loss estimated at about $10,000.

The Majestic Theatre at Allen, Okla., has been sold by Clint Butler to C. E. Armstrong and V. C. Randolph, who have taken charge.

The Peoples Theatre at Beaumont, Tex., has closed down for the summer, assigning poor business as the cause.

Notable progress is being made on the new motion picture theatre on West Main Street, near Badger Avenue, Endicott, N. Y. The house, which is being built by the Elvin Theatre Company, is of tile, brick and steel. The steel framework is in place and most of the tile laid. The seating capacity will be about 1200, or about a third more than the present Lyric Theatre on Washington Avenue. It will be completed, according to present plans, by Sept. 1.

During the installation of the big Wurlitzer organ in the Elmwood Theatre, Buffalo, the house will not close, as at first announced. Presentations will continue during the "putting in" process, according to Bruce Fowler, managing director. The Elmwood will dispense with its orchestra when the organ is ready, about Sept. 1.

The Schick Opera House at Plainview, Tex., has been sold.

John D. Jones and Frank Roberts are now the owners of the Palace and Lyric theatres at San Angelo, Tex., buying these interests from the Southern Enterprises.

The Orpheum, Okmulgee, Okla., has installed a new cooling system that cools. A giant blower and twenty oscillating fans will circulate iced washed air throughout the house. The system will use about 500 pounds of ice daily, and the big blower will force the cool air through the mushroom ducts in the floor. A six-foot exhaust fan will be placed on either side of it to assist in the air distribution.

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A very excellent article selling the idea of better and larger electric sign displays to theatre operators appeared in a recent number of "Better Theatres and Equipment." The paragraphs are so much to the point in the way of a constructive selling talk, that their reproduction herewith is more than worth while.

Bankers, merchants and theatre men

These paragraphs are from Exhibitors Trade Review

With Men You Never Meet

Here are the men who make the Selznick News you show upon your screen. 1—Editor Larry Darmour (center), his assistant, John Cutting, and secretary, Madelyn Wolf. 2—The title department, where the novel news titles are made. 3—Charles Prettyman, who scaled Mount Rainier, Washington. 4—E. B. Schoedsack, now in Berlin, who snapped Princess Mary's wedding. 5—Albert Gold of New York gets his recreation on the topmost girders of uncompleted buildings. 6—Albert Ibarra, who snapped Rodolfo Valentino and his bride after their wedding. 7—C. M. Brashear of Little Rock, Ark., who snapped a flood from a box car's top. 8—R. D. Pasquale, Chicago, who caught a falling steeple for the screen. 9—Norman A. Gunn of Toronto, who wanted to go over Niagara in a barrel for the screen's sake. 10—Hugo Johnson of Washington, D. C., friend of Harding. 11—Charlie Sanwald snaps arriving ships in New York. 12—M. Serikawa of Japan, who took the first pictures of the Empress of Japan. 13—A. P. Petill of St. Louis, who pictured the female strikers of Pittsburg, Kan. 14—L. A. Dee of New York on a suspension bridge cable. 15—E. R. Morin of Connecticut, noted for his pictures of submarine maneuvers

MOST everybody runs a news weekly, but how many men know the anonymous workers who record the events and thrills that make your program scintillate? We mean the cameramen who travel the four quarters of the globe in search of material for the screen. Like newspaper reporters they are concealed behind anonymity.

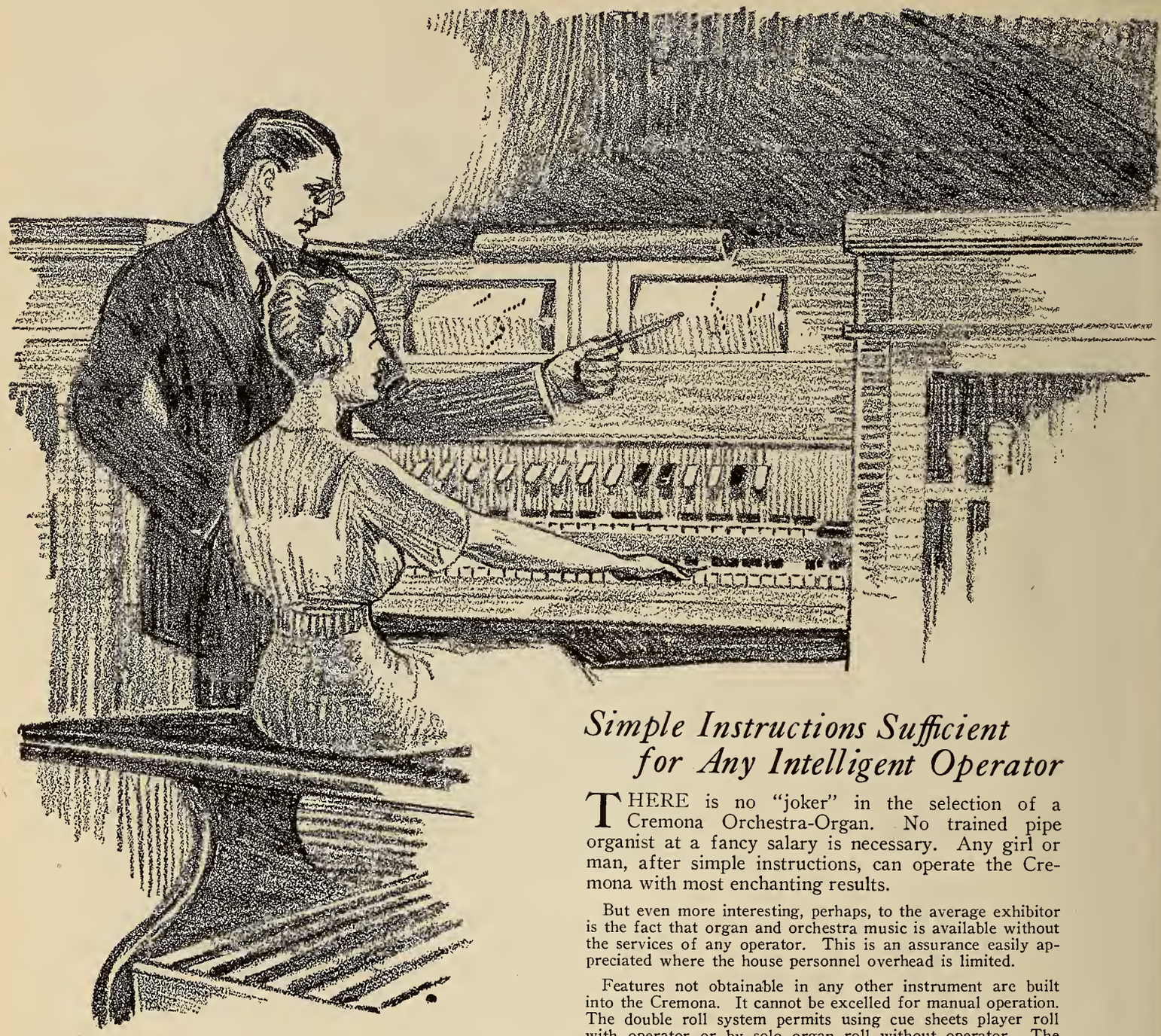
In past issues we have told of the organization and work of the Pathe and International News Weeklies. This week the staff of Selznick News demands our attention. The article is not only of interest to the industry but is of especial use to the theatre exploiteer who can cut out this page and make an attractive frame of it in his lobby.

The public likes to hear about adventurous daredevils and there is not a more romantic set of soldiers of fortune than the news and free lance cameraman.

Larry Darmour, editor of Selznick News, was formerly editor of the Gaumont News which old timers will recall. The production is in charge of Myron Selznick and David Selznick, his brother, assists.

The men who gather the strips that make up the complete reel are a varied sort. One specializes in climbing steeples for new and novel views; another uses his suave personality to get important personages to pose. Another plays his luck strong and just tries to be where big things are happening. The sum total of their efforts takes form in the News Weekly which has become as much a part of complete program units as the comedy. The world is their field. To-day they are on Broadway "shooting" a parade; to-morrow they are off to Alaska.

Novel newspaper headline titles which were evolved by David Selznick



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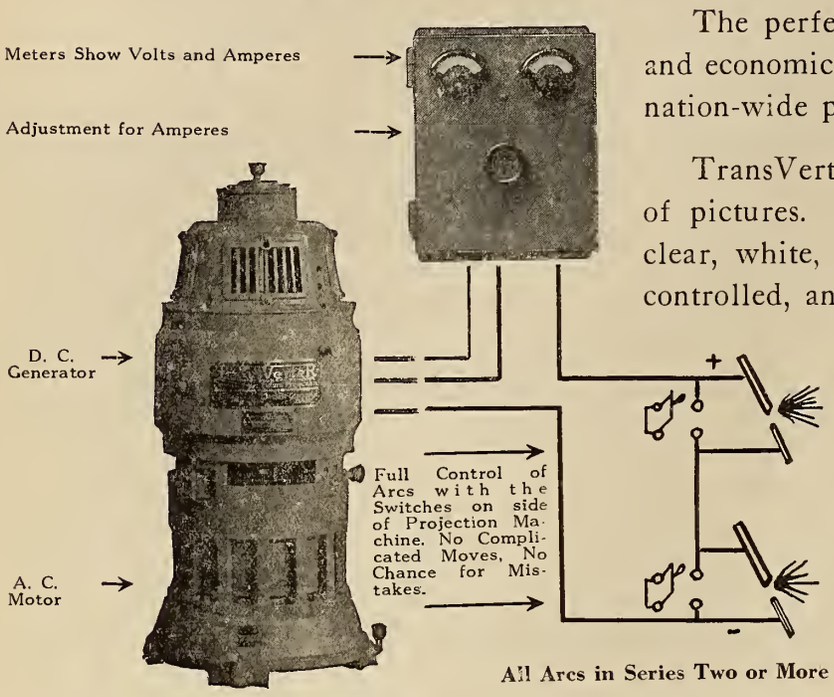

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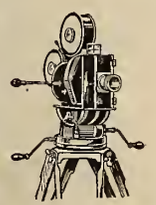

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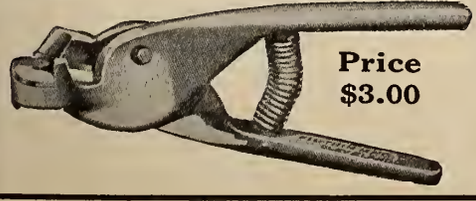

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CONSTRUCTION NEWS

New Theatres—Changes in Ownership—Theatres for Sale — Theatres Wanted

Live Opportunities

New Theatres

NEW YORK, N. Y.—W. C. Horn Sons. 1375 Broadway, have completed plans for the $300,000 theatre building for Elizabeth Street, Derby, Conn. Owner, I. J. Hoffman, Proprietor Capitol Theatre, Ansonia, Conn.

POUGHKEEPSIE, N. Y.—W. J. Beardsley, 49 Market Street, has completed plans for a $60,000 theatre for Market Street. Owner, Bard Avon Theatre Corporation; Ely Elting, President, 296 Main Street.

FAIRHAVEN, MASS.—Oscar Crape, 177 Shaw Street, New Bedford, Mass., has completed plans for a theatre for North Main Street. Owner; American Building Trust; William Liversey, 40 Winsor Street, Fairhaven.

DANBURY, CONN.—Wm. H. McLean, 88 Tremont Street, Boston, Mass., has completed plans for a theatre on Elm Street, Danbury, by owner, Sarah L. Taylor Estate; P. J. Martin, Manager, Danbury.

PITTSBURGH, PA.—W. E. Snaman, Empire Bldg., Pittsburgh, Pa., has completed plans for $75,000 theatre and has awarded contracts for same, which is to be erected at 347-349 Fifth Avenue, Pittsburgh, Pa., by owner, The Universal Film Exchange Co., Inc., N. Y. C.

OLD FORGE, PA.—Leon Lempert, Cutler Bldg., Rochester, N. Y., has completed plans for the $50,000 theatre for Old Forge.

LAKEWOOD, O.—Hopkinson & Schaeffer, 4615 Euclid Avenue, Cleveland, Ohio, have completed plans for the $200,000 theatre for Detroit Avenue. Owner, The Lakewood Theatre Company, Arthur C. Himmelain, Mgr., 15013 Detroit Ave.

DETROIT, MICH.—Hugh T. Miller, 320 Lightner Bldg., has completed plans for the $200,000 Theatre Bldg.

DETROIT, MICH.—Scisorek & Malkin, 1327 National Bank Bldg., have completed plans for theatre bldg. for Jefferson & Lycaste Aves., Detroit.

DARLINGTON, WIS.—Henry Kleinhammer, Plateville., Wis., has completed plans for the theatre to be erected in Darlington by F. L. Roy & Son Co., Darlington, Owners.

ST. LOUIS, MO.—Wedemeyer & Nelson. Wainwright Bldg., have completed plans for the $40,000 theatre for Gravois Ave. Owner, Woodland Theater, 5015 Gravois Ave.

KANSAS CITY, MO.—R. E. Peden Co., 945 N. Y. Life Bldg., Kansas City, has completed plans for the $85,000 theatre for Independence, Mo. Owner, Elliott Theatre Corp., care A. E. Elliott, Pres., 704 Grand Ave., Kansas City, Mo.

CARTHAGE, MO.—Owner, G. H. Slothower, Vinita, Okla., has completed arrangements for the erection of a new $60,000 theatre for Main & Fifth Streets.

WICHITA, KANSAS.—U. G. Charles & Co., Schweiter Bldg., Wichita, Kan., has completed plans for the $40,000 theatre for 908 W. Douglas St., Wichita. Owner, Fred Farmer, 906 W. Douglas, Wichita, Kansas.

ARGENTINE, KANSAS.—R. E. Peden Co., 945 N. Y. Life Bldg., Kansas City, has completed plans for the $65,000 theatre for Argentine. Owner, Elliott Theatre Corp., care A. E. Elliott, Pres., 704 Grand Avenue, Kansas City.

Archt. Alva M. Hull, 1206 Detroit Savings Bank Bldg., has filed plans for the new theatre for Gratiot Avenue and Kern Road. Owner, Chesterfield Theatre Company.

FAIRMONT, W. Va.—Archt. C. H. Snider, has completed plans for the lodge bldg. for Fairmont. Owner, I. O. O. F. Lodge, J. L. Leech, sec'y.

CLEVELAND, OHIO.—Archt. Wm. Koehl, 906 Park Bldg., completed plans for and has awarded the separate contracts for the auditorium $200,000 bldg. for East 131st Street and Chapelside Avenue.

CINCINNATI, OHIO.—Archt. Frank J. Bail, 352 Hanna Bldg., has completed plans for the theatre for s. w. corner St. Clair and East 105th Street. Owner, The Morlease Company, E. & S. Schultz, 514 Swetland Bldg.

LIMA, OHIO.—Archts. De Curtins & Ranson, Opera Bldg., has completed plans for the theatre for Maire Bros.

Archt. Frank L. Clepper, 1282 West 115th Street, has completed plans for the club house for Thirty-first Street and Pearl Avenue. Owner, Slovak Sokel, No. 92.

WASHINGTON COURT HOUSE, OHIO.—Archt. Thomas D. McLaughlin has completed plans for the club house bldg. for Washington Court House, Ohio.

KNOXVILLE, TENN.—Plans are filed for the theatre for Knoxville, Tenn. Owner, Moore Feature Film Company, H. H. Moore, pres. and gen. mgr., 619 W. Glenwood Avenue.

FORT WAYNE, IND.—Archt. Chas. E. Weatherhogg, 405 Citizens Trust Bldg., completed plans for the $150,000 lodge bldg. for Jefferson and Clinton Avenues. Owner, Knights of Columbus.

DETROIT, MICH.—Archt. C. Howard Crane, Elmer Geo. Kishler, Cyril E. Schley, associate archts., have completed plans for the dance hall for E. Grand Blvd. Owner, the Oriole Terrace, J. L. Woods & Wm. F. Klatt, 1106 Union Trust Bldg., Detroit, Michigan.

DETROIT, MICH.—Archt. Arthur Des Rosiers, 620 McKerchey Bldg., has completed plans for the $2,000,000 stadium for Illinois Avenue. Owner, University of Detroit.

KENOSHA, WIS.—Archt. Chas. O. Augustine, 1063 Howland Avenue and assoc. archt. J. A. Miller, 155 N. Clark Street, Chicago, Ill., have completed plans for the $250,000 club house for Market Square, Knights of Columbus, owners.

SHEBOYGAN, WIS.—Archt. Edw. A. Juul has completed plans for the $150,000 theatre for N. Eighth Street. Owner, E. R. & T. M. Bowler, 520 N. Eighth Street.

WAUWATOSA, WIS.—Archts. Baches & Pfaller, 636 M. & M. Bank Bldg., Milwaukee, Wis., have completed plans for the $100,000 auditorium for Blue Mount Road. Owner, Holy Cross Catholic Congr.

TWO RIVERS, WIS.—Archt. Rudolph M. Hansen Co., 113 Walnut Street, Green Bay, Wis., has completed plans for the $80,000 theatre for Washington Street, Two Rivers.

SIGOURNEY, IOWA.—Archt. Burdette Higgens, 420 Securities Bldg., Des Moines, Iowa, has completed plans for the $55,000 City Hall and Community Bldg. Owner, City of Sigourney.

ST. LOUIS, MO.—Archts. Wedemeyer & Nelson, Wainwright Bldg., St. Louis, Mo., have completed plans for the $300,000 Y. M. C. A. bldg. for Granite City, Ill.

KANSAS CITY, MO.—Archt. C. B. Sloan, 321 East 11th Street, has completed plans for the town hall for s. e. corner Fifty-seventh and Troost Avenues. Owner, Matt Gleeson, 4101 East Nineteenth Street, Kansas City, Mo.

MEMPHIS, TENN.—Archts. Chas. O. Pfell & Geo. Awsumb, associate, 140 U. & P. Bldg., completed plans for the auditorium, $1,500,000 bldg. for Main and Poplar Streets. Owner, City of Memphis and Shelby Company.

A. E. Elliott of Independence, Mo., has obtained a ninety-nine year lease on a building in the heart of the down town district of Independence for the erection of a motion picture theatre, which will have a seating capacity of 1,200, and cost $65,000.

G. Otto Hartsoe, owner of the North Newton Theatre, Newton, N. C., has under construction a modern brick building, size 30 x 100 feet. Hartsoe has been operating the North Newton Theatre for a little more than three years and his business heretofore has been in a wooden building. He hopes to be in his new place not later than August 1. The house is to have the very best ventilation possible. He will use two Powers' projectors and a Minusa screen.

William P. Taylor, until recently employed by the Southern Theatre Equipment Co. of Memphis, also Exhibitors Supply Co. of St. Louis, Mo., is now a member of the force of Argus Enterprises, Inc. at Denver, Colorado. "Bill," as he is universally known, is a past master at the art of repairing machines of all makes and also a man who is well versed in projection from every standpoint.

The new theatre building erected by the M. O. Parker Construction Co. at Robstown, Tex., has been completed and will be opened at an early date. E. E. Elliott of Corpus Christie, Tex., has leased the theatre and will operate it.

The Chamberlain Amusement Co., owners of theatres at Shamokin, Pa.; Tamaqua, Pa.; Bloomsburg, Pa.; Lewisburg, Pa., and Mt. Carmel, Pa., has awarded the contract for its new $300,000 theatre at Mt. Carmel to Percy Swank.

The M. E. Comerford Amusement Co., running sixty-five theatres in northern Pennsylvania and southern New York, and with headquarters at Scranton, has paid $40,000 for land at the corner of Price and Maine streets, West Scranton, Pa. The Comerford interests will erect a large new theatre on the land this fall.

The Cozy Theatre and Cozy Studio have been completed at Merkel, Tex., at a cost of $38,000. The new building is 60 by 145 feet in dimensions. The corner space, with additional measurement of 32 by 140, is utilized by the theatre, which has a seating capacity of 600. In the piano pit, which is screened off with a lattice music rack, is a Wurlitzer organ, which is supplemented by an automatic xylophone and Deagan Symphony bells. The theatre is fireproof and has two elaborate emergency exits.

O. P. Elkins, operating a string of theatres in Oklahoma and Texas, has annexed the Electric Theatre at Rocky, Okla., which will be refurnished.

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EXHIBITORS TRADE REVIEW

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Amid—

thunder, lightning, rain and hail

ON ONE OF THE HOTTEST DAYS SINCE 1883—

The record for the RIVOLI was smashed to pieces!

ON August 7th New York's millions sweltered in the heat of one of the most oppressive days in years. The official temperature was 81, the average for 33 years was 73. And at two o'clock a terrific hail storm broke out, continuing all afternoon.

But undaunted by the rain and hail, thousands stood in front of the Rivoli all day long, waiting to buy tickets for "Blood and Sand".

The paid attendance for Monday was 8,587. The biggest Monday in history hitherto—and this was in the winter—was 7,977.

There is a record if there ever was one!

It means that "Blood and Sand" is the biggest box-office attraction ever released. It means that the critics were right when they said:—

"The greatest picture ever made"..... *N. Y. Telegraph*
"One of life's great moments"..... *N. Y. Herald*
"Makes Valentino the idol of America. Crowds cried 'Bravo'"... *N. Y. Tribune*
"The most exciting and colorful film of the year"..... *N. Y. Globe*

And dozens of other superlative comments too abundant to print.

JESSE L. LASKY Presents
RODOLPH VALENTINO
in
"BLOOD AND SAND"

From the novel by Vicente Blasco Ibanez and the play by Tom Cushing.
Scenario by June Mathis. A Fred Niblo Production
With LILA LEE and NITA NALDI

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

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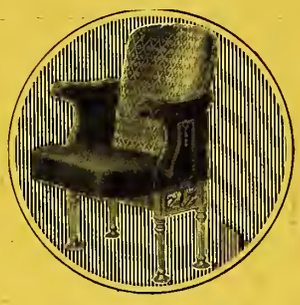

IMPORTANT!

Theatre managers need not delay Fall Openings of new theatres for lack of proper seating if they will take advantage of our large capacity and place their orders *now*. No theatre opening has ever been delayed through lack of prompt attention on our part.

To managers who are redecorating and refurnishing established theatres, we suggest consideration of *new chairs* in keeping with other improvements. Upholstered chairs can be manufactured by us while house is being decorated or new drapes made.

We have the organization and facilities to handle a large volume in a limited time without impairing our standard of high quality.

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EXHIBITORS TRADE REVIEW

Why Not Your Town, Too?

EVERY key city in the country, every town of any size, for that matter, ought to have a "Go-to-the-Movies" Week.

Why?

Because it will open the new season with a rush. It will definitely stage the business come-back of the industry. It will show the public that we believe in ourselves, our product, our theatres, our future. It will mean much in capturing additional good-will, and that means more patrons at the box-office.

The Northwest with Minneapolis as a center is doing it. "Go-to-the Movies" Week opens there August 26. Every branch of the industry is co-operating. Des Moines and Milwaukee are getting busy. Atlanta will follow a little latter. Other cities have tried the idea. It has always worked. We have yet to hear of a failure.

WHAT does the plan imply?

Co-operative advertising; tie-ups with merchants; official recognition by state and city; parades; slides; posters; exploitation stunts;—any method of publicity that will arouse the public successfully and legitimately, and bring to all the theatres in a given territory increased business and prestige.

The organization of such a movement ought not to be difficult. Committees composed of exhibitors and exchangemen, working in co-operation with civic bodies, should be formed. That is the method being followed already in a number of key centers. Agreement can be made on a date at which the new season should be formally inaugurated. In some territories it will be the end of August. In others the first or second week in September, according to local conditions. Whatever the date, it ought to be fixed—and fixed soon—by an exchange-exhibitor committee, in the key cities, and by co-operative exhibitor committees at points distant from distribution centers.

Where exhibitor organizations exist, the plan can be handled on a state or zone basis. That is what is being done in Minnesota, in Iowa, in Georgia.

IT'S a national proposition, capable of being adapted to any locality. It's practical. It's a builder of good-will, of box-office receipts, of confidence, of co-operation.

It's a job in which every branch of the industry can play a vital part. So we say: get busy. Form your committees. Map out your "Go-to-the-Movies" Week. Give the new season a real inauguration, and if there is any aid which Exhibitors Trade Review can render in planning your campaign, call on us.

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EXHIBITORS TRADE REVIEW

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Calendar of Current and Coming Events

August 15

Meeting of the Combined Motion Picture Interests and the M. P. T. O. of Northern California, Palace Hotel, San Francisco.

Convention of the M. P. T. O. of Wisconsin, Milwaukee.

August 24-25

Meeting of the M. P. T. O. of Minnesota, Minneapolis.

August 26-September 2

Northwest "Go-to-the-Movies" Week, with Minneapolis as center.

September 4

Opening of the new Eastman Theatre, Rochester, N. Y.

September 25-26

Semi-Annual Convention, M. P. T. O. of Kansas, Salina, Kan.

Sidetracked

LAST year the Cleveland Chamber of Commerce appointed a committee to make a study of the question of motion picture censorship. Speakers on both sides of the question were heard, and the findings of the committee (there are majority and minority reports) have been gathered into a pamphlet issued by the Chamber under the title, "Shall the Movies Be Censored?"

The majority report favors Federal regulation. The minority is against any form of legalized censorship. The matter was submitted to the Board of Directors of the organization.

What happened?

While the survey was in progress, Mr. Hays entered the industry as the head of the Motion Picture Producers and Distributors of America. The Board of Directors of the Cleveland organization, of which Newton D. Baker, former Secretary of War, is President, decided to sidetrack the whole movement because of Mr. Hays' entry into the picture world.

No action will be taken until autumn, if action is taken then. The Municipal Committee—and remember the majority had gone on record as favoring Federal regulation—makes this statement:

"At the suggestion of President Baker and with the consent of Chairman Watson of the Committee, a copy of the above report was submitted confidentially to Mr. Hays and his associates with a request for their comments. It was felt that, although the motion picture producers' and distributors' organization was only recently formed, it represented the great majority of producers and distributors and the views of its president would be very helpful to both the committee and the board of directors.

"Communications were received by Mr. Baker from both Mr. Will Hays and his secretary, Mr. Ralph Hayes. A special meeting of the committee was called on Monday, June 19th, to consider the comments contained in these communications. These comments were in opposition to any kind of legalized censorship.

"The committee wishes to express its appreciation to Mr. Will Hays and Mr. Ralph Hayes for these comments which the committee found very interesting. The Committee wishes to commend Mr. Hays and his organization for the splendid things which have already been accomplished by them and to wish them every success in accomplishing the ideals which they have set for themselves in their articles of association."

Thus the great work of winning over influential sections of the public goes steadily on under the leadership of Mr. Hays.

A Friend of the Industry

GOVERNOR JOHN BLAINE, of Wisconsin, has joined the rapidly increasing number of people in high station who are against the muzzling of the screen.

His declaration is as important as it is forceful. "Why bring back all the ancient vengeance of the blue laws and their attending vices and injustices?" the Governor said in a recent speech. "It seems to me we should recognize that there are three things most necessary for the normal man and woman. I regard these things as religion, rest and recreation. A little of each will do no harm, and a proper amount of each will do a world of good.

"I believe in the picture show because it is the poor man's place of recreation. I also believe that the people should do their own censoring of pictures."

EXHIBITORS TRADE REVIEW is indebted to Ralph A. Wettstein, manager of the Merrill Theatre, Milwaukee, for a copy of the Governor's stand in behalf of a free screen. We publish it for the information of the industry and particularly for the use of exhibitors who may be beset by reform agitation.

To the list of its influential friends the industry is happy to add the name of John Blaine, Governor of Wisconsin.

Hays Returns from Trip to Coast

Convinced There Will Be "Closest Confidence and Co-operation Between All Branches of Industry"—Found Great Enthusiasm for Efforts of Organization He Heads

WILL H. HAYS, who returned to his office in New York on Wednesday, August 9, after an absence of three weeks, during which time he made his now famous visit to Los Angeles, declared he came away from the film colony "convinced that there will be the closest confidence and co-operation between all branches of the industry."

"Altogether it was a wonderful trip," said Mr. Hays, "and I am very grateful. It must be that the prospects for the future of the industry are immeasurable."

In the course of the interview, Mr. Hays touched upon several matters of great moment to the industry. Among other things, he declared: "The motion picture has already accomplished the most wonderful things, and before long its severest critics will be warmest in its praise."

On his return to New York, Mr. Hays immediately gave his attention to the numerous problems upon which he is engaged. One of the most important of these is the negotiations over the uniform contract, in which the Theatre Owners Chamber of Commerce of New York; the Motion Picture Theatre Owners of the State of New York, Inc.; and the M. P. T. O. A. have been participating.

"I wish that everyone in the country might have the intimate insight into the purposes and activities of this great industry that I had during the week I spent out there," said Mr. Hays when asked about the impressions he received in Hollywood. "I thought I had some adequate conception of the immensity of the motion picture industry, but I was wrong. I did not even begin to realize the physical vastness of the thing.

Sees Closest Co-operation

"I went to the Pacific Coast, as I told the folks out there, to meet the men and women who actually make and direct the pictures. In any great enterprise, partners should know each other. These men and women are our partners, and it was my pleasure and privilege to meet them. My first endeavor was to make clear to them that I am not in any sense a dictator, ruling autocratically upon pictures and persons, but just a fellow worker in what I believe to be a very great Cause—a Cause with a Capital C—the establishing and maintaining of the highest moral and artistic standards, and the development of the educational value as well as the general usefulness of the motion picture. I came away convinced that there will be the closest confidence and co-operation between all branches of the industry.

"It was indeed gratifying to find in every department the most enthusiastic support for some of the newer efforts of the Association, such as the plans to make certain that all pictures sent abroad correctly portray American ideals and opportunities, and the consequent inevitable betterment of international relationships; and the plans which are developing with the educators of the country to make classroom pictures which are pedagogically, scientifically and psychologically sound."

Critics Will Be Won Over

"What, if anything, did you find wrong with motion pictures?" Mr. Hays was asked.

"Nothing is wrong with motion pictures—except youth," was the prompt reply. "Whatever mistakes may have been made (and no one denies that there may have been mistakes) were the errors of youth. You know, picture play-making is a matter of less than twenty years in age—and it really cannot be expected fairly to have the splendid stability, poise and standards of, for example, the press, which has reached its present estate only after 600 years of endeavor. The motion picture has already accomplished the most wonderful things, and before long its severest critics will be warmest in its praise."

Coast Optimistic Over Coming Season— Big Meeting in San Francisco August 15

By L. W. BOYNTON,

Editor, Exhibitors Trade Review

San Francisco, August 9.

OPTIMISM over the coming season is the keynote of expressions heard on every hand in the Golden State. The production center in Los Angeles reflects it. Exchangemen here and at the film capital are virtually of one mind on the subject. And, perhaps most important of all, exhibitors are confidently expecting that the very near future will see a definite general turn for the better and a return to normal prosperity in unmistakable fashion.

This spirit received a tremendous impetus from the visit of Will Hays to the Coast cities. The industry received columns of newspaper space in connection with Hays Week in Los Angeles. Mr. Hays literally took the Coast by storm, and the effect of his visit, considered along with the promised exceptional pictures, will undoubtedly be felt at the theatre box-office for a long time to come.

In San Francisco, the movement for "Confidence and Co-operation" is taking very definite shape. The combined motion picture interests of Northern California will hold a meeting here on August 15 in connection with the convention of the Motion Picture Theatre Owners. All branches of the industry are co-operating.

When Husbands Deceive

By and with Leah Baird. Directed by Wallace Worsley. An Associated Exhibitors Release for Physical Distribution by Pathe.

Government Charges Against Fox

Federal Trade Commission Issues Complaint, Alleging Certain Old Films Re-issued Under New Titles Without Being Labeled Re-issues—Corporation Makes Statement in Reply

A FORMAL complaint has been issued by the Federal Trade Commission against the Fox Film Corporation. The question raised by the complaint is whether or not the reissue of an old film under a new title, without disclosing that the films are re-issues, is an unfair method of competition.

The Fox Film Corporation, the complaint alleges, selected several pictures which had been previously produced by it and exhibited throughout the country and gave them new names, such names being different from those under which the pictures had already been exhibited.

This was done, the complaint states, notwithstanding the fact that the contracts under which such films were furnished to exhibitors called for new releases and not re-issues.

This practice, it is charged, tends to mislead exhibitors and through them the public into the belief that such re-issues are first-run pictures.

The Fox corporation on August 8 issued a statement to the press in reply to the Federal Trade Commission charges. The Fox statement read as follows:

Fox Makes Reply

"The dispatch from Washington which appeared in some of the New York daily papers of August 8th reciting motion picture grievances which has been reported to the Federal Trade Commission regarding re-issued films, placed Fox Film Corporation in a false light, it is claimed by that company. Having first named Fox Film Corporation as an offender and having mentioned the name of no other motion picture producer or distributor, the dispatch enumerated a number of instances of complaint to the Commission with reference to re-issued pictures. The effect was to make it appear as though Fox Film Corporation was charged with all the alleged misleading presentations of pictures. This is, however, contrary to the fact and highly unjust to Fox, as that company is involved in only one case brought by the Commission.

"Under the title of 'To Bar Old Films Under New Titles' the dispatch states that 'Through a complaint issued to-day against the Fox Film Corporation of New York City, the Federal Trade Commission inaugurated a campaign which, members said, was designed to prevent motion picture exhibitors and the public being imposed upon by film brokers and producers through marketing of old films under new titles, or of films bearing titles of noted books or plays when the subject matter has little or no connection with the name.'

"The dispatch further stated that 'The commission's policy was determined upon following the visit of all its members in a body to two local theatres exhibiting films bearing the same title and ostensibly purporting to portray the characters and atmosphere of a world-famous novel. One film was found to accurately interpret the characters of the novel, it was said, while the other bore no resemblance whatsoever to the book, and, in the opinion of the Commission, the title was employed solely in a deceptive sense.'

"In the opinion of the Commission 'The theatre owner is imposed upon, and the public, which is attracted by the title and expects to witness a show identically similar to the play or novel bearing the same title, is imposed upon. Such practice, it was said by the Commission, does an irreparable injury to the industry in the eyes of the public.'

The Question at Issue

"So far as the Fox Film Corporation is concerned the only matter in which it is involved with the Federal Trade Commission is the following:

"In 1915-1916 Fox Film Corporation produced three pictures, *A Yankee Way*, *The Love Thief* and *The Silent Lie*. After these pictures had been withdrawn from circulation for two years, they were re-edited and re-issued in the season of 1919-1920 under the respective titles *Sink or Swim*, *The Tiger* and *Camille of the Yukon*. The pictures were known and leased to the trade as re-edited and re-issued pictures. They were served mainly to theatres in very small towns and to neighborhood theatres of the poorer class—such houses as could not afford to pay higher rental charges.

"These re-issued and re-edited films have been off the market since December, 1920.

"Fox Film Corporation is willing to stand by its acts in regard to the pictures made and distributed under its name. It is not willing that there should be any misunderstanding in this matter or that it should be made to appear as being solely responsible for the condition complained of by the Federal Trade Commission. The three pictures involved in the action have been off the market for more than a year. The various other complaints mentioned in the dispatch from Washington had nothing to do with this case nor was the Fox company involved in it."

Following is the text of the complaint issued by the Federal Trade Commission:

Text of Complaint

"Acting in the public interest pursuant to the provisions of an Act of Congress, approved September 26, 1914, entitled, 'An Act to create a Federal Trade Commission, to define its powers and duties, and for other purposes,' the Federal Trade Commission charges that the Fox Film Corporation, hereinafter referred to as Respondent, has been and is using unfair methods of competition in interstate commerce in violation of the provisions of Section 5 of said Act, and states its charges in that respect as follows:

"PARAGRAPH ONE: Respondent is a corporation organized under the laws of the State of New York with its main office and principal place of business in the City of New York in said State. It is and at all times hereinafter stated has been engaged in the production of motion-pictures and photo-plays, and of thereafter leasing and selling to the owners and operators of moving picture theatres throughout the United States the right to exhibit said plays to the public. Said owners and operators are hereinafter called exhibitors. For the purpose of contracting with exhibitors for said exhibition rights and distributing to them its said motion-pictures and photo-plays, Respondent maintains agencies at various points in the several States of the United States. Respondent's method of doing business in connection with the exhibition of said motion-pictures and photo-plays to the public is as follows: It makes positive photographic films of the motion-pictures and photo-plays produced by it, which films it arranges and packs in such a manner as to be adapted for use in motion-picture projecting machines. Said positive films are hereinafter referred to as films. From time to time as motion-pictures and photo-plays are produced, and films thereof made by it, Respondent ships said films from its aforesaid place of business in the City of New York to its said agencies, and said agencies deliver the same to the exhibitors for presentation to the public. Motion-pictures and photo-plays thus furnished for exhibition are known to the trade, and hereinafter called, releases. In the course and conduct of its said business, Respondent is in competition with other persons, partnerships and corporations similarly engaged in the

N. Y. Operators Revoke Strike Order

The strike order issued by the New York Moving Picture Machine Operators' Local 306, on August 2 has been revoked pending the signing of the wage scale agreement by the Theatre Owners Chamber of Commerce which, it is expected, will be accomplished early next week.

Wage scale committees of both organizations met on Monday at which time the theatre owners rescinded their demand for a 10 per cent wage reduction. As this was the chief point of contention, the representatives speedily got together and agreed to have their respective organizations ratify the results.

The Theatre Owners Chamber of Commerce ratified the agreement at its Tuesday meeting, and similar action was taken by Operators' Local 306 at a meeting held August 9. Jeremiah P. Mahoney of the law firm of Phillips, Mahoney & Libell represented the operators, and Senator James J. Walker acted for the theatre owners.

Deal Between Associated First National and Goldwyn Is Off

THE deal between Associated First National and Goldwyn, which has been in process of negotiation for several months, is off. Under the terms of the contemplated merger First National was to have become the distributor of Goldwyn product, which would have meant the addition of twenty pictures to the First National schedule.

The only statement issued in connection with the failure of the deal came from Associated First National on August 7 and read as follows:

"After a thorough consideration of the contemplated contract between Associated First National Pictures, Inc., and Goldwyn Pictures, Inc., both companies have reached the opinion that the difficulties involved in a contract of this magnitude are so many that it is better at this time not to conclude the deal."

Up to a short time ago, it had been expected that the contract would be signed, and it was said only a few points remained to be ironed out by counsel.

Goldwyn will continue its system of exchanges and maintain its identity as a producing and distributing concern.

An important sales conference, which will be attended by its division managers, has been called by First National in New York next week, after which it is expected announcement will be made of the First National release schedule for the new season.

production and distribution of photo-plays in interstate commerce and with the trade generally. Respondent through its said agencies enters into leasing contracts with the exhibitors, by the terms of which Respondent agrees to furnish the exhibitor from time to time, over a fixed period in the future, its current releases and grants the right to the exhibitor to exhibit same to the public for a stated number of performances. In consideration of said undertaking, the exhibitor agrees to pay the Respondent a certain sum of money stated in said lease. It is further provided in said leases that the exhibitors will not use any posters, bills or other advertising matter to advertise exhibitions of motion-pictures and photo-plays contracted for in said leases except advertising matter furnished or approved by Respondent. It is the custom of the trade that unless otherwise specifically agreed between the parties photo-plays so furnished to an exhibitor shall be new photo-plays, not theretofore exhibited to the public in the locality in which the exhibitor's theatre is in each instance located, and through the representations of its agents in charge of said agencies, and by reason of said custom in the trade, it is understood and agreed between Respondent and exhibitors entering into aforesaid leases that the motion-pictures and photo-plays furnished thereunder by Respondent will be new productions not theretofore exhibited in the locality where the theatre of the exhibitor is in each instance located. The amount which the exhibitor agrees to pay under the terms of said lease for the privilege of exhibiting Respondent's releases is, among other things, based upon the undertaking by Respondent to furnish new releases as above set out. After a photo-play has been exhibited to the public throughout the United States, in the course of which the film has travelled from city to city and has passed a great number of times through projecting machines such films become second class or old films for the reason that they have been once generally exhibited to the public and for that reason no longer possess novelty, and frequently have become scratched, marred and otherwise mechanically injured, so that they cannot be projected upon the screen with satisfactory clearness and lack of blemish. Films thus once exhibited throughout the United States and thereafter sent out by the producer for re-exhibition are known to the trade as, and are hereinafter called, 're-issues.' The price fixed and paid in the trade generally for the privilege of exhibiting re-issues is much less than the amounts fixed in said leases between Respondent and the exhibitors to be paid by the latter for the privilege of exhibiting Respondent's releases.

Specific Charges

"PARAGRAPH TWO: In the Year 1919, Respondent selected several photo-plays which had previously been produced by it and exhibited throughout the United States and which therefore if re-exhibited would, under the custom of the trade, be re-issues. Respondent gave to said photo-plays new names, different from those under which said plays had theretofore been exhibited to the public, and correspondingly changed the films of said photo-plays, and through its said several agencies supplied said films to exhibitors with which it had leases as hereinbefore set out in purported performance of respondent's aforesaid undertakings in said leases. In addition to the said changes in the names of said films, Respondent furnished posters, bills and other advertising matter to its exhibitors to be used by them in connection with said films, which advertising matter exploited said plays under said new names and wholly failed to disclose that said plays were re-issues and Respondent further wholly failed to disclose to said exhibitors the fact that said films were re-issues. Said exhibitors, upon receiving said re-issues and advertising matter, exhibited said re-issues to the public and used said advertising matter to advertise said exhibitions without knowing, therefore without disclosing to the public, the fact that said photo-plays were re-issues. The photo-plays referred to in this paragraph are:

"A play originally issued as 'The Yankee Way' and re-issued as 'Sink or Swim';

"A play originally issued as 'The Love Thief' and re-issued as 'The She Tiger';

"A play originally issued as 'The Silent Lie' and re-issued as 'Camille of the Yukon';

and others.

"PARAGRAPH THREE: The aforesaid acts and things done by Respondent had the capacity and tendency to mislead aforesaid exhibitors and through them the public into the belief that aforesaid re-issues were new releases and therefore to cause said exhibitors to advertise and exhibit, and the public to patronize said exhibitions in that belief, before the fact that said plays were re-issues became apparent to either said exhibitors or the public and therefore tended to injure the reputation of said exhibitors with, and to cause them to lose the goodwill of, the theatre-going public.

"PARAGRAPH FOUR: The above alleged acts and things done by Respondent constitute an unfair method of competition in commerce, within the intent and meaning of Section 5 of an Act of Congress, entitled, 'An Act to create a Federal Trade Commission, to define its powers and duties, and for other purposes,' approved September 26, 1914.

"WHEREFORE, THE PREMISES CONSIDERED, the Federal Trade Commission, on this 29th day of July A.D., 1922, now here issues this its complaint against said Respondent.

NOTICE

"Notice is hereby given you, Fox Film Corporation, Respondent herein, that the 18th day of September, 1922, at 10:30 o'clock in the forenoon, is hereby fixed as the time, and the offices of the Federal Trade Commission, in the City of Washington, D. C., as the place, when and where a hearing will be had on the charges set forth in this complaint, at which time and place you shall have the right, under said Act, to appear and show cause why an Order should not be entered by said Commission requiring you to Cease and Desist from the violation of the law charged in this complaint.

"IN WITNESS WHEREOF, the Federal Trade Commission has caused this complaint to be signed by its Secretary, and its official seal to be hereto affixed, at Washington, D. C., this 29th day of July, 1922.

"By the Commission:

(SEAL)

"(Signed) OTIS B. JOHNSON,
"Acting Secretary"

Arbitration for Kansas City Zone

Hoy System Abolished and New Agreement Signed Between Missouri M. P. T. O. and Film Board of Trade—"Dark House" Penalties Specifically Barred—Important Provision on Play Dates

AN arbitration board for the purpose of settling disputes between exhibitors and distributors, was formed in Kansas City last week. The new body, which is far in advance of anything ever before attempted by the Motion Picture Theatre Owners of Missouri, has created wide interest through the press in Middle Western States.

The new board, including three exhibitors, three distributors and a chairman, differs vastly from the usual film board of trades and will have supreme authority. The agreement entered into includes the abolishment of the Hoy system.

The first session of the new body will be held in Kansas City, Aug. 14. The board: (Theatre owners) —T. C. Goodnight, Warrensburg; C. T. Sears, Nevada; J. W. Watson, Kansas City. (Distributors)—Harry Graham, Pathé; A. H. Cole, Paramount; Frank Warren, Standard. Lawrence Goldman, president of the T. O. C. C., Kansas City, chairman. The agreement:

Text of Agreement

"This agreement is hereby entered into by and between the Motion Picture Theatre Owners of Missouri, an association of motion picture exhibitors, and the Kansas City Film Board of Trade, an organization of exchange managers, for the purpose of minimizing to the lowest possible degree the number of differences between exhibitors and exchanges in that portion of Missouri generally known as the Kansas City Zone, and to that end, establish certain principles from time to time to govern the business relations between the two classes of the industry and, further, to create a Joint Board of Arbitration to hear and determine disputes and complaints between such exchanges as are members of the Kansas City Film Board of Trade and such theatre owners as are members in good standing of the Motion Picture Theatre Owners of Missouri.

"Article One: It is hereby recognized by the contracting parties hereto that the objects of this agreement cannot be accomplished unless all connection between the Kansas City Film Board of Trade and the Hoy Reporting Service is discontinued. In accordance with this the Kansas City Film Board of Trade agree to refrain from any use of the Hoy System or to employ any "dark house" penalties or any other restrictive means against any member of the Motion Picture Theatre Owners of Missouri. The contracting parties hereto pledge themselves to do all in their power as is reasonably possible to assist in the enforcement of the judgments of the Joint Board of Arbitration, as herein established.

"Article Two: The Joint Board of Arbitration shall be composed of seven members, three of whom shall be selected by the Kansas City Film Board of Trade and three members by the Motion Picture Theatre Owners of Missouri. The seventh member who shall serve as Chairman of the Joint Board, with voice but without vote, shall be selected alternately from either organization party heerto. The members of this Joint Board shall serve for a period of three months each except, however, this shall not apply to the first Board created hereunder, the members of which shall be appointed for the following periods: One member from each class for a period of five months, and two members and the Chairman for three months each. Those succeeding shall serve for the three month period.

"In the absence of any member of the Joint Board, the secretary of the respective organization to which the absentee shall belong, shall appoint a substitute to serve during the absence. In event of the failure of the secretary to so do, the other two members of the same class as absentee shall designate a third person from their class to serve. This same proceedure shall apply where any member of the Joint Board shall be interested, or whose firm is interested, in any complaint coming before the body for attention.

In Case of Tie Vote

"Where a tie vote shall result as a decision on any matter before the Joint Board, the Board shall designate one person from each class, and these two designated shall appoint a third disinterested party, to hear the case "de novo" and render judgment.

"The Joint Board of Arbitration shall meet twice per month on such days and at such place as the Board may designate, provided, however, that the time and place designated shall not be changed without the unanimous consent of the entire Board.

"Article Three: The Joint Board of Arbitration shall, as one of its functions, take cognizance and jurisdiction of all matters of equity arising from the business relations between exchanges and exhibitors.

"Article Four: The following rules and principles shall govern the Joint Board of Arbitration:

"All complaints filed for the Joint Boards action shall be made in writing and shall set forth all facts in detail. The complaint shall agree to abide by the decision of the Joint Board and that he will personally appear at the hearing of the cause or authorize another person to appear in his behalf.

"The party against whom a complaint shall be filed shall be immediately notified by the Board and summoned to appear at the time of hearing, such time shall be sufficient to permit the person complained against to appear fully prepared in defence. Continuances will be permitted for cause. Notification hereunder shall be delivered in writing to the defendant.

"The exchange must furnish at least fourteen days notice to the exhibitor of a change in play date, in which case the exhibitor may rebook the production within fourteen days if he has open time, and if not, at his option, cancel the picture. In case the exhibitor does not care to exercise his option of cancelling the picture the exchange shall supply the exhibitor with a play date on the picture within fourteen days of original play date. In case of failure of the exchange to give to the exhibitor such notice, the exhibitor is entitled to further booking on this production without charge.

As to Film Contracts

"The right of the home office or branch office to accept or reject any application, except as otherwise herein set out, shall not be abridged or denied, provided the exhibitor is notified within thirty days after the date of application for service or offer of purchase. In the event the exhibitor receives no such notice within the time specified (thirty days) he shall consider the contract accepted and the exchange shall be bound to deliver thereunder. In the event any picture is bought and play date set within thirty days after the signing of the contract by exhibitor, the exchange must accept or reject not less than ten days prior to the date booked. If not so notified, the contract shall be considered as accepted and the exchange bound to delivery.

"The terms of a written contract shall be binding on all parties as to specific protection and price but oral evidence shall be admissible to explain the terms and conditions of a contract.

"Any clause in a contract with regard to protection shall be deemed to cover any new theatres erected in that zone after the date of contract.

"Where several contracts are sold to theatres in the same zone and no protection clause inserted, priority or run shall depend upon priority of contract.

"Requests by an exhibitor for change in play date must be made in writing and mailed at least 14 days in advance to date set and the exhibitor shall furnish in said notice dates within fourteen days after the original date booked. In the event the dates supplied by the exhibitor cannot be filled by the exchange, the picture in ques-

tion shall be paid for and a further booking of the picture given without any other charge, provided, however, that the exchange must show to the satisfaction of the exhibitor that the picture is not available at dates furnished with notice. Failure of the exhibitor to give this notice to the exchange of such removal shall entitle the exchange to payment as of date of original booking, and the picture shall be available for booking by exhibitor without further charge, an in such instance, the exhibitor waives his protection to the extent of the number of days set back. In the event any exchange finds it necessary to make a substitute booking due to any cause reasonably beyond its control, the exchange shall not be penalized. If, however, such substitution is necessary because of its own negligence, the substitute and advertising accessories shall be furnished gratis.

"In the event an exchange C.O.D.s an exhibitor for film or accessories already paid for, the exchange shall promptly refund the amount of the C.O.D. and return charges.

Copy of Contract For Exhibitor

"The exchanges shall furnish the exhibitor with a copy of the contract at the time of its signing by the exhibitor. When an application for service is rejected in part, the exhibitor, at his option, may accept or reject the balance of the pictures on the application. For this purpose all contracts for individual productions shall be deemed as a single application and not as individual contracts.

"No film shall be held by any exhibitor beyond play-dates booked. Any exhibitor so holding-over shall be liable for all damages accruing therefrom.

"Article Five: Whenever any member of either organization hereto shall fail to comply with the judgment rendered by the Joint Board of Arbitration within fifteen days after the date of decision, he shall be automatically suspended from his respective organization and so remain until he has complied by the decision affecting him.

"Article Six: This agreement shall be binding upon the contracting organizations for a period of six months from the date hereof, subject to renewal from time to time. The principles and regulations herein set forth are subject to revision, amendment, repeal or addition from time to time as shall be approved by the contracting organizations.

"In witness whereof, the Motion Picture Theatre Owners of Missouri and the Kansas City Film Board of Trade has caused the affixing of their seals by the duly authorized signatories representing the respective associations, on this second day of August, 1922, at Kansas City, Missouri.

MOTION PICTURE THEATRE OWNERS OF MISSOURI.

By J. I. Wright, Bevier, Mo.; T. C. Goodnight, Warrensburg; Thos. Clark, Maryville; J. W. Watson, Kansas City; Ben Levy, Joplin, Mo.; Chas. T. Sears, Nevada, president; Lawrence E. Goldman, Kansas City, secretary; C. R. Wilson, Liberty; M. A. Sewell, Skidmore.

KANSAS CITY FILM BOARD OF TRADE.

By Harry Graham, president; H. S. Cole, Frank Warren.

Adler Forced Out of Office

Compelled to Resign Presidency of M. P. T. O. of Southern California—Vanderlip Succeeds Him

TURMOIL, consternation and strong language, which recently reigned along the Rialto of Los Angeles, has subsided with the news of the drastic action taken by the Board of Directors of the Motion Picture Theatre Owners of Southern California, in forcing their recently elected president, F. O. Adler, out of office.

The particular case that resulted in Adler's removal was with regard to the opening of the new Victoria Theatre in San Pedro, about twenty-five miles south of Los Angeles.

The owners of the Victoria Theatre had announced a program of pictures and vaudeville which was to run in opposition to Adler's house where no vaudeville was played. It is said that Adler thereupon dug up an obsolete law dating back to the days of the "nickelodeon" which prohibited pictures and actors in the same theatre, and complained to the chief of the fire department asking him to enforce the law.

As every modern theatre in Southern California uses prologues or vocal and musical soloists to some extent this hit the pocketbook of every exhibitor in the territory. A hasty meeting of the Board of Directors of the Theatre Owners' organization was called and President Adler, at a closed meeting, was asked to resign his office.

According to report, he refused and the secretary was then instructed to read the clause in the constitution of the association providing for impeachment of officers. Upon learning that the board was determined to carry the thing through, it is reported that Adler then consented to put in his resignation. The vice-president, D. B. Vanderlip, was elected president to fill out the term.

Considerable satisfaction has been expressed by exhibitors on every side at the prompt and efficient action taken by the board of directors in thus protecting the good name and integrity of brotherly association of the showmen as a whole.

"Petty or private politics tending to discredit the Southern California Theatre Owners Association will always be instantly stamped out," said one of the big exhibitors. "This organization is for the greatest good to the greatest number and if we inadvertently put a man in office who is not big enough to serve us all we will waste no time in replacing him."

Important Meeting of Minnesota M. P. T. O.

The Motion Picture Theatre Owners of Minnesota will hold an important meeting at Minneapolis on August 24-25, the call having been issued by President W. A. Steffes recently.

This special convention will have an important bearing on the Northwest "Go - to - the - Movies" Week, which will open August 26. The exhibitor organization is putting its full strength into the campaign.

Action with regard to high film rentals will also be taken at the meeting, it is expected.

Memphis Theatre Men Arrested in Sunday Closing War

Special to Exhibitors Trade Review.

MEMPHIS, TENN., AUGUST 9.

A fight against the operation of theatres on Sunday, which is being conducted by the Laymen's Committee of the Protestant churches of Memphis, has resulted in the arrest of two theatre managers, Lloyd Dearth, of Pantages, and Charles A. McElvary, manager of the Consolidated Enterprise Theatres.

The two managers, who are charged with violating one of the old Blue Laws passed by the Tennessee Legislature one hundred and nineteen years ago, entered pleas of not guilty and were released on bail after being held for the grand jury. It is said the arrest of other theatre managers is in prospect.

The church committee declares it will fight to a finish against Sunday amusements in Memphis. Fred Callahan, attorney for the church people, announced that if the Blue Laws are found not to be strong enough, the reform crowd will seek legislative enactments that would turn Memphis into a Puritan village.

Callahan charges that the "theatre managers are openly violating the state laws by operating their theatres on Sunday and are attempting to prejudice the public morals, all of which is a violation of the laws of Tennessee." The theatre managers have made no statements.

Financial Problems of Operation

Some More Facts and Figures from the Actual Books Prepared by J. Palmer Collins

You have already been introduced to J. Palmer Collins through the interesting charts of his design published in a recent issue. You may, or may not, have agreed with the results of his figures, but it is interesting to know that one young man in the picture business has been tackling the financial end of theatre operation in a businesslike way.

This week we reproduce another set of figures on financial problems of operation based on actual conditions.

By J. Palmer Collins

Expenses of operation, of course, vary with the size and type of the theatre, but a fair estimate of the costs may be had from a study of a typical "neighborhood" house of usual size; i.e., 600 to 800 seats. Under present conditions it barely pays to operate a house of less than 600 seats. In a busy section of a city where there is a large transient trade and a continuous performance can be run from morning until midnight, a house with fewer seats might pay, but such houses are rapidly going out of business.

The following figures have been taken from the statement of two theatres in adjoining towns and are typical of a number of others which have been examined. They are both of the type of "neighborhood" houses; i.e., depending for support on the same local patronage. For comparison figures from both theatres are given. Theatre A has a seating capacity of 650 and theatre B a capacity of 950.

Films

The largest single item of expense is film rental, which in theatre A amounted to $12,383.26 for the year 1920. The same item for theatre B amounted to $15,210.

Salaries

The next largest expense item is salaries, the figures for the smaller theatre being $7,644 and for the larger one $9,360. This account is made up as follows:

Manager: The duties of the manager are to do the booking, select the show and look after the affair of the business generally. He may enter into contracts for a short period of time, but yearly contracts for service are in all cases subject to approval of the proprietor. The manager receives $50 per week and commission on weekly profits. Other items are as follows:

	Theatre A	Theatre B
Manager	$45.00	$50.00
Musician	35.00	45.00
Operator	22.00	25.00
Cashier	12.00	15.00
Janitor	18.00	25.00
Extra Help	15.00	20.00
Total	$7,644.00	$9,360.00

What is the practical and profitable seating capacity for a neighborhood theatre?

What is your biggest item of expense?

Can you make your business pay with one full house a day?

Do you get better than 19.5 average attendance per person per year?

What is a safe overhead for the average neighborhood house?

These are questions in the mind of every exhibitor. They are answered in the comprehensive study made by J. Palmer Collins in the article on this page.

Fuel, Light, Heat and Power

This item includes coal for heating and electrical power for lighting the house and operating the machines.

Theatre A—$1,339.89
Theatre B—$1,514.00

Express

Films in this instance were carted to the New York Exchange every day at a weekly charge of $10.

Advertising

Advertising is done by printing the daily program with a short review of the picture in the local paper, published weekly. In addition to this the weekly program is distributed to patrons as they leave the theatre. The cost of this is partially defrayed by a bank advertisement which occupies the back cover. In addition to these two methods of publicity slides are thrown on the screen during the performance giving nature of pictures which will be shown in the near future. Posters furnished by the distributors at a nominal cost are placed on bill boards about the town. Theatre A spent last year $898.67 and Theatre B $1,400.

Incidental Expenses

Other items not listed separately amounted to $1,236 for the smaller house and $2,510 for the larger one.

Summarized the figures are:

	Theatre A	Theatre B
Films	$12,386.26	$15,210.00
Salaries	7,644.00	9,360.00
Fuel	1,339.89	1,514.00
Advertising	898.67	1,386.00
Incidentals	1,236.00	2,510.00
Rent	5,000.00	7,000.00
Total	$28,501.82	$36,980.00

It will be noticed that the item rent appears in both statements. This item is used in place of the overhead expense as the two houses were not operated under the same conditions. The figures taken just cover the interest on the investment in the building and provide for depreciation and repairs. No attempt is made to show a profit on rent, but only to charge a sum which would defray carrying charges. This item was more fully discussed under consolidation.

The receipts of Theatre A amounted to $43,829.58 and Theatre B to $63,954. This is an average slightly in excess of one full house per day. Both houses charged an admission of 25 cents, including war tax, or 22 cents net.

	Theatre A	Theatre B
Gross receipts	$43,829.58	$63,954.00
Operating expenses	28,501.82	36,980.00
Net profit	$15,327.76	$26,974.00
Per cent of net profits to gross receipts	35%	42%

It will be seen that there is a larger percentage net profit to gross receipts in Theatre B than in Theatre A. This is not entirely due to the fact that B is the larger house and hence can be operated more economically per unit of income, but also to the fact that the population of town B is a better "movie population" than that in town A. To illustrate: Each of these towns has only one theatre. The population of A is 10,000 and last year the total attendance was approximately 195,000 or an average attendance of 19.5 per person per year. Town B has a population of 12,000 and the total paid admissions last year were 285,000, or an average of 23.7. The lack of social life in larger towns accounts for the larger average attendance. Local conditions play a very large part in determining the success or failure of a theatre.

Blind Justice

Edward Sloman's first personally produced picture. Story by Frank R. Adams. Presented with an all-star cast. Directed by Edward Sloman.

One Case Where System Helped

Hit or Miss Methods Are Not Relied Upon Where Big Investments Are to Be Protected

By HOWARD McLELLAN

					COST			ATTENDANCE				RECEIPTS								DAILY		WEEKLY	
1922	Feature	Star	Program	Extra Subjs.	Feature	Extra	Weather	Mat.	Eve	Total	Weekly Total	Mat	Eve	Total	Weekly Total	House O'head	Total Cost	War Tax	Book Ticks.	Profit	Loss	Profit	Loss

A specimen page from the Film Ledger which has been adopted in Rowland & Clark's main office. It serves as a check in many ways, as this article illustrates. It concerns only the film end of the shows but covers that thoroughly

When a few million dollars are invested in a circuit of motion picture theatres it is hardly possible that the investors will trust to a lax method of keeping track of finances and the welfare of their theatres. The growth of the theatre chain has been tremendous in the past few years. As it has grown so has the circuit grown until to-day chains are being rapidly absorbed into circuits.

Figures which are quoted by responsible firms who sell hundreds of thousands of dollars of goods to the theatres show that two years ago there were 890 circuits and chains. To-day figures show that there are about 400 circuits which indicate that the absorption of the chain by the circuit has been the tendency.

These figures are useful in showing what millions are at stake and impress one with the importance of system as applied to theatre management. The old time theatre manager used to throw open the door of his theatre, stick a fat cigar in his mouth and stand in the lobby watching them come in. The "movies" were new then. He kept his books under his hat. He succeeded with the single theatre and took on more, and then more, but found that there wasn't a hat store in the country which could supply him with a lid big enough to keep the figures which the increasing business heaped upon him.

In the early stages he went to the exchange and booked his pictures largely on the basis of his friendship for the exchange man and, while booking his pictures, he bought his theatre supplies, for at that time exchange and supply house were one and the same thing. But other men like him had dreams of expansion and new men came into the business; new exchanges grew up and the film salesmen entered into the scheme of things. The old law of supply and demand justified itself. Systems of theatre management were as bound to come as night follows day.

A search for system took the writer to Pittsburgh, Pa. Pittsburgh is away from Broadway. It doesn't do things the Broadway way. That fact was somewhat a relief for one who sticks too closely to Broadway is likely to think that it represents all the wisdom in the world when, as a matter of fact, the rest of the country is living, working and succeeding and giving a living to old Broadway and its habitues.

A visit to the Rowland & Clark head offices in Pittsburgh disclosed a willingness on the part of its managers to discuss freely the various systems which are used. Contact was established with W. E. Kirsch, booker, purchasing agent and office manager. Books were thrown open and a great many courtesies extended the writer, a fact which entirely contradicted the ancient idea that theatre managers are the most secretive, unsystematic persons in modern business.

Of the various systems in use Mr. Kirsch first brought out his Film Ledger or cost reference book, a specimen page of which is reproduced on this page. This book shows everything about the cost of shows in each theatre, the attendance, weather conditions, etc., and at a glance gives daily and weekly profits and losses.

"And what is the great advantage of this Film Ledger," Mr. Kirsch was asked.

"It saves us a lot of trouble in dealing with film salesmen," he replied. "Of course we recognize that the film salesman must be; he is an integral part of selling and naturally the better price he gets for his picture the better salesman he is and the more the exchange and home office thinks of him.

"When a film salesman comes into this office to sell us a picture the price interests us. The theatre man knows that the film salesman's usual story is 'you'd better buy this picture. Take my tip. It's a bigger picture than the one I sold you last September and you know how much money that made for you.'

"Now if the booker hasn't got a ready reference to show what the picture the salesman referred to actually did in September he misses the first element in successful buying—past experience with the product. I turn to the Film Ledger for September, show the salesman what the picture did for us and if it shows a profit he wins and if a loss is disclosed he's either got to shave the price or explain.

"We don't try to trap salesmen. That isn't our idea at all. We simply do what every business house does and the salesmen know to-day that we buy in accordance with our books' figures.

"There are many other advantages the Film Ledger has for any theatre man.

Securing Strikers' Patronage in Penn.

If our readers, who keep files of this publication, will turn back to the issue of April 8 and look at pages 1307 *and* 1308, *read the article on Ezra Rhodes' experience in South Bend, Ind., and then study the article printed below, they will find that merely glancing through a trade paper is not the thing to do. Real service was performed when we printed the Ezra Rhodes article for here are two showmen who carried out the Rhodes idea in the strike ridden regions of Pennsylvania.*

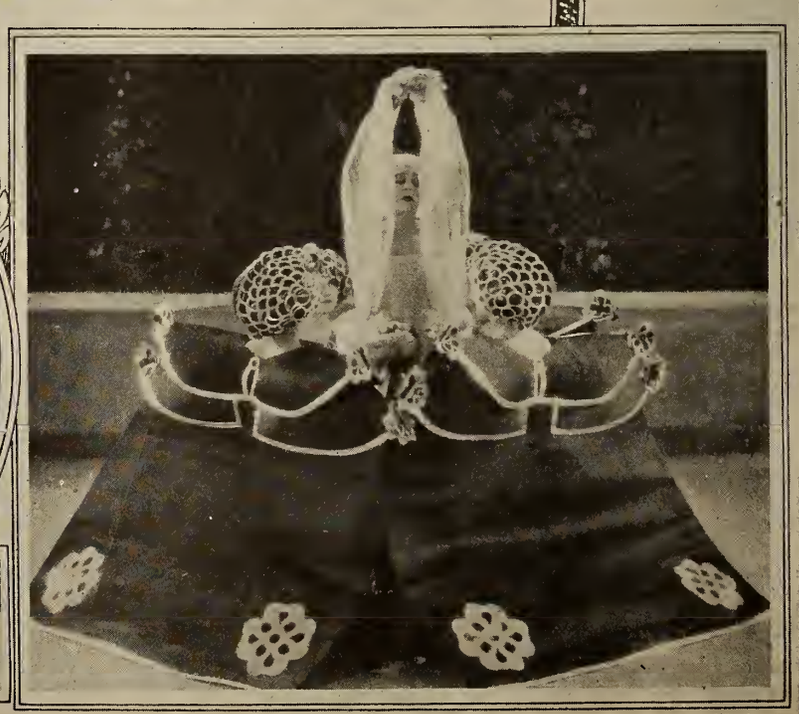
In view of the fact that the soft and hard coal fields strike belt extends from Pennsylvania to Kansas and has rendered 700,000 persons idle, affecting the incomes on which over 3,500,000 people live, the plan worked out by Christ Weber and C. Max Stauffer of Hazleton, heads of the Hazleton Theatre Co. operating the Grand Theatre in the Pennsylvania coal town, is one which could be used with great success in other depression areas.

The suspension occurred on April 1 and has gone three months, with possibly longer to travel before its duration is terminated. Naturally the business done by theatres all over the coal producing regions of the East, South and Middle West has suffered to such an extent that in some regions the theatres which have suspended total 40 per cent of the number existing, while over 30 per cent are on half time and others are still in the ring but wishing the gong would sound soon.

Stauffer and Weber, in the heart of a district where union organizations are at a maximum of strength, hit upon a popular chord at the Grand by announcing in special advertising that all union men and their families, on account of being idle, would be given special concessions. Two days a week, any union man can take his whole family to the Grand matinees and pay ten cents admission for himself and all of his own family, instead of the regular rate. All he need do is to show his union button at the box office to win his special price. In addition, on other matinee days, two children under the age of twelve years can gain admission on one ticket.

Salome

Nazimova Production, Directed by Charles Bryant, with Mme. Nazimova in the Title Role.



Making Box Office Pay in a Town of 30,000

Experience of Alfred Gottesman in Shenandoah, Pa.—How He Took a Theatre That Had Seen Better Days and Made It a Paying Proposition—His Method Was to Show Good Attractions and Win the Confidence of the Public

By ALFRED GOTTESMAN

Manager of the Strand Theatre, Shenandoah, Pa.

The accompanying article is the fourth in a series prepared by the exhibitors who won the advertising contest conducted by First National during its Anniversary Week. Eight of the winners went to Los Angeles as the guests of First National. EXHIBITORS TRADE REVIEW *is presenting these articles exclusively. The writer of each article adapts his subject to conditions confronted in a city or town of the size of that in which he is conducting a theatre.*

SHENANDOAH is located in the heart of the anthracite coal region. It has a population of not less than 33,000 people although the last census gave the town but 25,000. It is conceded on all sides, however, that a mistake was made by the enumerators and the town is regarded as the largest—in point of population—in Schuylkill County.

I came here about two and a half years ago when I was advised there was an opening here for an up-to-date theatre. And if any man was beset with discouraging conditions I was the man. I found a theatre that had seen better days and was badly in need of repairs. Besides this practically every nation under the sun is represented in the population but after circulating among some of the live wire citizens I was given some encouragement and decided to take a "Brodie."

It was a hard nut to crack but I accomplished the almost impossible by perseverance and sticking everlastingly at it. The theatre when I took it over did not stand very high in the estimation of the public and I realized that I must change the name of the house. When I attempted to do this I met my first opposition at the hands of the owners who were anxious the house continue under the old name.

It was a warm battle while it lasted but backed up by some of the citizens of the town I started a newspaper campaign offering a cash prize of $25 and a ticket to the opening performance to the person who would suggest the most appropriate name for the theatre.

The contest ran several weeks during which time I caused to be published in the papers from day to day an outline of the improvements being made at the theatre. Thousands of suggestions were made. So great was the rush that the newspaper was almost swamped. Interest was intense and when "The Strand" was selected as the most appropriate name the theatre was known from one end of the county to the other. On the opening night everybody was agreeably surprised at the change wrought in the old house.

The next thing to give me concern was the fact that patrons here were accustomed to seeing pictures for only 10 and

Alfred Gottesman

15 cents. I broadcasted my policies through a newspaper campaign announcing that I would show only feature pictures. I continued my publicity campaign, calling attention to the First National attractions I was playing and now have the satisfaction of seeing my plan work out.

I opened the Strand Theatre two years ago this month and am very well pleased with the result so far. Old theatre managers in this region tried to discourage me but are now willing to admit that perseverance and going after things on a big scale were factors in my success. My theatre has never been closed a day— except Sundays—since I opened it and this was never accomplished before in this part of the country. It was a hard matter to determine what my mixed audiences really wanted. The men appeared to go in for wild and wooley stuff while the women leaned toward the society drama in the movies. I took a stand with the latter and gave them pictures of only the higher class using only 10 or 12 Westerns since the theatre has been opened.

The one thing that contributed to my success as much as anything was the liberal advertising campaign I continually resort to. Very little of the exploitation stuff sent me goes to waste and I frequently carry from five to six column and page ads in the daily papers. I use several hundred inches of display advertising monthly and this backed up by posters, lithographs and other means of advertising has brought the desired results. I never worried about the opposition and I try to deserve success by giving my patrons the best that can be secured. This educational campaign in the newspapers has restored confidence in the house and the result is that I am enjoying a fair share of prosperity. During the summer months or if business begins to lag, at any time, I increase my advertising space and push the exploitation stuff harder and have excellent results. The three movie houses located here marveled at my success and adopted some of my plans.

In a word I left nothing undone to get the confidence of the public. And after I had it I held on to it by not disappointing them. I keep my theatre as clean as any home; the ushers and attendants are courteous under all circumstances. I went out of my way for talent for the orchestra and now have one of the best musical organization to be found in a theatre in a town of 30,000 people anywhere. I paid better than union prices for my musicians, but I realized music was essential and I gave them the best. All these things my patrons appreciated as I expected and to-day the theatre has a reputation from one end of the county to the other and is looked on as the cleanest, most up-to-date house in the lower anthracite region.

I am not strong on giving advice but I am sure I could go into any territory and by the same methods as I used in Shenandoah make a theatre a success if there were people near enough to get into it. Exploiting is a big factor in the theatre game. It is my middle name and I did not follow one line but varied as occasion requires. It is my honest opinion that if all theatre managers would let the public know what they have to offer and then when you get them in make every effort to please them most of the troubles of the manager will be wiped out.

Of course all this took a lot of action. In other words it was simply a matter of hustle from start to finish. But instead of sitting down and bemoaning my fate I put my shoulder to the wheel, as it were, and won out with colors flying. And I am continuing to hustle. To my mind any theatre in the country can be made a paying proposition providing the proper methods are used. I would suggest to the dissatisfied manager that he get out and hustle a little more. Pay more attention to exploitation, keep the place clean, take the public into your confidence, contract for generous display space in the newspapers, give your patrons good music and don't forget that patrons go into your theatre to be entertained and see to it that they are entertained. Try this method and I am sure you will be the gainer.

Glimpses of Hays' Visit to Coast

Top—At the Thomas H. Ince studios. Left—Trade Review group photographed with Jackie Coogan. Left to right—Mrs. Frank Baum, L. W. Boynton, Mrs. L. W. Boynton and Frank Baum. Above—Harold Lloyd and Mr. Hays. Bottom—At the Warner Bros. studios

The News of the Week

Kent Appraises 4 New Paramounts

Declares "Manslaughter," "Blood and Sand," "Old Homestead" and "Burning Sands" Among F. P.-L's Greatest

"Manslaughter, Blood and Sand, The Old Homestead and *Burning Sands* are four of the biggest pictures we have ever put out. In all our history we have never had four pictures like these ready at one time, and I doubt if we ever have again. They will make new motion picture history."

These statements were embodied in a telegram Adolph Zukor received last week from Sidney R. Kent, who has been at the Lasky Studio for nearly two weeks conferring with the Paramount production executives on releasing plans for the coming season's product.

This telegram from Mr. Kent followed four other wires sent after seeing each one of the four productions named. The first one he saw was Fred Niblo's production which June Mathis adapted from Vicente Blasco Ibanez's novel, *Blood and Sand*, starring Rodolph Valentino. After seeing it screened he sent the following wire to Mr. Zukor:

"Blood and Sand a positive knockout. In my opinion it will take in more money for exhibitors than any other picture we have ever released. Niblo's direction marvelous and work of Valentino, Lila Lee and Nita Naldi cannot be surpassed. Simply can't get this picture out of my mind."

After seeing Cecil B. DeMille's production, *Manslaughter*, he again wired Mr. Zukor.

"Screened *Manslaughter* last night. By far DeMille's greatest production. Meighan's performance will stand as one of the greatest ever given on the screen. Work of Leatrice Joy close second. Story is intense in its dramatic interest, most beautifully done. In my opinion by far the best box-office picture DeMille has ever had."

Then came the screening of *The Old Homestead*, featuring Theodore Roberts and an all-star cast, which was directed by James Cruze. "Screened *Old Homestead* today," Mr. Kent telegraphed. "It's the greatest motion picture that any one has ever made. We laughed, we cried and we cheered, but it seemed that nothing we could say could give adequate vent to our feelings. The cyclone in it is the biggest thing that has ever been done in motion pictures in the way of a thrill."

Concerning George Melford's production, *Burning Sands*, from the novel by Arthur Weigall and featuring Wanda Hawley and Milton Sills, Mr. Kent wired:

"Burning Sands is a desert knockout, five times the picture that *The Sheik* was. Cast is wonderful and a marvelous story.

Report New Method of Stereoscopic Exhibition Perfected

The Perfect Picture Company of Los Angeles announces it has finished an all-star feature production, *The Power of Love*, a story of the early days of romantic California, with such well-known players as Barbara Bedford, Elliott Sparling and Noah Beery, to be shown in conjunction with their method of stereoscopic exhibition which the company has perfected and is now ready to show in a commercial way to the theatre-going public.

"Their new idea of exhibition has been shown to several leading film factors who have been amazed at the wonderful realistic effects that the screen shows with the perfect stereoscopic method," says the announcement. "They have stated that there has never been an advancement or anything new offered to the public since the inception of the picture industry that should create the sensation that this will."

An exhibition and preview will be given for the public in Los Angeles within the next few weeks and will then be road showed throughout the country, in the bigger theatres.

Louise Lorraine, who has been chosen for the chief supporting role in "The Radio King," Universal's latest chapter picture

Ingram Will Go to West Indies to Film Next Picture

Rex Ingram's next production for Metro will be *The Passion Vine*, by John Russell.

This will postpone the making of a screen version of *Toilers of the Sea* by the young director of *The Four Horsemen of the Apocalypse* and *The Prisoner of Zenda*.

Mr. Ingram has arrived in New York from Hollywood en route to the West Indies, where *The Passion Vine*, a story of the South Seas, will be staged; and *Toilers of the Sea* will have the coast of Maine for its background. After the production of these two the likelihood is that the director will make a picture in Europe, a long-desired ambition.

Accompanying Mr. Ingram east is Alice Terry, his wife; Ramon Navarro, a young histrionic discovery who plays Rupert of Hentzau in *The Prisoner of Zenda* and an even more prominent part in *Trifling Women*, the most recently completed Ingram production; Edward Connelly, the character actor; and John F. Seitz, photographer of all the big Ingram photoplays.

After a few days' conference in New York with Metro officials, Mr. Ingram will leave for Jamaica, West Indies, where headquarters will be established for the filming of *The Passion Vine*.

Seattle Exchanges Getting Ready for Big Fall Season

A number of changes are taking place along film row in Seattle during these warm days, getting ready for a big season in the fall. On Aug. 1 the Robertson-Cole exchange moved from 1933 Third Avenue to occupy half of the Vitagraph building at 1917 Third Avenue. The Universal exchange will then remodel the R-C Building, install a new Simplex machine in the projection room, and move into the new larger quarters from their present cramped space at 217 Virginia Street.

Pathe moved into its brand new building and Hodkinson will have a new building ready by Oct. 1. Over at Fox, they are remodeling and redecorating inside, and painting the building front.

Pictures Must Be Made for All the People, Says Ince

To the Universal audience that first gave its support to motion pictures when they were "five and ten-centers" the producer must still direct his appeal if he is to remain successful, Thomas H. Ince, the producer, told a group of producers here during the visit of Will H. Hays to the Ince plant in Culver City.

"If we cease to appeal to a wide humanity, we shall perish," Ince declared. "I, for one, hope that we shall never forget that our art must be of universal appeal and that we must never lose sight of the people who gave us our first money."

Rabbi Tedesche Again Takes Stand Against Censorship

"Censorship of motion pictures is unnecessary; it is a relic of barbarism. The most absurd sight in all the world will always be the attempts of isolated groups to dictate the morals of an entire body politic. I am glad and proud that I had a part in keeping this dangerous movement out of the city in which I live."

Such were the words of Rabbi Sidney Tedesche of Temple Bethel, San Antonio, Tex., when he recently supplemented a long-sustained campaign in behalf of the films by an actual visit to the Lasky studio in Hollywood, where for the first time he saw pictures in the making.

Latest poses of Marion Davies starring in Cosmopolitan's "The Young Diana," from the story by Marie Corelli

More Records for Lloyd Film

"Grandma's Boy" Continues Los Angeles and Chicago Runs—Booked in Boston

Arthur S. Kane this week declared that the Harold Lloyd-Associated Exhibitors feature, *Grandma's Boy*, produced by Hal Roach, had broken three more records since the publication of the latest bulletin.

"You will recall," said Mr. Kane, "that the world's record for the continuous run of a comedy feature was shattered when the Lloyd picture entered its eighth week at the Symphony Theatre, Los Angeles. That was five long weeks ago and the Symphony continues to 'pack 'em in.'

"I have just been advised that when the picture had run in the Symphony for 10 weeks and 4 days, Dr. H. B. Breckwedel was compelled to obtain a new print. The first one had been worn out completely. I believe I am safe in saying that never before in the history of the industry did any theatre anywhere have to renew the print of any picture because the print had run its race."

"By the way," said Mr. Kane, "on the day following the opening of the run in Chicago, I received the following telegram from Balaban & Katz:

"'Harold Lloyd in *Grandma's Boy* broke all Monday opening records in history of Roosevelt Theatre. Picture a howling success.'

"And, oh, yes," resumed Mr. Kane, "here's a little item from Boston. In negotiations with our Mr. W. B. Frank, general sales manager of Associated Exhibitors, and Stanley B. Waite, Boston sales manager, Jake Laurie has just contracted for the showing of *Grandma's Boy* in his big Park Theatre, at a higher rental price than was ever paid for a picture in The Hub. The run will open September 4th and close at some time in the indefinite future.

"*Grandma's Boy*," Mr. Kane added, "played its third week in M. L. Markowitz's Strand Theatre, San Francisco, last week. It's been a big success there."

Constance Talmadge and J. D. Williams, General Manager of First National, inspecting one of the sets for "East Is West," in which Miss Talmadge is the star

New Sales Representatives for Associated Exhibitors

Arthur S. Kane, president of Associated Exhibitors, announced this week the appointment of four new sales representatives.

E. C. Fielder goes to Associated's branch office in Cleveland, his home city.

Mack D. Weinberger, a picture veteran of 12 years' experience, is the new appointee to the Indianapolis office.

W. A. Busch's appointment is to Washington to which territory his entire career of six years has been confined.

Sidney J. Baker, appointed sales representative in charge of Associated's Omaha office, entered the industry in 1914.

Sloman Film, "Blind Justice" Near Completion

According to announcement made this week from the productions quarters of Edward Sloman in Hollywood, Cal., *Blind Justice*, Mr. Sloman's first personally produced picture, has entered its final stages of production. Only a few exteriors, requiring about ten days' work, remain to be filmed before the picture will enter the cutting-rooms to be prepared for early screen presentation.

Mr. Sloman will present *Blind Justice* with the following cast: Milton Sills, Pat O'Malley, Alec Francis, Carmel Myers, Charles Clary, Walter Long, Jack Mower and Eric Mayne. Mr. Sloman is giving the picture his personal direction and supervision.

Business Improving in Southeast, Says R. D. Craver

R. D. Craver, President of Associated First National Pictures, Inc., of the Southeast, with headquarters at Charlotte, N. C., is serving on the Rotating Committee of Associated First National Pictures, during the present week.

"Business conditions are improving in the southeast," said Mr. Craver. "Building operations are picking up. Many new theatres are being built, especially in the small towns. Many of the mills and big industrial plants are installing equipment. In our section we consider First National attractions the best of any. Every progressive exhibitor is making money and getting by with First National pictures. *Smilin' Through* has gone well in the southeast. So has *Sonny*. Other big pictures are doing big business."

Mr. Craver, who is an old-time showman, has been interested in motion pictures since 1897.

R. D. Craver

Another Sale on Hallrooms

C. B. C. Film Sales Corporation announces that the Federated Film Exchange of California has signed up for the new series of 1922-3 Hallroom Boy Comedies.

Charles J. Post Joins Hodkinson in Executive Capacity

Charles Johnson Post has become a member of the W. W. Hodkinson Corporation, with the official title of assistant to the president. Mr. Post leaves the Fox Corporation, where he was assistant director of publicity and advertising.

Mr. Post has handled some of the most important publicity campaigns in the country. He was selected by the united periodical publishing organizations—representing a combined circulation of some 35,000,000 copies per issue—to organize and establish their national campaign against unfair postal conditions. He has at various times appeared before Congressional and Senatorial committees in Washington to outline or defend the publishers' positions.

Charles J. Post

Mr. Post is well known in the publishing and art field as a writer and a former illustrator. He was among the first making animated cartoons and subsequently was sent to the Coast by the Triangle in its early, famous days to organize their Coast publicity department. He conceived and personally directed the first film given to the United States Government at the time of our entry into the great war for the purpose of recruiting and training sailors.

As a writer Mr. Post is the author of "Across the Andes," "Jimmy's Infant Industry," "Manual of Pack Transportation"—a treatise on mule-back transport for Government use—"Mrs. Hogan on Gurruls," "A Caraquenian Gavroche," and has also been an extensive writer for all of the leading periodicals and newspapers. As to the latter, he will be recalled for his exposures of the scandals of the Rock Island Railroad, the United States Army court-martial abuses, and the powder trust. In the Cuban revolution, he took the field for the New York *World* and was used as an interpreter with our forces in the Santa Clara district.

Norman Kerry to Play Lead in Von Stroheim Picture

Von Stroheim has selected Norman Kerry to play the leading masculine role in *Merry Go Round.*

Merry Go Round will have essentially an all-star cast, says the announcement, but Kerry and Mary Philbin are to have the outstanding roles upon which von Stroheim will concentrate the action.

4 New First Nationals Finished

"East Is West," "Omar," "Money, Money, Money" and Chaplin Comedy Completed

Four pictures that will shortly be released by Associated First National were completed last week. They are Joseph M. Schenck's production of *East is West,* starring Constance Talmadge; Richard Walton Tully's *Omar the Tentmaker,* featuring Guy Bates Post; the Preferred Pictures, Inc., production, *Money, Money, Money,* with Katherine MacDonald in the stellar role; and Charles Chaplin's latest reel comedy, as yet unnamed.

This output marks a record production week for First National on the West Coast. The editing, titling and cutting of each of these super pictures is now in progress and the date of their release will be announced within the next month.

Norma Talmadge is making great strides in *The Voice from the Minaret.* Last Sunday the polo game scene was "shot" at Santa Barbara. More than 1,500 people were used.

Buster Keaton last week completed *Day Dreams,* and this vagary is now being cut and titled. He is now working furiously on *The Love Nest,* a comedy that will be unique in field because there is not a single woman in the cast.

Now that she has completed *Money, Money, Money,* her next First National release, Katherine MacDonald without an interruption will start on *The Scarlet Lily.* Actual shooting of *The Scarlet Lily* will begin next Monday under the direction of Victor Schertzinger.

The cast that John M. Stahl has assembled for *The Dangerous Age* includes such screen luminaries as James Morrison, Edith Roberts, Lewis Stone, Ruth Clifford, Helen Lynch, Myrtle Stedman, Richard Tucker, Cleo Madison, and Lincoln Stedman.

The Sennett Studio buzzes with industry these days. Ben Turpin is now at work on a burlesque on *The Sheik,* to be known as *The Shriek.* He will be supported by Kathryn McGuire. The next Billy Bevan-Mildred June comedy is to be called *When Summer Comes. Homemade Movies,* featuring Ben Turpin and Phyllis Haver soon will be released.

The Murfin-Trimble feature, *Brawn of the North,* featuring the dog, Strongheart, is rapidly nearing completion.

Government Permits Entry of Kitchener Film

Announcement was made at the office of J. Parker Read, Jr., 565 Fifth Avenue, New York, this week that the Department of State had consented to the admission to the United States, under bond, of the production "How Kitchener Was Betrayed," which had been held up under protest from the British Embassy.

The history of "How Kitchener Was Betrayed" was more or less sensational in England. The production, upon its release, having aroused a storm of protest from high officials of the British Army and close friends and relatives of Lord Kitchener to such an extent that the powerful interests of official England secured an order prohibiting its exhibition in the British Isles.

It develops that the basis of the controversy revolved around the alleged fact that the picture was not historically correct.

In view of the unexpected and unsought publicity which has resulted from the controversy over the admission of the film to the United States, it has not been decided at this time which method of distribution will be utilized, whether on the state rights basis, or direct to the theatres, or through a distributing organization.

It is reported that a New York theatre has been engaged for its premiere presentation, although it may be released instead to one of the big Broadway houses.

Guy Bates Post Makes Film Debut in "Masquerader"

Guy Bates Post in *The Masquerader,* a Richard Walton Tully production, is a First National Attraction for current release. *The Masquerader* opens at the Strand Theatre in New York on August 13 and the Brooklyn Strand, the following week. This production marks the entry of a distinguished actor and producer into the film field.

Tully has selected *The Masquerader* as his first film attraction because he wanted the honor of introducing Guy Bates Post into the screen world. Just as his stage production have been marked for high grade of cast and scenic investiture, so the film version of *The Masquerader* is similarly notable, it is declared. James Young is the director, Wilfred Buckland the art director, and Georges Benoit the cinematographer. The cast which supports Mr. Post includes Edward M. Kimball, Ruth Sinclair, Barbara Tennant, Marcia Manon, Herbert Standing. Lawson Butt, Kenneth Gibson and others.

It is regarded as fitting that Post's first film vehicle should be *The Masquerader,* with its dual roles of Chilcote and Loder, for he has been playing them on the stage for over six consecutive years, aggregating more than two thousand performances, all over the United States and Canada. His tours have also included six months stay in Australia with this play. Furthermore, Post has been under Tully's management for twelve years; two years in *The Bird of Paradise,* four years as the star of *Omar the Tentmaker,* and six years in *The Masquerader.*

There is much in *The Masquerader* that will be widely discussed by followers of motion pictures, it is stated. In the production there is said to be double exposure work such as has never before been attempted on the screen. The picture was shown privately to the faculty of Yale University and highly praised.

Compose "Grandma's Boy" Song

Pathe Exchange, Inc., has completed arrangements with Stark & Cowan, Inc., music publishers in New York City, for the publication of a song, "Grandma's Boy," to be used as an additional exploitation accessory for the Harold Lloyd feature. Herbert Crooker and Jean Havez, well known lyric writers, wrote the words, and the music is by Pete Wendling, who has many song hits to his credit.

The players who are supporting Jackie Coogan in "Oliver Twist," a Sol Lesser production. Left to right—"Bumble," James Marcus; "Mrs. Corne," Aggie Herring; "Sowerberry the Undertaker," Nelson McDowell; "Noah Claypole," Lewis Sargent; "Charlotte," Joan Standing; "Oliver Twist," Jackie Coogan; "The Artful Dodger," Edouard Trebaol; "Charlie Bates," Taylor Graves; "Fagin," Lon Chaney; "Bill Sikes," George Siegman; "Nancy Sikes," Gladys Brockwell; "Monks," Carl Stockdale, and "Toby Crackit," Eddie Boland

Hodkinson Autumn Releases

Seven Specials and Six Series of Short Subjects Are Announced

A complete revision of the releasing schedule with the advancement of several super-specials to early autumn is one of the outstanding features of the fall sales schedule as announced this week by the W. W. Hodkinson Corporation.

Seven specials and six series of short subjects are contained in the announcement made public this week.

The first release on the schedule is that of *The Veiled Woman*, a mystery drama produced by Renco Film Company. The release date is September 3. This is a six-reel screen adaptation of Myrtle Reed's "Spinners in the Sun." Marguerite Snow is the featured player.

Married People, a six-reel Hugo Ballin production featuring Mabel Ballin, is set for September 17. This is a society drama written by Nell Marie Dace, a Chicago stenographer, who won the Hugo Ballin-Chicago *Herald* scenario contest which was conducted by Mr. Ballin and the Chicago *Herald* last winter.

Slim Shoulders, the third Irene Castle picture, will be released on September 24. This is a six-reel society drama by Charles K. Harris, the noted song writer, and was directed by Alan Crosland.

On October 15, Hodkinson will release *Affinities*, a Mary Roberts Rinehart story, adapted and produced by Ward Lascelle. It is in six reels. Colleen Moore and John Bowers play the leading roles, while the two other important roles are played by Joe Bonner and Grace Gordon.

Heart's Haven, a six-reel Benj. B. Hampton production, will be released on October 29. *Heart's Haven* is a drama by Clara Louise Burnham, presented by a cast that includes Robert McKim, Claire Adama, Carl Gantvoort, Claire McDowell and other B. Hampton players.

Carl Stearns Clancy's production of *The Headless Horseman*, adapted from "The Legend of Sleepy Hollow," with Will Rogers in the role of Ichabod Crane, will be released on November 5. The picture was produced in Sleepy Hollow and Tarrytown where Washington Irving laid the plot of his famous classic. Lois Meredith is one of the featured players in the cast and others are Ben Hendricks, Jr., Mary Foy, Charles Graham, Downing Clarke, Robert Ayerton, Bernard Reinold, Sheridan Tansey, Jerry Devins and others.

Mind Over Motor, another Mary Roberts Rinehart story produced by Ward Lascelle, will be released on November 19. This is one of the Rinehart *Tish* comedies. Trixie Friganza plays the leading role.

Hope, the fourth Triart production in the series of Great Masterpieces, will be released on September 3.

There will be six Chester comedies featuring *Snooky*, the Chimpanzee, the first of which, *A Jungle Romeo*, will be released on September 3. The balance of this series will be released at the rate of one production every second month.

Two separate series of Bray productions are listed on the release schedule. One of the series, known as *Technical Romances* will be released one every month. The other Bray series is a series of Bray comedies which will also be released at the rate of one a month.

Fun from the Press, a short reel of quips and jokes compiled by the Editorial Staff of *The Literary Digest* will be released at the rate of one a week beginning with the week of September 3.

Days Afield with Rod and Gun will be released beginning October 1. This is a series of six productions, one reel in length, featuring field and water experiences.

Mrs. Talmadge Writes Life Story of Her Children

Simultaneous with the release by Associated First National of Norma Talmadge in *The Eternal Flame* will come the publication of "The Life Story of the Three Talmadges," by Margaret Talmadge, mother of Norma, Constance and Natalie, mother-in-law of Buster Keaton, Sr., and grandma of Buster Keaton, Jr.

Victor Herbert Writing 2 Numbers for "Knighthood"

A musical score is now being arranged for Cosmopolitan Production's picturization of *When Knighthood Was in Flower*, with Marion Davies as the star. Victor Herbert has been engaged to compose two original numbers.

The first is "Marion Davies March," written in honor of the young star. This will be used for the marches and other stirring scenes. A waltz entitled "When Knighthood Was in Flower" furnishes the love motive for the picture, is also being composed by Mr. Herbert.

William Fred Peters, who made the musical scores for *Way Down East* and *Orphans of the Storm*, will arrange the orchestral accompaniment for *When Knighthood Was in Flower*, basing his score largely upon genuine old ballads and dances which were popular in the Tudor period.

Schleiff Becomes Assistant to L. J. Selznick

A triple announcement was issued this week from the executive offices of the Selznick enterprises. It contains the information that Joseph W. Schleiff has been appointed assistant to Lewis J. Selznick, carrying the official title of Assistant to the President of Select Pictures Corporation. Mr. Schleiff has been with the Selznick production unit—Selznick Pictures Corporation—for a number of years.

Mr. Schleiff in his new capacity occupies the position formerly held by E. J. Doolittle who has been advanced to the position of Export Manager.

Adalbert G. Volck has been appointed assistant to Myron Selznick, succeeding Mr. Schleiff, and carrying with the office the official title Assistant to the President of Selznick Pictures Corporation. The changes become effective October 1.

Illinois Exhibitor Plans "Pickford-Fairbanks Week"

The week of August 21-26 inclusive has been set aside by W. G. Sturdivant, manager of the Hoyburn Theatre, Evanston, Ill., as a "Pickford-Fairbanks Week," during which he will show the following United Artists releases:

Monday, Mary Pickford's *Pollyanna;* Tuesday and Wednesday, Douglas Fairbanks' *The Mark of Zorro;* Thursday, Mary Pickford's *The Love Light;* Friday, Douglas Fairbanks' *The Nut,* and Saturday, Mary Pickford's *Suds.*

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"Oliver Twist" Movie Edition Book Will Be Published

When Jackie Coogan's forthcoming production, *Oliver Twist*, is released, one of the exploitation assets that will accompany the feature will be a special motion picture edition of the Dickens volume.

The production of this book is now under way and for the first time in book publishing history, the edition will be manufactured on the west coast. Heretofore all popular movie editions of books have been published in the East.

A large selection of still photographs from the production will be inserted in the volume and a beautifully designed "jacket" will accompany each book.

A nation-wide campaign on this book will be put into effect early in August, and it is the thought of the book publishers that when *Oliver Twist* is ready for release, the book stores throughout the land will be ready to co-operate with the exhibitors in putting the sale of books over in conjunction with the film showing.

It is the intention of Sol Lesser to enter negotiations with the various boards of education throughout the country, whereby teachers will read a chapter of "Oliver Twist to the classes each day or twice each week.

Meanwhile Jackie is hard at work on his fifth feature, which holds the temporary title, *Fiddle and I*, and which is being directed by E. Mason Hopper.

Cullen Landis Promoted to Stardom by F. B. O.

Cullen Landis will be starred in a series of pictures for release through the Film Booking Offices of America, according to an announcement made by that company this week.

Landis joins the company of Ethel Clayton, Harry Carey, Johnnie Walker, Helen

Cullen Landis

Jerome Eddy, Jane Novak and Carter De Haven in enlisting under the F. B. O. banner.

P. A. Powers, managing director of F. B. O. is responsible for this addition to the program of the organization. Mr. Powers is now at the R-C Studios in Los Angeles on a visit of inspection. No announcement is made of Mr. Landis' director or type of story.

Dorothy Mackail in Hamilton Smith's production "The Jelly Fish," to be released through Producers Security Corporation

"Human Hearts" Heavily Booked

Success Reported for Universal-Jewel Production in Several Cities

In New York, in the Middle West and on the Coast, *Human Hearts*, the Universal-Jewel production, is being presented at pre-release bookings.

In New York, the picture is in its second week at the Central Theatre, Broadway and Forty-Seventh Street. Andrew J. Cobe, manager of that theatre, reports that the picture has surpassed his expectations, despite an unusually strong opposition line-up.

On the West Coast, *Human Hearts* has just completed a run at the Granada Theatre, San Francisco, Cal. The following telegram has been received at the Universal home office from J. A. Partington, managing director of the Granada:

"Want to congratulate you and King Baggot on your magnificent production of *Human Hearts* which is now enjoying a financially and artistically successful engagement at our Granada Theatre. If *Human Hearts* is a specimen of what we are to expect from your Nineteen Twenty-Two program of Jewels, you are entitled to a vote of thanks by the entire industry."

J. H. Kunsky, one of Michigan's leading exhibitors, had equally as good results with *Human Hearts* in his new Capital Theatre, Detroit, as Parrington had in the Granada. In a wire to Carl Laemmle, Kunsky said:

"Greatly pleased at opportunity to give premier showing of *Human Hearts* at my new Capital Theatre. Just the picture for my patrons. Business big. Everyone pleased with production. You deserve much credit."

Although *Human Hearts* is not to be released until October, Universal reports a steadily growing list of advance bookings.

"Blood and Sand" Smashes All Records at Rivoli Theatre, N.Y.

Amid thunder, lightning, rain and hail, on one of the hottest days since 1883, the record of the Rivoli Theatre, New York, was smashed Monday by Rodolph Valentino's Paramount picture, "Blood and Sand," according to figures given out by Paramount.

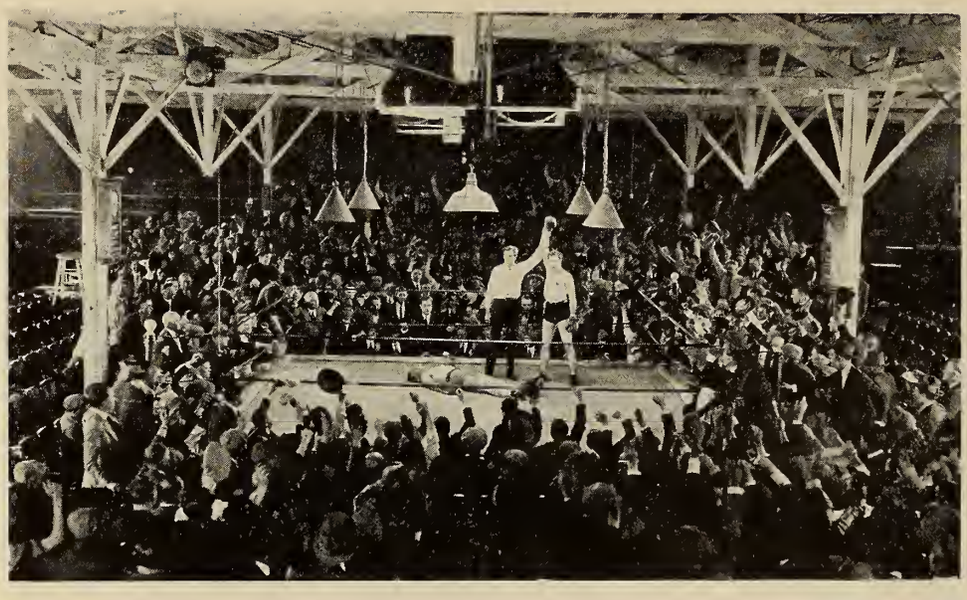
Opening Sunday to immense crowds, "Blood and Sand" was hailed by the critics in Monday morning's newspapers as one of the greatest motion pictures ever made. To see "Blood and Sand," thousands stood in front of the Rivoli all day long, waiting to buy tickets. At the end of the evening's performances the box office reported that there had been 8587 tickets sold. The biggest previous Monday at the Rivoli was two years ago, when John Barrymore drew an attendance of 7977 to see "Dr. Jekyll and Mr. Hyde."

F. B. O. Sends Out Exploitation Men for Police Film

F. B. O. is enlarging its field force of exploitation men for first-run bookings on *In the Name of the Law*,

The picture following its New York premiere was booked by Phil Gleichman for his Broadway Strand, Detroit, where it is now completing its second week, and at the Mission Theatre, Los Angeles.

F. B. O. has already sent out a half dozen exploitation men. Jesse Weil is in Syracuse; M. B. Rice on the West coast; and Charles Creegerich throughout the East and in the New England states.



A scene from Frank Mayo's latest Universal attraction, "Afraid to Fight." The ring scenes were staged with the aid of some of Los Angeles' best known boxing experts

Lichtman Corp. Establishes Exchanges in 28 Key Cities

The Al Lichtman Corporation, through which Preferred Pictures will be distributed, is "set." Exchanges are functioning in 28 key cities.

The first release through the new organization will be *Rich Men's Wives*, directed by Gasnier under the personal supervision of B. P. Shulberg,

The exchanges and Regional Partners are as follows:

NEW ENGLAND—Harry Asher, president. Exchanges: Boston (M. E. Morey, manager), New Haven (Thos. Conlon, manager), Portland, Me.

GREATER NEW YORK—Sam Zierler, president. Exchange: New York City (D. M. Sohmer, manager).

BUFFALO and ALBANY—Sam Grand and Bobby North, franchise owners. Exchanges: Buffalo, Albany. Syd Samson, gen. mgr.

OHIO, MICHIGAN, WEST VA., WESTERN PENNA.—Harry L. Charnas, president. Exchanges: Cleveland (M. A. Lebensburger, manager), Cincinnati (N. Lefkowitz, manager), Detroit (J. C. Fishman, manager), Pittsburgh (Jos. Lefkowitz, manager).

IOWA, KANSAS, NEBRASKA, WESTERN MISSOURI—A. H. Blank, Des Moines, president. Exchanges: Des Moines, Omaha, Kansas City, Mo.

MINNESOTA, WISCONSIN, NORTH and SOUTH DAKOTA, UPPER MICHIGAN—J. F. Cubberley, president. Exchanges: Minneapolis, Milwaukee.

COLORADO, WYOMING, UTAH, NEW MEXICO, SOUTHEAST IDAHO—M. A. Klausner, president. Exchange: Denver.

NORTHERN NEW JERSEY—Herman F. Jans, president. Exchange: New York City Maurice Broskie, manager.

EASTERN PENNA. and SOUTHERN NEW JERSEY—Ben Amsterdam, Philadelphia, president. Exchange: Philadelphia.

DELAWARE, MARYLAND, DIST. OF COLUMBIA, VIRGINIA—Tom Moore, president. Exchange: Washington, D. C. (J. Howard Beaver, manager).

EASTERN MISSOURI and SOUTHERN ILLINOIS—Spyros Skouras, president. Exchange: St. Louis (Harry Weiss, manager).

NORTHERN ILLINOIS and INDIANA—J. L. Friedman, president. Exchanges: Chicago and Indianapolis.

ELEVEN SOUTHERN STATES—E. V. Richards, Jr., president. Exchanges: New Orleans, Atlanta, Dallas and Oklahoma City.

PACIFIC NORTHWEST — Al. Rosenberg, president. Exchanges: Seattle, Portland, Ore.

PACIFIC COAST—Louis Hyman, Los Angeles, president. Exchanges: San Francisco (Louis Hyman, manager), Los Angeles (Elmer Benjamin, manager).

Canadian exchanges will be announced.

Special Lobby Display for Marion Davies Film in New York

Hugo Riesenfeld, director of the Rivoli and Rialto theatres, has suspended the strict rule in regard to lobby displays in order to admit a frame of beautifully illuminated scenes from *The Young Diana*, Cosmopolitan's picturization of Marie Corelli's novel, with Marion Davies as the star, which will be the attraction at the Rivoli the week of August 27 and at the Rialto the week of September 3.

The frame contains twenty pictures, hand tinted on glass and illuminated by electric lights inside the frame. The photographs of Marion Davies in the dual role of Diana May and "The Young Diana" lend themselves to the illuminating process, which brings out the details of the costumes which Miss Davies wears in this picture.

Reichenbach Tells Advertising Men of Conditions Abroad

At the weekly luncheon of the Associated Motion Picture Advertisers, Aug. 3, Harry Reichenbach, recently returned from Europe, briefly told of some of his experiences and of conditions as he saw them. The organization also appointed a committee to report on the feasibility of initiating a movement the object of which will be to "Boost All Good Pictures." The general plan as outlined in the preliminary discussion was to accord a certificate of quality to deserving productions, regardless of the producer.

Mr. Reichenbach said that Germany was following very closely American methods of production and presentation of pictures. England was slow to let go to time-worn traditions. France was not encouraging tourists by reason of the many charges at hotels. It was a case of "Grab everywhere," he declared.

Traveling through Germany, Mr. Reichenbach said, you will find every stack smoking, whether it be night or day. France, on the contrary, was doing little or nothing; that one might pass through hundreds of towns and see no evidence of attempts to rebuild. In England Lloyd George is doing everything he can to improve conditions.

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See article on Reciprocal Insurance in Exhibitors Trade Review, April 29th issue, Page 1537

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ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

"Independents Hungry for Good Pictures"

A BUSY place is the office of Jack Cohn of the C. B. C. Film Sales Corporation these days. In the first place the centre B. of the outfit, Joe Brandt, is out in the territory showing 'em *More To Be Pitied* and wiring in the contracts for the series comprising that really fine picture and the five others that go to make up the group of "Six Box Office Winners." Then, too, Joe is closing up contracts for the "Hallroom Boys Comedies," which are sold almost 100 per cent. Added to the detail involved in these transactions is the preparation for a smashing send-off for *More To Be Pitied* about the first of September, as well as the completion of the second of the six, *Only a Shopgirl,* as to which studio reports indicate it is well on its way.

On Saturday we looked in on Jack—yes, we will say it even as you do—that's a fine day (not) on which to look in on anybody. But the fact that he was in and not down at the beach was the best proof of his being swamped with work. Jack said that twenty-four hours after the announcement was made that the six pictures would be state righted the series was sold for almost half of the country—and Canada. Joe reports the exchangemen glad to get six pictures at a time, as practically no more effort is involved in arranging for the distribution of the half dozen than of one.

Jack declared the success of his company in the rapid sales on the two groups proved the independents were hungry for pictures. As to the melodramatic titles, the distributor quoted a Western New York film man as declaring that good honest to goodness melodrama is what the exhibitor wants now; that when he was in the show business the present picture man always made money with that type of play, and the up-state man expressed the opinion that money always would be made with it.

Only a Shopgirl is to-day returning royalties from stock houses to the Blaney treasury. As to its drawing power as a play Jack quoted Gus Schlesinger, now manager of the foreign department of Warner Brothers, who had at one time during his show experience officiated as treasurer of the Arch Street Theatre in Philadelphia. Gus declared the play made more money than any other shown at that house in his time. "If anybody tells you to change that title you make application to have his head examined," enjoined Gus.

"The Hallroom Comedies are the oldest on the independent market," said Jack, reverting to that part of his company's activities. "The series is now going into its third year. When a month ago we were considering how we would distribute the new ones we received offers from good program concerns. But on going into the matter we found that the independents could give us quicker and better action than could the national distributors."

WHY is a trade paper? That is a question sometimes projected more or less ferociously and vociferously and with an air of conviction that is designed to be attention arresting. If the aforesaid conviction is not assumed it might have received a jolt could its possessor have looked over some of the telegrams handed to this writer by Jack Cohn. Here, for instance, is one from the Pacific Coast—there's no need to name the sender, but he will recognize it—which was typical of the mass:

"Your advertising in trade papers with titles your future feature releases sounds good. Wire us your proposition for this territory.

Billy Bitzer is to do the photographing of *Sure-Fire Flint,* which C. C. Burr is producing with Johnny Hines in the top role. Many men are called to photography, and from these many are chosen, but Billy Bitzer from the early days has been among the best—perhaps without exception the best known. His acquisition will be a guarantee of more "sure fire" than that represented in the title. Then, again, on the same production Ralph Spence will invent the sub-titles. There may be stars seen in the pictures, but oftentimes there are several who are of it and in it, but who are unseen. Did it ever occur to you?

Samuel Zierler Joins Dr. Shallenberger

The recent invitation of Dr. W. E. Shallenberger, president of Arrow, following a conference with Will H. Hays, extended to independent producers, distributors and exhibitors urging them to join him and his organization in supporting the president of the Motion Picture Producers and Distributors has brought a hearty and an affirmative response from one of the representative state rights men, Samuel Zierler, president of Commonwealth. Mr. Zierler is not only one of the most substantial of the distributors, but recently has entered the ranks of the producers. His letter to Dr. Shallenberger follows:

COMMONWEALTH FILM CORPORATION
Samuel Zierler, President and General Manager
729 Seventh Avenue
New York City, Aug. 2, 1922.

Dr. W. E. Shallenberger, President Arrow Film Corporation, 220 West 42nd Street, New York City.

My dear Doctor:

I notice in Exhibitors Trade Review in the issue of August 5 where you request the independents to support Will Hays. I wish to state that I was of the same opinion as you, that only a certain few individuals in our business were privileged to belong to the organization which is headed by Mr. Hays.

I am pleased to learn from the article contained in the Review that the independent distributors can become part of the Hays organization.

As we have implicit confidence in Mr. Hays and in his methods, I would like you at your convenience to advise how we can become affiliated as members of that organization.

Assuring you of our desire to give our full co-operation to Mr. Hays, I am

Cordially yours,
S. ZIERLER, President.

"Notoriety," with Remarkable Cast, Set for September

Word from Will Nigh was received at the offices of L. Lawrence Weber and Bobby North this week to the effect that *Notoriety*, the latest feature of this independent director, would be ready for release on the state rights market in September.

Will Nigh is now at the Delaware Water Gap, one of the country's famous beauty spots, shooting some outdoor scenes on the picture.

Maurine Powers leads the feminine half of the group. Mary Alden, Mona Lisa, Rod La Rocque, J. Barney Sherry, George Hackathorne, Richard Travers, John Goldsworthy, Anders Randolph, William H. Tooker and Ida Waterman are the other members of a remarkable cast.

Warners Add Players to "Heroes of the Street"

A large number of prominent screen players have been engaged for the Warner Brothers picture, *Heroes of the Street*, a Harry Rapf production starring Wesley Barry. The most recent additions to the cast are Philo McCullough, Charlotte Jackson and Joe Butterworth.

Other members of the cast include Marie Prevost, who plays the leading feminine role; Jack Mulhall, Wilfred Lucas, Aggie Herron, Al Walling and William Beaudine, Jr. The picture is being directed by William Beaudine.

Four Territories Buy Goodman Film in the Same Day

Seldom does it happen that a sale is made on any production before the buyer is able to see the accessories accompanying the picture, but such a "coup" was accomplished by Equity Pictures during the week. The deal was closed on *What's Wrong with the Women* and is probably one of the biggest and quickest that has been negotiated by an independent concern.

The territories sold were New York State and Northern New Jersey, Samuel Zierler, of Commonwealth Film Corporation; Eastern Pennsylvania and Southern New Jersey, Ben Amsterdam, of Masterpiece Film Attractions, Philadelphia; New England, Sam Grand, of Federated Film Exchange, Boston; Northern Illinois, Indiana and Wisconsin, Joe Friedman, of Celebrated Players Film Corporation, Chicago.

The picture was screened simultaneously for all four prospective buyers, and before the end of the day every territory had been closed. Every buyer expressed complete satisfaction in obtaining the picture. Mr. Baum, general manager for Equity, assured the franchise holders of the constant co-operation of the home office in extensive advertising and publicity campaigns.

Six Territories Buy Warner Brothers' Darmond Production

Six state-right buyers have purchased the exclusive rights for their respective territories of the Warner Brothers' production, *A Dangerous Adventure*, featuring Grace Darmond.

These deals, according to Harry M. Warner, are the forerunners of negotiations now being consummated for the distribution throughout the country of the series of seven Warner pictures.

E. G. Tunstall, of the Tri-State Film Exchange, Minneapolis, has purchased the rights for Wisconsin; Second National Pictures of Illinois has secured Northern Illinois; Regal Films, Ltd., of Canada, has taken over Canada and Newfoundland; Franklin Film Company, Boston, contracted for New England; A. M. Fabian has purchased the rights for Northern New Jersey, and the Independent Film Company, Philadelphia, controls eastern Pennsylvania, southern New Jersey, Maryland, Delaware, Virginia and District of Columbia.

A Dangerous Adventure is described as a sensational wild animal feature. The story is woven around two white girls who in the pursuit of a treasure chest hidden in the African wilds are held captives by savages.

Friedman of Celebrated Sticks to Percy and Ferdie

J. L. Friedman, head of Celebrated Players Film Corporation of Chicago, has signed a contract with Joe Brandt, of C. B. C., to handle the series of twenty-six comedies based on the adventures of Percy and Ferdie, in Illinois, Indiana and Wisconsin.

Mr. Friedman has distributed the Hallroom Boys Comedies in his territory ever since C. B. C. started producing and distributing them four years ago.

BROADWAY'S BIG FOUR SING IN HARMONY

(Words and Music from "The Film Daily")

BABES IN TOYLAND

Americans are living too rapidly. ***They have the tabloid habit.*** They have no time, no appreciation for leisure. They must have a thrill out of everything.

S. L. Rothafel.

. . . The result has been that ***the public has learned to like these things***—it has become familiar with the better compositions, been delighted by the settings and dance numbers.

Hugo Riesenfeld.

The reason for this, their doubtful attitude (on presentation) is attributable to the fact that ***the true meaning of presentation*** is very often misinterpreted.

Jos. Plunkett.

. . . ***so must novelties be presented*** if the ticket roll is to continue to circulate. . . .

Edward Hyman.

Join the Chorus. Sing Right Back.

BOOK

"BABES IN TOYLAND"

Victor Herbert's Popular Operetta

Re-arranged and Staged for the Exclusive Use of Exclusive Motion Picture Theatres With

BESSIE WYNN AND 18 TEMPTING TOYS

Communicate With
FRANCIS A. MANGAN PRODUCTIONS
1476 Broadway, New York City

Book Through
EDWARD SMALL, INC.
1493 Broadway, New York City

Discuss Merging Exchange Facilities

New York Managers Conferring on Plan Submitted by Julius Singer Designed to Reduce Overhead Expense

For several months Julius Singer has been working on a plan designed to bring a group of ten or a dozen independent exchanges of New York City under one roof, with one set of salesmen, one booking department and one shipping department. It is estimated if the plan can be brought to fruition it will mean a saving of approximately $300,000 annually. The matter is still in the conference stage, with the exchanges concerned admittedly interested but not definitely committed.

The exchanges that through representatives have been attending the meetings are the Myriad, Arrow, Second National, Metropolitan National, Climax, Model, Alexander, Criterion, Aywon, Pioneer, Champion and Arista.

"One of the thoughts behind the general plan," said Mr. Singer, "is that if we can convince the exhibitor we are not trying to fight one another we may be able to prove to him that we don't have to fight him in order to live. If we can save 25 or 30 per cent on our overhead there is bound to be some money left at the end of the year. If ten of us can save $200 a week for a year right there is a fund of $100,000 to pool on productions.

"In a trip through the country a couple of months ago I heard much talk of sharp competition between exchangemen and of failure to make the money they believed they should. It is my idea that the plan be put into effect if at all first in New York in order that exchangemen in other centres may be encouraged to adopt a similar expedient.

"There are men in California with money and brains that are willing to make pictures. 'Supposing,' one of them remarked to me, 'I make a good picture for you independents. If I don't sell it among a certain restricted circle I am cooked.' Of course, one of the difficulties we have encountered in discussing the new idea is that of disposing of present leases. Still, I believe if we can make a start with six or seven organizations the others will join later. There will be another meeting Thursday, August 10."

Graphic Exchanges to Hold Convention at the Hotel Astor

Prominent independent exchangemen representing territories over the country will convene at the Hotel Astor on Monday, August 14, to determine policies of co-operation within state right ranks for the coming fall. The convention represents the first get-together of the entities affiliated for the distribution of products under the name of Graphic Film Exchanges, Inc. Under the plan of Ivan Abramson, president of the Graphic Film Corporation, which was announced to the industry several months ago, the latter affiliated himself with leading independent exchanges throughout the country for distribution of his future pictures in which the exchanges were to retain an interest. The meeting will primarily consider a new angle in the development of this plan which, according to Abramson, is calculated to "house the independent producer, exchangeman and exhibitor under one roof."

Among those expected or now in town to consider Abramson's proposition are E. H. Emmick of San Francisco, Frank Zambreno of Chicago, Frank Fay of Dallas, Harry A. Lande of Pittsburgh, Herman Rifkin of Boston, E. E. Richards of Kansas City, Sam Werner of St. Louis, H. A. Sherman of Philadelphia, Mills and Berkowitz of Buffalo.

The second day of the convention will be the occasion for the initial trade screening of the new Graphic feature *Wildness of Youth*. Mr. Abramson will take this opportunity of showing the picture to both the trade press and the visiting exchangemen.

Included in the business on hand is the election of a Board of Directors of the Graphic Film Exchanges. The number of special features to be made during the coming year will be discussed as will the matter of publicity and advertising appropriations. The meeting will indicate the complete voice which the exchanges are to have in all decisions relative to production.

Rochester's Eastman Books "Out of the Inkwell" Series

The Eastman Theatre of Rochester has booked the *Out of the Inkwell* Comedies of Max Fleischer as its first short subject for the opening week of the house. The action followed a screening of a number of the series, through the Apollo Exchange, which is the distributor.

The choice of the Fleischer product by the theatre for its opening night is nothing unusual in the history of this subject. When the Capitol opened in Detroit it was picked. The Rialto, Criterion and Rivoli, in New York, have been showing the novelty regularly.

"Babes in Toyland" Girls on Tour Will Wear Uniform Garb

A novel feature connected with the exploitation of Victor Herbert's *Babes in Toyland* is a scheme whereby all members of the company except the principals will wear a uniform dress while on tour. The uniform will be of a military design, modeled after a character in the production. No mention, however, is made of the fact that the wearers are members of the company, but the constant viewing of these girls in uniform on the streets, going to and from the theatre, will act as a refined bally-hoo for the exhibitor playing the attraction. Great care has been taken in selecting the girls. The height and weight of all are nearly proportioned, making a complete and attractive ensemble and ballet corps.

Final rehearsals have been completed and the first complete traveling unit to tour the motion picture theatres is a reality and now ready for its premier in Atlantic City.

Among Los Angeles Studios

Victor B. Fisher, supervising director, and Edward Belasco, president of Belasco Productions, Inc., are in Los Angeles preparing to start production in the next few days.

Clifford Elfelt has returned from New York and is making preparations to start work on a picture starring James B. Warner.

C. W. Stater, the Oklahoma producer, who is temporarily at the Long Beach Studios, has announced his production plans for the remainder of the year. He is at present gathering a staff and cast for a twelve-reel production, on which he expects to start work about Aug. 15.

The William R. Lighton Productions, Inc., is preparing for production at the Hollywood Studios. They have completed arrangements for the starring of J. Warren Kerrigan in a series of Billy Fortune stories written by Lighton and printed in the *Saturday Evening Post*.

Sol Lesser Takes C. B. C.'s Feature for His Territory

Sales are going over on the new C. B. C. feature *More to Be Pitied*. Joe Brandt, who is out in the territory, reports a specially important sale was made this week to Sol Lesser, head of all-star Feature Distributors of San Francisco and Los Angeles, who will handle the picture in California, Arizona and Nevada.

Mr. Lesser is now arranging a big first run showing in Los Angeles and another in San Francisco and announces he will launch the feature with one of the biggest campaigns in the history of his organization.

Walter Miller

and

Nellie Burt

in

"TALES of the TENEMENTS"

A series of 26 two-reel detective melodramas.

Clark-Cornelius Corp.

117 W. 46th St., N. Y. C.

—You'll See Stars!

in

"NOTORIETY"

Maurine Powers
Rod La Rocque
Mary Alden
J. Barney Sherry
Geo. Hackathorne
Richard Travers

There are six of them.

It's Will Nigh's Latest and Greatest!

"Flesh and Blood" a Story of Power

Subject Marking Irving Cummings' Debut as a Producer Is Strongly Played by Excellent Cast and Competently Staged

With *Flesh and Blood,* starring Lon Chaney, Irving Cummings makes his debut as a producer. It is an "opener" that will reflect credit upon him and those who are associated with him. The subject, which is 5300 feet in length, is being distributed by Western Pictures Exploitation Company.

Mr. Cummings has selected for his cast DeWitt Jennings as Detective Doyle, Noah Beery as Li Fang, Ralph Lewis as Fletcher Burton, Jack Mulhall as Ted Burton, Edith Roberts as the Angel Lady, Togo Yamamoto as the Prince, Kate Price as the Landlady and Wilfred Lucas as the Policeman.

Much of the work falls on Lon Chaney, who in the role of David Webster, an escaped convict, is shown throughout the greater part of the story evading the police so that he may gain revenge upon the older Burton, whom he rightly blames for his conviction. Sharing the honors with Mr. Chaney is Mr. Beery, as the influential and wealthy Chinaman who from motives of gratitude for past services gives Webster an asylum from the police. Another player who in the latter half of the tale comes to the front is Mr. Lewis, as the conscience-smitten man of means.

Others whose portrayal stand out are Mr. Jennings as the typical sleepless representative of the law and Mr. Mulhall and Miss Roberts, the two latter providing the sweetheart angle.

The theme is of sacrifice, the refusal of the fugitive to accept freedom following the confession of Burton when he learns that the Angel Lady, Webster's daughter, is to marry young Burton. Webster goes back to jail to finish his sentence, only Burton knowing of the relation. The ending is not what may be called a happy one in all respects, in that the guilty goes free and the innocent returns to prison, but it is an effective ending nevertheless.

The action is not fast moving. Rather it gives the impression of relentlessly forging ahead to a crushing finish. The denouement comes as a surprise. The characters are finely portrayed and the picture is competently staged.

There is a bit of inserted action, illustrating a tale related to the impatient Webster by the philosophic Li Fang, which is told in color with Chinese players, which makes a picturesque and entertaining change without losing the thread of the story.

Flesh and Blood ought to go well anywhere, and strongly if reasonably exploited. And in the latter event there will be no complaints on the part of patrons—they will be entirely satisfied. G. B.

State Right Buyers! Exchangemen! Exhibitors!

TAKE heart! Cheer up! Forget the big prices you've paid the last two seasons! There's a new season coming that will be a new era! An era of sure-fire features and sure-fire short reel subjects! We're making them to sell at prices that will astound you! You'll make money and so will we! Not one picture but a continuous stream that will fatten your wallet!

Call, write or phone us. The first pictures will be ready about September 1st.

Atlantic Enterprises, Inc.
Suite 806, Fisk Building
New York City
Phone Circle 9135.

"Secrets of Paris" Will Be Title of the Burr-Whitman Film

Following the announcement in the trade papers last week that C. C. Burr and Whitman Bennett had arranged to produce *The Mysteries of Paris,* based on the famous story of the same name by Eugene Sue, word has come to the Burr offices that no less than three companies intend releasing pictures bearing the same title.

In order to offset any doubt as to the real authenticity of the Eugene Sue story, Mr. Burr announces to the trade that his production will be released under the title *Secrets of Paris,* based upon "The Mysteries of Paris" by Eugene Sue. This title has been copyrighted, and it is further announced by Affiliated Distributors that it will protect its right to *Secrets of Paris* title to the fullest extent.

Western Pictures Announce Sales on "Flesh and Blood"

Irving Lesser, general manager of Western Pictures Exploitation Company, has sold state rights on *Flesh and Blood,* featuring Lon Chaney supported by an unusual cast, to Sam Zierler, for New York and Northern New Jersey; to Twentieth Century Film Company, Eastern Pennsylvania and Southern New Jersey; Midwest Distributing Company, Wisconsin; All Star Feature Distributors, California, Nevada and Arizona; De Luxe Film Company, Oregon, Washington, Idaho and Montana.

The picture was produced by Irving Cummings, and marks his initial effort as an independent producer wherein he has not himself appeared in the cast. Western Pictures has contracted for two more productions by Mr. Cummings, to be made upon the completion of his contract with Universal.

The company has sold *The Sagebrush Trail* to the Royal Pictures, Inc., for Eastern Pennsylvania and Southern New Jersey, and to the Apollo Exchange for Greater New York. Royal Pictures also has bought *The Man from Hell's River.*

Among the independent exchangmen who have been in New York during the past week looking at *Flesh and Blood* are Harry Charnas, Oscar Oldknow, Dave Thomas and Herman Rifkin.

"More to Be Pitied" Passes the National Board 100 Per Cent

Additional proof of the quality of *More To Be Pitied* and the care that went into its making is evidenced by the announcement that this C. B. C. Film Sales Corporation feature was passed this week by the National Board of Review with not a single cut or suggestion for a change.

The feature, the first of C. B. C's big series, was given a screening for the Board and the report turned in passed it 100 per cent, commending it as a whole as wholesome, worthwhile, and a picture of the type suitable for presentation before any audience.

According to Jack Cohn, of C. B. C., this report is especially gratifying in view of the fact that, according to board statistics of pictures reviewed by the New York and various state censorship boards, it is in melodramas that most of the eliminations are made.

LEE-BRADFORD
CORPORATION

Happiness

A Remarkable Success in the

CAPITOL THEATRE
New York City

Ask S. L. Rothafel *about*

Dorothy Gish *in* "The Country Flapper"

The Hit of the Season

DIRECTED BY

F. RICHARD JONES

WHO GAVE YOU "MICKEY," "MOLLY-O," AND "CROSS ROADS OF NEW YORK"

Now gives you "*The Country Flapper*"
The crowning achievement of Dorothy Gish's career

INDEPENDENT DISTRIBUTORS
Communicate at once

Producers Security Corporation, 516-5th Ave. New York

Happiness

Walter Miller Will Play Leading Role in "Tenement Tales"

It has been definitely decided by A. M. Putnam, producer of the *Tales of the Tenements*, two-reel detective stories, to retain Walter Miller to play the leading male role in each of the twenty-six productions which comprise this series.

The series is being distributed by Clark-Cornelius Corporation to the independent exchanges on its franchise plan. The stories are written by Ross D. Whytock, well known for his many detective stories. Mr. Whytock was formerly a secret service man and police court reporter for a New York newspaper.

"I feel that we have been fortunate in securing Mr. Miller for this series." said Mr. Putnam. "He is well known and in addition has the asset of youth and ability for the many different roles in which he will naturally be cast because of the wide range we will cover in this series of pictures."

Mr. Miller plays the part of a detective in *The Arnsley Case*, one of the first stories to be released in the series, and in a later picture assumes the part of a newspaper reporter.

Maclyn Arbuckle Is Praised for His "Mr. Potter of Texas"

Maclyn Arbuckle has scored what is declared to be another distinct success in his portrayal of *Mr. Potter of Texas*, Archibald Clavering Gunter's story.

How the genial senator from Texas got into a Bedouin revolution is reported to be as amusing as it is serious.

In Maclyn Arbuckle's long career as a legitimate star as well as a film star no character gives him greater opportunity than *Mr. Potter of Texas*. The player has earned the title of "The Apostle of Happiness."

The Producers' Security Corporation is handling the releasing arrangements.

Dr. Shallenberger Names September as "Arrow Month"

W. E. Shallenberger, president of Arrow, announces that the month of September, which will be known as "Arrow Month," is to mark the beginning of a sales drive.

"No time could be more propitious for such a drive," said Dr. Shallenberger. "The industry at large and particularly the independents have undergone a severe baptism of fire.

"'Arrow Month' will be marked by an extensive advertising campaign in the national and regional trade papers; a direct mail campaign will be inaugurated, also various novel ideas will be carried out."

"Lost in a Big City" Secured by Arrow from Blazed Trail

Arrow Film Corporation has just completed negotiations with Blazed Trail Productions, Inc., for a special, *Lost in a Big City*, which will be constructed very much along the lines of Blazed Trail Productions' *Ten Nights in a Barroom*.

The same scenarist, L. Case Russell, who was in so large a measure responsible for the success of the former picture, has been engaged to adapt Nick Woods' old melodrama to the screen, and John Lowell will again play the leading role. George Irving will wield the megaphone, while J. Stewart Blackton, Jr., will act in the capacity of production manager.

"*Lost in a Big City* is Arrow's first contribution to the quota of big special productions which will be so vitally necessary to the independent market during the coming year," said Dr. Shallenberger. "We shall make every effort to supply the demand for bigger and better pictures and this may be considered typical of what the independent exchange man may expect from us."

Bennett Finds True French and Italian Types for Sue Film

These are busy days at the Whitman Bennett studio at Yonkers. Since Mr. Whitman Bennett and Charles Burr, of the Affiliated Distributors, have joined hands the producers have started on Eugene Sue's famous novel, *The Mysteries of Paris*, titled *Secrets of Paris*.

One of the features will be the street scenes. Mr. Bennett has spent weeks in and about New York's Latin quarter, picking out his characters. He says there are many talented French and Italian persons to be found who are true to the types he is looking for, and now that the big street scenes are ready these players will be given a chance to add color to the picture. It is expected that Dolores Cassinelli and Edmund Breese will be added to the cast within a few days.

Many Buyers Hold "Your Best Friend" for Autumn Release

Many of the state-right buyers throughout the country handling the Warner Brothers picture, *Your Best Friend*, a Harry Rapf production starring Vera Gordon, have held the feature for fall release, and it is reported that many big bookings have been secured.

From Screenart Pictures Corporation, Boston, comes the report that practically all the leading theaters throughout New England have contracted to show the feature. The production is said to have had a successful and indefinite run at the Providence Opera House, Providence, and at Tremont Temple, Boston.

The Creole Enterprises of New Orleans, handling the attraction in Mississippi and Louisiana, have successfully negotiated with the Saenger Amusement Enterprises to have the picture shown throughout its entire circuit.

The Independent Film Corporation, Philadelphia, also reports an unusual number of bookings throughout its jurisdiction.

Arrow to Release Six Westerns with William Fairbanks

One of the first results of Dr. W. E. Shallenberger's trip to California is evidenced in an announcement which comes through the home office of Arrow Film Corporation to the effect that it is to release a series of six Western features, starring William Fairbanks.

Fairbanks made his first appearance before the camera recently, since which time he has appeared in a number of pictures. Ben Wilson was quick to see in him a box office possibility and placed him under contract.

Mr. Wilson has purchased stories from W. C. Tuttle, a magazine writer. The first picture will be an adaptation of *Peaceful*, which appeared in a magazine.

Aywon Announces Sales

The Aywon Film Corporation announces the following sales on the *Snowy Baker* and *Big Boy Williams* pictures for the month of July: H. Lieber & Co., Indianapolis; Liberty Film Exchange, Washington, D. C.

Other sales during July were made to the Fine Arts Film Corporation of St. Louis, Mo., for the pictures *Lure of the Orient*, *With Wings Outspread* and *The Woman of Mystery*.

Scenes from the Eddie Lyons Comedy "My Hero" (Arrow), with photo of producer-star

Short Subjects and Serials

"Snub" Is Now on His Two-Reel Way

Pathe Comedian as the Good Grandson in "365 Days" Makes a Good Start as Contender for Higher Honors

As the Good Grandson in *365 Days*, which Pathe will release, our tried friend "Snub" Pollard joins the contenders for the big stuff—he emerges from the single-reel division where he has been the top-notcher to the class of the two-thousand-footers, where if the rewards be large the competition is keen. Nevertheless, the two-reel comedy field has been narrowed a bit by the reaching out of Chaplin and Lloyd for feature honors, which will provide the basis for a pretty contest between several strong candidates for the two-reel comedy premiership. "Snub" Pollard has a host of admirers who will wish him well in his departure. He has done well the work that has been allotted him in the past, and there is every reason to expect from him in the coming months the same brand of consistent, sincere effort. But, as everyone understands not quite so well as does the comedian himself, he is now on a job that is different.

The tale in which "Snub" makes his bow is of an elderly man who decides to pack all his more than numerous relatives for one year on a plot perhaps 100 by 100 feet, with the proviso that the ones or the one who can for that period and under that seemingly impossible handicap emerge with an untarnished record for peace and amity shall take the hundred thousand odd he is anxious to bestow in the form of an ante-mortem legacy.

Quite naturally the domiciles built in conformity with the harassing stipulations are thick, to say the least. They range one on top of another. "Snub," for example, is housed in a bungalow which is suspended from a gas bag, its elevation being controlled by the size of the coin deposited in the gas meter.

Here is a working basis for a lively comedy, and that is what "Snub" makes of it. Aiding him is an unusually large number of players, headed by Marie Mosquini as of yore. The increase in the size of the cast is noticeable. The unusual groundwork for the farce affords many novel opportunities for fun, which if at no time is riotous surely has the merit of being continuous.

All in all, "Snub" gets away to a good start. Here's luck to him and his fellow-players.

G. B.

"One Terrible Day" Is Funny, Beyond Question, but Rough

We are going to admit right at the beginning that it is an unusually difficult task to estimate what will be the mass judgment on *One Terrible Day*, the first of Hal Roach's *Our Gang* series which Pathe will release. Fun there is in it, in chunks, fun of the housebreaking variety, at times verging on the vandalistic. At other times it is of the most innocent sort, as for example a spat between a cat and a monkey, in which the feline tries to get away from the simian and never has a chance. And that clever near-human animal gives us a new understanding of what large significance there may be in the expression "monkeyshines."

The cast is mainly juvenile, and it is composed of all sorts and conditions of boys. Among these are two blacks—"Sunshine Sammy" and a three-year-old bow-legged toddler that takes his work—or play—as seriously as a Buster Keaton. The white youngsters range in character from a prim and proper young person to the extreme opposite of the scale. There's a little chap who owns a splendid big dog and who declares in his friendship for the pup "No dog, no me," and he accordingly is invited to the picnic. This picnic, by the way, is arranged by a socially aspiring woman as a means of getting "publicity" in her contest for leadership. She gets it, and she earns every line that comes to her.

For the many things that happen to her property never will be enumerated in any narrow space. Suffice it to say the lady is cured of her ambition to provide a party for a promiscuous gathering of youngsters.

But don't miss seeing *One Terrible Day* and forming your own conclusions. You may even agree with us that without question it is a kid picture for an adult audience; but that for young children whose parents aim to see they are ordinarily reared it may be a horse of another color.

G. B.

"Hansel and Gretel," with Baby Peggy, Is Finished

The latest Century Comedy fairy tale, *Hansel and Gretel*, with Baby Peggy as Gretel, is finished. The old popular folk story was written into a comedy and directed by Alf Goulding, who has made all the other fairy tales and who will continue with the series.

The story, modified but slightly to keep up fast moving comedy interest, follows in the main the tale written by Grimm.

The cast is a notable one, and besides, Baby Peggy is composed of Buddy Williams, Blanche Payson, Jim Kelly and Jack Earle, Century's seven-foot giant and villain.

Levine Off on Long Tour on Behalf of Universal "Shorts"

George Levine, general sales manager for Universal short subjects, has just left New York for a two months' tour of Universal exchanges in the Middle West for the purpose of perfecting the distribution and booking of Universal Comedies, westerns, and serials, and of conferring with leading exhibitors.

Universal has recently made over its short subject production policy. Not only has its serial policy undergone a striking change in the past few months, substituting historical, educational and scientific chapter thrillers for the old style serial, but it has reorganized its comedy production department. Century Comedies, the two reel brand released by Universal, are being projected as a series of high class comedies for the coming year.

Pathe Reports Good Start on "Johnny Jones Comedies"

The new series of "Johnny Jones Comedies," made for Pathe distribution, are reported to find early favor with exhibitors. *Supply and Demand*, announced as the initial release of the series, for July 30, and which had its first showing at the Capitol Theatre, New York, has won pre-release bookings in other cities.

Notable examples reported by Pathe are week engagements at the Capitol Theatre, Detroit, and at the Rivoli in Baltimore. It is said that other "Supply and Demand" contracts made in different sections of the country prior to release are accompanied by evidences that exhibitors have great faith in the "business story" idea.

Educational Is Set for Coming Year

Distributing Company Now Has in Hand at Least One Subject for Each of Its Series in Season of 1922-3

Educational has received from the producers at least one picture of each of its series of short subjects for the season of 1922-3, and is rushing prints to all branches so that exhibitors all over the country can be given an idea of the Educational program.

The first two-reel comedy to be released in September will be the initial subject of the new Christie Comedy series, *That Son of a Sheik*. Into this travesty on the many desert dramas which have flooded the screen in recent months, Scott Sidney, as director; Neal Burns, as star, and Viora Daniel, as leading woman, have put their best.

Following in the Christie series will be *Pardon My Glove*, a prize fight picture featuring Bobby Vernon.

Lloyd Hamilton starts off his new series of Hamilton Comedies with *The Speeder*.

Jack White has a surprise in store with *Look Out Below*, with which he begins the Mermaids for 1922-3.

The first of Educational's new Earl Hurd Comedies, *One 'Ol Cat*, has already had its first run, showing at the Rivoli Theatre in New York the week of August 6, where it attracted a great deal of attention for its novelty.

The First Barber will begin the distribution of Tony Sarg's Almanac. In this unusually funny short novelty, Mr. Sarg shows what he thinks might have happened in prehistoric days when friend husband went to get a hair cut.

In addition to these new subjects release of the current series of Toonerville Comedies by Fontaine Fox, Adventures of Sherlock Holmes, Wilderness Tales, by Robert C. Bruce, and Campbell Comedies, will be continued in September.

Plum Center Comedies Start Finely

"Pop Tuttle's Clever Catch," Starring Dan Mason, Has a Delightful Brand of Restrained and Refined Humor

There's an original and a refreshing brand of refined humor in *Pop Tuttle's Clever Catch*, produced by the Gerson Studio of San Francisco, directed by Robert Eddy and distributed by F. B. O. The humor is not confined to the excellent portrayal by Dan Mason of the title role, that of a village character who as one of his duties drives the bus and transports the mail from the station to the post office. There is a delicate wit in the sub-titles which reveals the handiwork of one gifted as well as skilled in that particular branch of the art of writing. The style will be recognized by the many exhibitors who for years followed the entertaining "Rubbernecking" articles about Filmland written by A. H. Giebler.

At the Rialto Theatre, where the comedy was shown for the week of July 30, the titles shared the honors with the action of the rustic tale and the rarely amusing delineation of the veteran Dan Mason. The tale is simplicity itself—until a much sought bandit holds up Pop, bringing the mail to the post office. Pop bemoans his fate. To his plea that for forty years he has carried the mail without losing a postcard the highwayman brutally remarks that the incident will serve to break the monotony.

The robber agrees to the suggestion of Pop that there be tangible evidence the bus driver has put up a fight and obligingly shoots holes into his hat and into the coat Pop removes for that purpose. As the cartridges in the weapon are emptied Pop asks the bandit to help him on with his coat. During the process Pop pulls his own pistol with the remark: "Now climb up on that horse or I'll break *your* monotony." A little later Pop pulls down the reward.

There is an allusion to a present topic of film interest when Pop is knocked down by the well-delivered cast of the mailbag from the flying express. As Pop gets to his feet he remarks: "Them clerks have been actin' up ever since the Postmaster General went into movin' pitchers," adding, by way of consolation: "If it had been Tuesday I'd been hit with the Sunday papers."

The two-reeler gets away to a start that augurs well for the series of Plum Center Comedies. One of the characters contributing to the mirth of the little comedy is Wilna Hervey, the giantess, who portrays the station agent. G. B.

"At Large," with Tom Santschi, Is a Good Western

Universal's two-reel Western, *At Large*, featuring Tom Santschi, is good drama. For that we may thank Harvey Gates, who drafted the story and scenario, and Robert North Bradbury, who directed. The person who selected the locations also is entitled to credit, for some of these are decidedly picturesque. And Cameraman Virgil E. Miller has caught and reproduced them so that the pictorial quality is highly enhanced.

Santschi has the role of Dan, a resident in a small town, in desperate circumstances and with a very ill wife. Nevertheless, he is able to sell in this town a horse which he has stolen in order to buy medicine. When his wife collapses as a deputy sheriff bawls him out as a horse-thief, Dan escapes on a horse of one of the sheriffs. Later in the desert he finds the offending deputy, crippled, and brings him in. He is forgiven.

The story has dramatic moments and should be liked by all except those who are antagonistic to Western stuff. G. B.

"Copper Beeches" Is a Holmes Story of Real Suspense

The Copper Beeches, from the Sherlock Holmes stories by Conan Doyle, which Educational is distributing, is noteworthy from several angles. The two reels are packed with suspense, the picture is well directed, and the acting is of the best. In the last department the attention of the observer is centered right at the beginning on the work of Madge White, who plays the governess. Miss White's portrayal of the terrified member of the Rucastle household is realistically done and never overdone.

The story has a bit of the weird. The start is not promising, but before a hundred feet is down the suspense is on and one is plunged into the mystery—for mystery it is—one that is not dispelled until practically the close.

Eille Norwood as Holmes and Hubert Willis as Watson continue their characteristic and true-to-character portrayal. Lyell Johnston as Rucastle is sufficiently repulsive, and the remaining types are carefully selected.

The feature that is accompanied on a program by *The Copper Beeches* must be good or it will be topped. G. B.

REVIEWS OF CURRENT SHORT SUBJECTS

PERILS OF THE YUKON—Universal serial.—Chapter 8 by reason of its action will have interest for those who have not seen the episodes preceding. Adding to the entertainment value is the quality of the photography, credited to Milton Moore. The close-ups are particularly noteworthy, and will repay the careful scrutiny of any one concerned in the photographic division of production. The scenic side of the episode, like that in some of its predecessors, also stands out. William Desmond, Laura La Plante and Joseph Girard are the principals in the chapter as they are in the serial. One of the incidents that will start shivers is the rescue by Mr. Desmond of Miss La Plante from the center of a lake the sides of which are snow-covered hills. Then there are hand-to-hand combats on land and in water as well as thrilling canoe chases down a tumbling stream.

PATHE REVIEW 169.—The reviewer missed the major part of this subject, but without hesitation he would if he were an exhibitor book it on the Pathecolor section alone.—that of "The Vale of Romance," where the River Aude comes down from the Pyrenees. The views of ancient castles, towering structures that give life and reality to the history of other days, are remarkable. There is the city of Carcasonne, begun in the seventh and finished in the fourteenth century, and looking it. There is a quarry that has been supplying stone for 1500 years. And where once was a moat children now play on the greensward among the geese and pigs. It is truly a rare picture.

URBAN MOVIE CHATS NO. 28—Released by Hodkinson.—The number opens with a tour of Rome, beginning with St. Peter's. The views are confined chiefly to fountains. The making of overalls and mackinaws is shown. In Ohio we see the house where General Grant was born and the tannery once owned by the father of the soldier, and in St. Louis the log house where the latter spent his early married life. Also there is a view of the Grant Memorial in Washington. There is a picture of a barefooted boy sitting by a rapidly running stream catching fish as fast as he drops the line, which is somewhat faster than most of us are able to catch them.

OUR BETTER SELVES—Pathe Three-Part Playlet.—Fannie Ward is the star and Lew Cody and Charles Hill Mailes the heads of a good supporting cast in a story of the war. This theme turns on a pleasure loving Frenchwoman who fails to realize what war means to her country and is brought to her senses when her husband, an American, is wounded. The ending is a tragedy, in which the two before they are killed give real service. The subject is finely staged.

URBAN MOVIE CHATS NO. 27—Released by Hodkinson.—Dr. Royal S. Copeland, commissioner of health of New York City,' gives a most interesting and informative illustrated talk on "how to keep cool in hot weather." It covers diet and bathing, sleeping and exercise—and drinking. With rhymed titles we take a cruise through a menagerie. There are several fine views of the Grand Canyon of Arizona.

THE FIRST BARBER — Tony Sarg's Almanac, released by Educational.—Here's a single reel of quaint fun executed by Herbert M. Dawley, "ye Director," and he deals in the period of 1730. He might as well have made it 730, so primitive are his settings and characters. The subject is as novel—and as artistic—as are its predecessors, and that is saying much.

THE HOUSE OF A THOUSAND TREMBLES—Universal Star Comedy.—William Watson is the author and director of a single-reel story in which Neely Edwards is featured, aided and abetted by Bert Roach as the tramp valet. It is a ghost story, and ought to go over easily and well.

THE TIMBER QUEEN.—Episode 6 of the Pathe Serial.—"The Hidden Peril," as the chapter is titled, is filled with action in a snow-covered country, with many combats of the hand-to-hand sort. In this episode the final smash is omitted, leaving it for the beginning of the following chapter, with the observer in suspense.

THE FARMER AND THE MICE—Pathe Fable. — Exemplifying the moral "In rash endeavors to reduce existing ills we may increase our troubles," Cartoonist Paul Terry provides a single reel that is filled with fun. It is a good number.

IT'S A WILD LIFE—Pathe Single-Reel Reissue.—The comedy is all its title implies, with Harold Lloyd, "Snub" Pollard and Bebe Daniels to lead it.

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"ALL FOR A WOMAN"

(*Paramount*)

STATE

Cleveland, Week of July 30.—Admission, 30-50 cents. Good business all week; matinees fair, good business evenings.

Exploitation.—Advance newspaper copy, lobby and street car card advertising.

Short Subjects.—Mermaid comedy, "Treasure Bound," Topics of the Day and Pathe News.

Daily Press Comment.—"News Leader": —"The picture event of the summer season—see it." "Plain Dealer": "One of the real pictures of the year—it is spell-binding." "Press": "It seems to us an admirable picture."

"ALWAYS THE WOMAN"

(*Goldwyn*)

NEW

Baltimore, Md., Week of July 31.—Good crowds witnessed the performance during the week.

Exploitation.—Usual newspaper display advertising.

Short Subjects. — Comedy, "The Landlord"; Pictorial events.

"BORDERLAND"

(*Paramount*)

GRAUMAN'S MILLION DOLLAR THEATRE

Los Angeles, Week of July 29.—Did very good business.

Short Subjects. — Urban Movie Chats, Pathe Weekly, Grauman's World Visions, Novelty Reel; Prologue, "A Night in Dreamland."

CENTURY

Baltimore, Md., Week of July 31.—Considerable favorable comment.

Exploitation. — Usual newspaper and card advertising.

Short Subjects. — Century news pictorial; scenic, "Morning of the World"; comedy, "Rapid Fire."

Daily Press Comment.—"One occasionally becomes weary of the 'shade' traveling down Borderland's Main Street and trying to 'reach' the sinning one on earth. The photography is all very lovely, the acting particularly fine and the direction more than capable."—"Evening Sun."

"The story, such as it is, is well told, without lost motion or hokum."—"Baltimore American."

ALHAMBRA

Milwaukee, Wis., Week of July 31.—Admission, 35-50 cents. Star drew well the entire week. Evening business especially good because of cool weather.

Exploitation. — Town thoroughly papeared with billboards, window cards, etc., lobby display and attractive newspaper ads.

Short Subjects. — "Torchy's Nut Sunday"; educational news reels and Pathe news.

Daily Press Comments.—" 'Borderland' is more than interesting and entertaining." —"Wisconsin News." "Paramount has made a very splendid picture."—"Milwaukee Evening Sentinel."

"BLIND HEARTS"

(*Associated Producers*)

GLOBE

New Orleans, La., Week of August 2 to 4.—Admission 28 cents. Business good.

Exploitation.—Newspaper ads and publicity, billboards and posters.

Short Subjects.—Harold Lloyd in "Swing Your Partner" (comedy), Globe graphic (news events).

"BOOMERANG BILL"

(*Paramount*)

GARDEN

Milwaukee, Wis., Week of July 31.—Admission, 35-50 cents. Star a good drawing card and weather a help to the good business.

Exploitation. — Usual newspaper ads, and lobby display.

Short Subjects. — "Treasure Bound" (comedy), Fox news.

Daily Press Comments. — "Stirring drama and emotionalism logically evoked." —"Wisconsin News."

What They Give The Public

CALIFORNIA THEATRE
Los Angeles, Cal.
Week July 30

1. Soloist—Harpist.
   (a) "Finlandia" (Jean Sibelius).
   (b) Sextette from "Lucia"—Harp Solo.
   (c) Music Recital.
2. Feature—*A Tailor-Made Man* (United Artists).
3. Topical Review and Magazine (News Weeklies).
4. Topics of the Day (Literary Digest).

KINEMA THEATRE
Los Angeles, Cal.
Week July 30

1. Kinema Pictorial News.
2. Topics of the Day (Pathe).
3. Organ Recital—"When You and I Were Young, Maggie."
4. Comedy—*An Order of Fish.*
5. Musical Review.
6. Feature—*Hurricane's Gal* (First National).

MARK STRAND THEATRE
Brooklyn, N. Y.
Week August 6

1. Overture—"Raymond" (Thomas).
2. Review (News).
3. Vocal Selection—"Gypsy Love Song" from "The Fortune Teller" (Herbert).
4. Terpsichore — "Bubble Dance" (Brahm).
5. Vocal Duet—Duet from "Carmen" (Bizet).
6. Feature—*Hurricane's Gal* (First National).
7. Comedy—*Supply and Demand.*
8. Organ Solo—Gavotte from "Mignon" (Thomas).

"COME ON OVER"

(*Goldwyn*)

ARCADIA

Philadelphia, Pa.—Admission 50 cents. Did not draw especially well, but picked up the last three days of the week.

Short Subjects.—"Stone Age" (comedy), American author series, "James Fenimore Cooper" and Urban Movie Chats No. 25.

Press Comments.—"Record": The pleasure is in the charming touches, the brilliant and natural wealth of humor." "Inquirer": "It's an amusing picture."

"THE CRADLE"

(*Paramount*)

ROYAL

Kansas City, Mo., Week of July 30.—Admission, 10, 35, 50 cents. Did a good weekly business, both at night and afternoon.

Exploitation.—Sunday newspaper space, billboard and lobby display.

Short Subjects.—"Bucking Broadway" (comedy), "A Trip to Paramount Town," "Royal Screen Magazine" (current events).

Daily Press Comments.—"Many will find interest in the theme." — "Star-Times." "An unusual drama of married life."—"Journal-Post."

"THE DICTATOR"

(*Paramount*)

STANLEY

Philadelphia, Pa. — Admission 50 - 75. Did a smashing business, and was declared the clean-up of the summer season. Gathered momentum as week went along.

Short Subjects.—"Supply and Demand" (comedy), "If I Were a Queen (scenic), Fox and Pathe news reels and topics of the day.

Press Comments. — "Record": "There are many spirited scenes." "Inquirer": "Had the story been created for Mr. Reed the part could not fit him better."

NEWMAN

Kansas City, Mo., Week of July 30.—Admission, 15, 25, 35, 50, 75.—Went over big.

Exploitation.—Newspaper, billboard and lobby display.

Short Subjects. — "Newman News and Views" (current events), "Be Reasonable" (comedy), "A Trip Through Paramount Town" (educational).

Daily Press Comments.—"As a whole is satisfactory."—"Star-Times."

CAPITOL

Cincinnati, Ohio.—Excellent business.

Short Subjects.—"A Trip to Paramount Town," International news.

"THE DELICIOUS LITTLE DEVIL"

(*Universal Re-Issue*)

COLONIAL

Richmond, Va., Week of July 31.—Admission, 30-40 cents. Drew exceptionally good business for the entire run. No extra exploitation.

Short Subjects. — Kinograms, Movie Chats.

Daily Press Comment.—"A pair to draw the crowd. . . . Picture is well done and elaborate."—"Times-Dispatch."

PARK

Boston. — Coupled with "Trimmed," Hoot Gibson (Universal). Fine houses for the week.

Exploitation.—Good space used in papers advance of opening featuring the Mae Murray picture. Window cards, advance flashes of the feature, lobby display, posters in subway and elevated stations.

Short Subjects.—Movie Chats by Hodkinson and International news weekly.

"THE DEUCE OF SPADES"

(*First National*)

BLUE MOUSE

Seattle, Wash.—Attendance well sustained.

Short Subjects.—Fox news, "The Wild Duck" (comedy).

"DON'T WRITE LETTERS"

(*Metro*)

REGENT

Philadelphia, Pa.—Admission, 35. Didn't do an especially big business. Did a bigger than usual Saturday night business, however.

Short Subject. — "My Mistake" (comedy).

Press Comments.—"Inquirer": "The picture is light and amusing and afforded the audience many smiles."

"THE DUST FLOWER"

(*Goldwyn*)

CALIFORNIA THEATER

Los Angeles, Week of July 29.—Went over excellently with the average weekly advertising and no exploitation.

Short Subjects.—Screen shots of Mary Pickford, Douglas Fairbanks and Charlie Chaplin with Strongheart, California topical review and magazine topics of the day.

"THE FOUR HORSEMEN OF THE APOCALYPSE"

(*Metro*)

LYRIC

Cincinnati, O.—Though this was the third run in this city it drew the biggest business of the summer.

Short Subjects.—Urban movie chat.

"THE GLORY OF CLEMENTINA"

(*Film Booking Offices*)

LAFAYETTE SQUARE

Buffalo, N. Y., Week of July 31.—Admission, 20-50. An entertaining picture which recorded good business at the box office.

Exploitation.—Large ads in newspapers, electric display on front of house, window cards, lobby display.

Short Subjects.—A "Snub" Pollard comedy, Fox news, Courier camera, picturing local events.

Daily Press Comments. — "Pauline Frederick gives one of the most brilliant characterizations of her career."—"Courier." "Has distinct appeal for women. It also will strike straight to the heart of every man who sees it."—"Express."

CAPITAL

Philadelphia, Pa.—Admission, 25. Drew very good houses all week in spite of very strong counter attractions.

Short Subjects. — "Bucking Broadway" (comedy), and Kinograms.

Press Comments. — "Record": "Many scenes could be cut out and others simply cut, which would put more snap and action into what is now a poor picture." "Inquirer": "Particularly appeals to women, although men will find it deeply interesting."

TIVOLI THEATRE

Chicago, Ill.

Week August 7

1. Overture—"You're in Love."
2. Scenic.
3. Pianist.
4. Weekly.
5. Organ Solo—"Sweet Indiana Home."
6. Digest (News).
7. Myers & Hanford.
8. Feature—*The Storm* (Universal-Jewel).
9. Cartoon.

RIVIERA THEATRE

Chicago, Ill.

Week August 7

1. Overture—"Festival March."
2. Scenic.
3. Vocal—La Forge Quartette.
4. Weekly.
5. Digest.
6. Prologue to *The Storm.*
7. Feature—*The Storm* (Universal-Jewel).
8. Cartoon.

ROOSEVELT THEATRE

Chicago, Ill.

Week August 7

1. Scenic.
2. Weekly.
3. Feature—Harold Lloyd in *Grandma's Boy* (Pathe).
4. Comedy.

CENTURY THEATRE

Baltimore, Md.

Week July 31

1. Century Symphony Orchestra—"Rienzi" (Richard Wagner).
2. Century News Pictorial (Film Weeklies).
3. Scenic Film—*Morning of the World.*
4. Comedy—*Rapid Fire.*
5. Vocal Selections — Operatic Repertoire.
6. *Borderland* (Paramount).
7. Organ Solo.

THE RIVOLI

Baltimore, Md.

Week July 31

1. Organ Recital—
   (a) "Morning, Noon and Night" (Suppe).
   (b) "Kinura Land" (Kinura).
2. Overture—"Merry Wives of Windsor" (Nicolai).
3. Rivoli News.
4. Comedy—*Mile-a-Minute Mary* (Educational).
5. Review.
6. Vocal Number—"Aida" (G. Verdi).
7. Feature—*Rose o' the Sea* (First National).
8. Organ Selections—
   (a) "Martha" (Flotow).
   (b) "At Dawning" (Cadman).

CHICAGO THEATRE

Chicago, Ill.

Week August 7

1. Overture—"Aida" (Verdi).
2. Digest.
3. Olga & Mischka (Dancers).
4. Weekly.
5. Organ Solo—"Aridantino."
6. Musical Number.
7. Feature—*If You Believe It, It's So* (Paramount).
8. Comedy.

CALIFORNIA THEATRE

Los Angeles

Week July 23

1. Overture—
   (a) "Capriccio Italienne" (Tschaikowsky).
   (b) Entr'acte Gavotte from "Mignon" (Thomas).
   (c) "Romany Love" (Zamecnik).
2. Feature—*The Dust Flower* (Goldwyn).
3. Screen Snapshot (Pathe).
4. California Topical Review and Magazine.
5. Topics of the Day (Pathe).

"GOLDEN DREAMS"

(*Goldwyn*)

MERRILL

Milwaukee, Wis., Week of July 31.—Admission, 25. Business good, especially nights.

Exploitation.—Lobby display of attractive stills.

Short Subjects. — Goldwyn sport reel, Burr novelty and International news reels.

Daily Press Comments. — "There's a climax which we guarantee will send the chills up and down your spine."—"Sentinel." "Is fair photoplay entertainment."—"Wisconsin News." "The story is hardly worthy of the author's name, but entertaining as it goes."—"Journal."

"THE GOOD PROVIDER"

(*Paramount*)

GRANBY

Norfolk, Va., July 31-Aug. 1-2.—25-35 cents. Drew very good business for a three-day run. No extra exploitation.

Short Subjects.—"Monkey Shines," a Campbell comedy, movie chats, pithy paragraphs.

Daily Press Comment. — "Good entertainment."—"Virginian Pilot."

"GRANDMA'S BOY"

(*Pathe*)

SYMPHONY THEATER

Los Angeles, Week of July 29.—In the twelfth week and business excellent. The show is not forced at all, just carrying itself.

Short Subjects. — Overture, Fox news, good things of life, Yosemite Valley, screen snapshots.

"HAIL THE WOMAN"

(*First National*)

SHEA'S NORTH PARK

Buffalo, N. Y., Week of Julv 31.—Admission, 15-25. Drew especially well and audiences commented favorably.

Exploitation.—This theater shares in all the Shea Hippodrome advertising.

Short Subjects.—"The Landlord" (comedy), North Park review, made up of selections from the various weeklies, topics of the day and a scenic.

Daily Press Comment.—"The emancipation of woman is told in this drama of American life."—"Evening News." "An unusual picture."—"Enquirer." "A magnificently made picture."—"Times."

SHEA'S HIPPODROME

Buffalo, N. Y., Week of July 31.—Admission, 25-50. Business opened well and continued good during the showing.

Exploitation.—Large ads in the newspapers, window cards, big electric display atop marque.

Short Subjects.—"The Landlord" (Sunshine comedy), Hippodrome review, topics of the day and hand colored scenic.

Daily Press Comments.—"A melodrama based on the ever-popular theme that it is in a man's world and that it is the woman who pays and pays and pays."—"Evening News." "Few of the ordinary run of motion pictures better exemplify the vast improvement in lighting and photography."—"Courier."

"HER SOCIAL VALUE"

(*First National*)

KARLTON

Philadelphia, Pa.—Admission, 50. Did only a fair business with matinees a little below standard due to very warm weather.

Short Subjects. — "Among Those Present" (comedy), "The City Chap's Chant" (scenic).

Press Comments.—"Record": "Miss MacDonald is very beautiful and appealing in the role." "Inquirer": "She plays her role well, but at times is too restrained."

"HER NIGHT OF NIGHTS"

(*Universal*)

COLUMBIA

Seattle, Wash.—"Her Night of Nights." Good business.

Short Subjects.—"Jaws of Steel," "Off the Beat" Century Comedy, International News.

"HURRICANE'S GAL"

(*First National*)

WALNUT

Cincinnati.—"Hurricane's Gal." Fair summer business.

Short Subjects.—Topics of the Day and an Aesop Fable.

TRIANON

Birmingham, Ala.—Admission 15 to 35 cents. Drew unusually large crowds.

Daily Press Comment.—"A thrilling story of life and love."—"Birmingham News."

KINEMA THEATRE

Los Angeles, Week of July 29.—Excellent business with average advertising.

Short Subjects.—Overture, Kinema Pictorial Review, Topics of the Day, Felix Cartoon "All at Sea," Prizma "Floating Bubbles."

"I AM THE LAW"

(*Enterprise*)

STRAND

New Orleans, La., Week of July 27.—Admission 28-55. Business was poor, according to Maurice Barr, manager of the Saenger Amusement Company's chain of theatres here.

Exploitation.—Newspaper advertisement and publicity, billboards and special subpoena throaway.

Short Subjects.—Strand Concert Orchestra, Strand Tropical Digest, Pathe Color Tones (educational film), "A Trip to Paramountown."

LIBERTY

Kansas City, Mo., Week of July 30.—Admission 15-35 cents. Played to good attendance for the week, while matinee crowds were about up to the usual standard.

Short Subjects.—Rolin Comedy, Pathe News.

Daily Press Comments.—"The film is crowded with interest, thrilling incidents happen one after another."—"Star-Times." "Edwin Carewe has never turned out a better picture."—"Journal-Post."

"IN THE NAME OF THE LAW"

(*R-C*)

MISSION THEATRE

Los Angeles, Week of July 29.—Went over very good.

"IS MATRIMONY A FAILURE?"

(*Paramount*)

BIJOU

Richmond, Va., Week of July 31.—Admission, 30-40c. Drew average business all week. No extra exploitation.

Short Subjects.—Pithy Paragraphs, Selznick News, "Oh, Promise Me," Educational comedy.

Daily Press Comment.—"It is a good picture, well played—it is rather far-fetched."—"Times Dispatch."

SHEA'S HIPPODROME

Buffalo, N. Y.

Week August 6

First Half

1. Overture—"La Boheme."
2. Stage Setting—Silhouette.
3. Tenor Solo—"For You Alone."
4. Feature—*Hail the Woman* (First National).
5. Comedy—*The Landlord.*
6. Hippodrome Pictorial News.

Second Half

1. Overture—"Spring Maid."
2. Stage Setting—Silhouette.
3. Tenor Solo—"Love Like Dawn Came Stealing."
4. Hippodrome Pictorial (Pathe).
5. Feature—*The Infidel* (First National).
6. Comedy—*Pop Tuttle's Movie Queen.*
7. Prizma—*Algiers the Ancient.*

STATE THEATRE

Minneapolis

Week July 29

1. Overture—"A Southern Rhapsody."
2. State Digest (News).
3. Violin Solo—"Gypsy Airs."
4. Comedy—*The Blacksmith* (First National).
5. Divertissements—
   (a) Kashmiri Song.
   (b) Atmospheric Dance.
   (c) "Till I Wake."
6. Feature—*The Five Dollar Baby* (Metro).
7. Organ Exit March.
8. Noonday Organ Recital.

HOWARD THEATRE

Atlanta, Ga.

Week July 31

1. Overture—"Orpheus in the Underworld."
2. Pathe News.
3. Prologue—"Satan's Awakening."
4. Feature—*While Satan Sleeps* (Paramount).

THE MISSOURI THEATRE

St. Louis

Week July 29

1. The Missouri News.
2. Organ Recital—"Pick Me Up and Lay Me Down in Dear Old Dixie Land."
3. Missouri Presentation Unique.
4. Tenor Solo—Operatic Selections.
5. "Travelaugh" (F. B. O.).
6. "Re-echoes of the Municipal Opera."
7. Feature—*Find the Woman* (Paramount).

RIALTO THEATRE

Newark, N. J.

Week August 5

1. Rialto Review of Events (News).
2. Topics of the Day.
3. Comedy—*Shoulder Arms* (First National).
4. Novelty—World's Greatest Boxing Contest.

CAPITOL THEATRE

St. Paul

Week August 5

1. Cartoon—*Felix Finds the Way.*
2. Overture—"Naughty Marietta."
3. Capitol Digest.
4. Educational—*How to Make a Radio* (First Film).
5. Violin Recital.
6. Feature—*While Satan Sleeps* (Paramount).
7. Extra Reel.
8. Organ Recital.

BRANFORD THEATRE

Newark, N. J.

Week August 5

1. Review of Events (News).
2. Topics of the Day.
3. Musical Numbers—
   (a) Organ Solo.
   (b) "Stumbling."
4. Comedy—*A Poor Boy* (Educational).
5. Vocal—"Until" (Sanderson).
6. *Hurricane's Gal* (First National).
7. Overture—"Very Good Eddie."

"ISLAND WIVES"

(*Vitagraph*)

SHAWMUT

Boston (half week).—Coupled with Grand Larceny, (Goldwyn). — Good. Houses as a whole improved this week.

Exploitation.—Window cards, lobby display, posters in subway and elevated stations.

Short Subjects.—"Oh Promise Me" Educational Comedy. Episode 11 of "Go Get 'em Hutch." Episode 13 of "Nan of the North," topics of the day.

"JOHN SMITH"

(*Selznick*)

LIBERTY

Seattle, Wash.—Excellent business.

Short Subjects.—"Start Something" comedy, "The Brook" a Sunset-Burrud Scenic, Liberty News.

HILLSTREET THEATRE

Los Angeles, Week of July 29.—Went over big with 5 acts of Junior Orpheum vaudeville.

"KISSES"

(*Metro*)

RIALTO

Milwaukee, Wis., Week of July 31.—Admission 15-25c. Business good.

Short Subjects.—"Special Delivery" with Al St. John (comedy) and First National News reels.

Daily Press Comments.—"It is a film of fun and romance."—"Journal." "A mighty fine comedy drama in which are combined humor, romance and commercial acuteness."—"Sentinel."

"THE LOTTERY MAN"

(*Paramount*)

RIALTO

Birmingham, Ala.—Admission 10-20c. Large crowds attended every afternoon and evening performance.

Daily Press Comment.—"Interesting throughout."—"Birmingham News."

"LADY GODIVA"

(*Pathe*)

ALDINE

Philadelphia, Pa.,—Admission 50c. Although censors rendered the picture very mild, it drew big crowds all week, and had them standing almost every night.

Short Subjects.—"The Leather Pushers" (Comedy) "The First Car" (comedy) Pathe Review and International News.

Press Comments.—"Record": "The story, too, is well told and of interest."

"Inquirer": "Follows the poem with little change."

"LITTLE MISS SMILES"

(*Fox*)

STRAND

Milwaukee, Wis., Week of July 31.—Admissions: 35c-40c. Business especially good.

Exploitation.—Kid Night Follies advertised by window cards, newspaper ads, street car signs, etc.

Daily Press Comment.—"A vest-pocket edition of Humoresque is this intimate sketch of Jewish life." "Journal." "The photoplay is a delightful one. The plot is good and holds the interest."—"Wisconsin News."

"THE MAN UNCONQUERABLE"

(*Paramount*)

PARK AND MALL

Cleveland, Ohio, Week of July 30.—Admissions: Park, 30 and 40; Mall, 25 and

30. Fair business, though it played but four days. No exploitation.

Short Subjects.—"Torchy and Orange Blossoms," Topics of the Day.

Daily Press Comment.—Plain Dealer "Holt's work is outstanding feature—picture suffers though hackneyed close." "News." "Good entertainment, but Holt deserves better vehicles." "Press." "The story isn't convincing the chief interests centers in the pearls—the love story is incidental."

GALAX

Birmingham, Ala.—Admission, 10-20c. Drew a large crowd.

Daily Press Comment.—"Extremely interesting mystery picture."—"Birmingham News."

"THE MATRIMONIAL WEB"

(*Vitagraph*)

GRAND

Atlanta, Week of July 8.—Good houses during entire run.

Short Subjects.—"Horse Tears" (Universal Comedy) starring the horse "Queenie"; a Goldwyn Sport Pictorial; Fox News and a Starland Revue.

"THE MARRIED FLAPPER"

(*Universal*)

PEARCE TUDOR

New Orleans, La., Week of Aug. 1.—Admission 28 cents. Business fair.

Exploitation.—Newspapers advertisements and lobby display.

Short Subjects.—"Bath Day" two-reel comedy.

"MY BOY"

(*First National*)

TRIANON

New Orleans, La., Week of Aug. 2 to 4.—Admission 28 cents. Business fairly good.

Exploitation.—Newspaper advertisements and press agent publicity, billboards and posters.

Short Subjects.—Trianon News, "Gymnasium Jim" (Mack Sennett Comedy.)

"THE MAN FROM DOWNING STREET"

(*Vitagraph*)

WINTER GARDEN

Seattle, Wash.—Average audiences.

Short Subjects.—"The Sleuth," Pathe Comedy, International News, Screen Snapshots.

"THE WOMAN HE MARRIED"

(*First National*)

CRITERION

Atlanta.—Fair box office receipts.

Short Subjects.—"Torchy and Orange Blossoms," Kinograms.

"NANOOK OF THE NORTH"

(*Pathe*)

FAMILY

Cincinnati, Ohio.—Second run in Cincinnati but still a strong drawing attraction.

NICE PEOPLE

(*Paramount*)

GRAUMAN'S RIALTO THEATRE

Los Angeles, Week of July 29.—Played to four weeks' of excellent business.

Short Subjects.—Pathe Weekly, Christie Comedy.

"OUT OF THE DUST"

(*Goldwyn*)

STRAND

Atlanta, Week of July 8.—Wonderful business.

Short Subjects.—"Snooky's Oriental Flop" (Snooky Comedy).

"OLD DAD"

(*First National*)

LOEW'S HIPPODROME

Baltimore, Md., Week of July 31.—Admission, afternoon, 20-25 cents; night, 25 to 50 cents. Big business was done throughout the week.

Exploitation.—Large newspaper advertisements featuring the two Chaplins on the same bill; attractive lobby displays, etc.

Short Subjects.—Charlie Chaplin in "Shoulder Arms"; Loew's Up-to-Date News Events; orchestral and organ selections, vaudeville.

Daily Press Comment.—"Mildred Harris is shown at her best. Charlie Chaplin has been revived in 'Shoulder Arms,' which is one of his funniest films."—"Baltimore News."

"ONE CLEAR CALL"

(*First National*)

STRAND

Seattle, Wash.—Played to crowds all week.

Short Subjects.—Kinograms, Tony Sarg Almanac "The First Earful," "Thrills" a scenic.

"A QUESTION OF HONOR"

(*First National*)

WELLS

Norfolk, Va., July 31, August 1-2.—Drew exceptionally good business for its run. Little extra exploitation.

"ROSE O' THE SEA"

(*First National*)

RIVOLI

Baltimore, Md., Week of July 31.—Admission, afternoon, 25c; night 30-50c. Program attracted good crowds with hot weather apparently keeping few away.

Exploitation.—Display advertisements in newspapers and regular displays in lobby.

Short Subjects.—Rivoli News; Comedy, Dorothy Devore in "Mile-A-Minute Mary"; Review.

Daily Press Comment.—"Remarkable chiefly for the ingenuity of plot development."—"Evening Sun." "The photoplay is well worth anybody's while."—"Baltimore American."

"STRANGE IDOLS"

(*Fox*)

LOEW'S STATE

Buffalo, N. Y., Week of July 31.—Admission, 20-40c. Attracted good business for the week.

Exploitation.—Large ads. Big electric flash for the front of the theatre.

Short Subjects.—"Breaking Into Jail" (Comedy) "Mutt and Jeff" (Cartoon) Pathe News.

Daily Press Comments.—"In this photoplay Dustin Farnum has an unusual part."—"News." "The play is of the sensational order, yet containing many tender spots, which temper the inclination to too much drama."—"Courier."

"A SELF-MADE MAN"

(*Fox*)

MARK-STRAND

Buffalo, N. Y., Week of July 31.—Admission, 15-25 cents. Business was fair.

Exploitation.—Newspaper advertising, lobby display and window cards.

Short Subjects.—"Why Pick on Me," (Harold Lloyd comedy revival). "Fore" (Sport Pictorial) Kinograms.

Daily Press Comments.—"A good story in which are mingled comedy and dramatic interest."—"Evening News." "William Russell delighted summer crowds at Strand. It's a good story."—"Enquirer."

"SONNY"

(*First National*)

BROADWAY

Richmond, Va., Week of July 31.—Admission, 20-30 cents. Drew top money among Richmond's attractions for this week, stacking out the lines every night.

Exploitation.—Window cards, large newspaper space, lithographs.

Daily Press Comment.—"Undoubtedly the picture of the week. Best work Richard Barthelmess has done."—"Times Dispatch."

"SISTERS"

(*American Releasing Corp.*)

ROYAL

Wilmington, N. C., July 31-Aug. 1-2.—Admission, 28c, 39c, 55c. Drew very big matinee business but only average at night. Ladies should be catered to.

Short Subjects.—International News.

Daily Press Comments.—"One of the real human plays of the season."—"Star." "Kathleen Norris' wrote a good story but Cappelani has made a better picture."—"Dispatch."

"SCHOOL DAYS"

(*Warner Bros.*)

HOWARD

Atlanta, Week of July 8.—Broke all attendance records for any one day on Tuesday.

Short Subjects.—Pathe News.

"SOUTH OF SUVA"

(*Realart*)

MODERN

Boston.—Coupled with Restless Souls, (Vitagraph). Houses as a whole better than summer average.

Exploitation.—Regular advertisements with special displays in all Sundays. Good publicity. Window cards and posters in all subway and elevated stations. Still projectors in lobby. Advance flashes of gripping scenes.

Short Subjects.—"Mile-a-Minute Mary," Educational, International News Weekly, and Topics of the Day.

"STRANGE IDOLS"

(*Fox*)

GARDEN

Baltimore, Md., Week of July 31.—Seemed to make an unusually strong appeal.

Exploitation.—Usual newspaper display advertising.

Short Subjects.—Comedy, "The Landlord"; Fable, "The Worm That Turned"; International News; Vaudeville.

"SHERLOCK BROWN"

(Metro)

VICTORIA

Philadelphia, Pa.—Admission 35 cents. Did a very satisfactory business, especially in the afternoons.

Short Subjects.—"Safe in the Safe" (comedy), Screen Snapshots, Pathe News, and Burr's Novelty reel.

Press Comments.—"Record" has some news, travel and other pictures were of from the usual play of its class. The news, travel and other pictures were of the usually interesting character. "Inquirer."—There's a happy combination of suspense, excitement and youthful ambition in "Sherlock Brown."

"TROUBLE"

(First National)

COLISEUM

Seattle, Wash.—Large appreciative audiences.

Short Subjects.—"Jules of the River" Irving Cummings, Topics of the Day, Pathe News, Kinograms.

"TWO KINDS OF WOMEN"

(Film Booking Offices)

BLUEBIRD

Richmond, Va., July 31, Aug. 1-2.—Admission 10-20 cents. Drew average business, maybe a little below, for its three-day run. No extra exploitation.

Daily Press Comment.—"An excellent picture in which Miss Frederick is well cast."—"Times Dispatch."

"THEY LIKE 'EM ROUGH"

(Metro)

METROPOLITAN

Week of July 8.—Opening to good business Monday the theatre played to overflowing the rest of the week.

Short Subjects.—"Women Must Weep," Mermaid comedy "Spooks."

"UP AND GOING"

(Fox)

TWELFTH STREET

Kansas City, Mo., Week of July 30.—Admission 10-25 cents. Held up good for a week's run, matinee business being about the average.

Exploitation.—Newspaper space, billboard and lobby display.

Short Subjects.—"The Hour of Doom" (Drama), "Aesop's Fables" (comedy), Pathe News.

Daily Press Comments.—"The teamwork of Mix and Novak continues to find favor with fans in another rapid moving drama."—"Star-Times." "Another speedy Tom Mix picture, full of stunts and tricks and good humor."—"Journal-Post."

"THE WALL FLOWER"

(Goldwyn)

PARKWAY

Baltimore, Md., Week of July 31.—Admission, afternoon, 15-20 cents; night, 44 cents. Business of a most satisfactory nature was done throughout the week. Hot weather failed to decrease the number of patrons.

Exploitation.—Usual newspaper display advertisements and lobby displays.

Short Subjects.—Educational Comedy, "Rapid Fire"; "Eve's Leaves," a fashion review; Pathe Review.

Daily Press Comments.—"Is sufficiently entertaining. Mr. Hughes' witty subtitles provide an agreeable addition."—"Morning Sun." "A homely tale that warms the heart and tickles the ribs."—"Evening Sun."

"WATCH YOUR STEP"

(Goldwyn)

RIALTO

Atlanta, Week of July 8.—Brought business up considerably above sea-level.

"WILD HONEY"

(Universal)

PEARCE TUDOR

New Orleans, La., Week of July 28.—Admission 28 cents. Business fair.

Exploitation.—Newspaper advertisements and lobby display.

Short Subjects.—Federated Screen Snapshots.

"A WOMAN OF NO IMPORTANCE"

(Selznick)

STRAND

Cincinnati, Ohio.—Business fair.

Short Subjects.—"The Blacksmith," Buster Keaton; Pathe News and an Aesop's Fable.

BUTTERFLY

Milwaukee, Wis., Week of July 31.—Admission 35-40 cents. Drew fairly well.

Exploitation.—Extensive lobby display, window cards, street car signs and newspaper ads.

Short Subjects.—"The Jazzed Honeymoon" with Harold Lloyd and Bebe Daniels (comedy), Urban movie chats "Great American Authors"; Starland Review and Selznick News.

Daily Press Comments.—"The lighting is not always good. Nor the sets. Nor the atmosphere. But—there is a moral."—"The Journal."

"THE WONDERFUL THING"

(First National)

RIALTO

Birmingham, Ala. — Admission, 10-20 cents.

Drew fair business during last half of week.

"THE WOMAN WHO WALKED ALONE"

(Paramount)

GRAND

Wilmington, N. C., July 31, Aug. 1-2.—Admission 25-35 cents. Drew only average business for three-day run.

Exploitation.—Extra newspaper space, window cards and one sheets in windows.

Short Subject. — Pithy Paragraphs film.

Daily Press Comments.—"One of Dorothy Dalton's best screen characterizations and money's worth entertainment"—"Morning Star." "A thoroughly pleasing screen attraction."—"Dispatch."

First Runs on Broadway

Their Presentation and Press Comments by Various New York Dailies

Rivoli

OVERTURE — "Capriccio Espagnol" (Nicholas Rimsky-Korsakoff).
RIVOLI PICTORIAL.
"A Night in Spain"—Augusto Ordonez, Baritone, and Rivoli Ensemble.
FEATURE—Rodolph Valentino in *Blood and Sand* (Paramount).
BALLET DIVERTISSEMENT—Martha Mason.
One Ol' Cat—Earl Hurd Comedy.

Press Comments

Tribune.—Valentino as Juan Gallardo gives a fine, appealing performance. *Herald.*—He (Valentino) does much the finest acting he has shown since the *Four Horsemen. Times.*—Could not fail to be entertaining. *World.*—Stands high above the average. *Mail.*—Colorful in the extreme and thoroughly well done. *Globe.*—The most savage, the most exciting and colorful of the film year. *Sun.*—A very good picture, this, and one which is sure to be a hit. *Telegram.*—Took New York by storm.

Capitol

Unit No. 1. OVERTURE—"Martha" (Flotow).
Unit No. 2. SHORT FEATURE — *The Drifters* (Wilderness Tales). (Educational.)
Unit No. 3. "Mazurka" from the "Coppelia Ballet" (Delibes).
Unit No. 4. CAPITOL MAGAZINE.
Unit No. 5. METROPOLITAN QUARTET — "Quartet" from "Rigoletto" (Verdi).
Unit No. 6. FEATURE — *Voices of the City* (Goldwyn).
Unit No. 7. INTERLUDE — "Love's Symphony" (Axt-Mendoza).
Unit No. 8. COMEDY—*Toonerville Blues* (Educational).
Unit No. 9. CAPITOL GRAND ORGAN.

Press Comments

American.—Lon Chaney as the Duke, in a sufficiently villainous role to please his most ardent admirers. *Sun.*—It is a good stock in trade movie. *Mail.*—LeRoy Scott can as a rule write rattling good underworld and police stories, but apparently he has been writing from the screen back to the story instead of from the story to the screen.

Strand

1. OVERTURE—"Naughty Marietta," Selections (Herbert).
2. The Kineto Co. presents one of the Great American Author Series, *Oliver Wendell Holmes.*
3. Kitty McLaughlin, Soprano — "Because" (Guy D'Hardelot).
4. MARK STRAND TOPICAL REVIEW—
5. VOCAL PROLOGUE—
6. Tom Mix in *Just Tony.*
7. ORCHESTRA SELECTION—"The Military Ball," from "Babes in Toyland" (Herbert).
8. William Fox presents the latest Sunshine comedy, *Puppy Love.*
9. ORGAN SOLO—

Press Comments

Herald.—Makes one long for the life of a horse of the plains. *Times.*—There is something to see in the photoplay. *American.*—If you really want to see a horse, a real horse, a free horse, look at the pictures of Tony. *World.*—Here is a photoplay that everyone who loves horses should see. *Mail.*—Every lover of horses or of animal kind in general will like *Just Tony. Sun.*—The notable feature of the picture is the way it has done honor at last to the faithful beast who so often carries the hero rampaging to victory. *Telegram.*—It does not seem like going too far to say that an epoch of motion picture history is marked.

Live News of the West Coast

BY RENEE BEEMAN

WEARING a smile that radiated achievement, P. A. Powers, head of the F. B. O. organization, has returned to Los Angeles from New York, and reports that he is very pleased indeed with the way things are going at the R-C studios.

Mr. Powers finds on his return that seven companies are at work at the studio. Harry Carey is just completing his second picture; Ethel Clayton is embarking on her first; Jane Novak has begun *Thelma*. Helen Jerome Eddy is at work on her first stellar production; Carter deHaven is well up on his year's schedule of twelve two-reel domestic comedies; Gloria Joy has embarked on her two-reel comedy-drama series, and Johnny Walker is about to begin on a series of six subjects, in which he will be starred.

"There are no shelves in our office," said Powers, "we produced our first Carey pictures with the definite object of putting it where Carey belonged, in the best house in the world. *The Kick-Back* is playing at the Capitol in New York.

"Our big police drama, *In the Name of the Law*, so enthused the leading officials of the United States and Canada when it was previewed by them at their annual convention in San Francisco that they voluntarily signed an endorsement. It is running, and will run for weeks to come to sold-out houses at the George M. Cohan Theatre in New York."

Manager Fred Miller of the California Theatre, Los Angeles, previewed some rushes on the Al. Lichtman production, *Rich Men's Wives*, and was so favorably impressed that he booked the picture, which will be shown at the California immediately upon its completion. Mr. Miller has also booked Charles Ray's *Tailor-Made Man*, which will be shown in a couple of weeks.

With the first half of the 1922 season closed in the ledgers of the Los Angeles theatres, an unusual situation of runs and bookings is pointed out by Harry David, managing director of the Mission Theatre, who during the past six months has shown just six pictures. These are *Disraeli*, which ran two weeks; *Hail, the Woman*, which ran three weeks; *Foolish Wives*, which ran six weeks; *Orphans of the Storm*, which ran six weeks; *Monte Cristo*, which ran five weeks, and *A Fool There Was*, two weeks. Last year the Mission ran but eleven pictures, and the prediction is made that with the forthcoming fall attractions booked by David, this number will not be exceeded.

Marshall Neilan's production, *Minnie*, is now receiving the final editing, and will be released in the early fall. D. J. Gary, film editor of the Marshall Neilan productions, has just returned to Los Angeles to give the new picture its final cutting under the producer's supervision.

The industry is entering on one of the most successful seasons enjoyed since the war is the opinion of E. A. Smith, personal representative of Thomas H. Ince, who has just completed a tour of the country.

"From indications throughout the country, I am convinced that beginning this fall the motion picture industry will reach the high-water mark which it touched just before the war," he states. "This applies only to clean, meritorious productions, for the public will no longer tolerate questionable plays.

"As to the talk that the public is losing interest in motion pictures, I have found that wherever a worthwhile picture is shown it is supported to the fullest extent. This was particularly impressed upon me in several cities where business conditions were very bad, where the weather was unusually hot, but where theatres exhibiting big pictures were showing to capacity houses."

The Paramount current productions are *The Man Who Saw To-Morrow*, starring Thomas Meighan, directed by Al Green. Perley Poore Sheehan and Frank Condon wrote the story. Leatrice Joy has the feminine lead, and in the cast will be found Theodore Roberts, Eva Novak, John Miltern, Albert Roscoe, Alec Francis, June Elvidge, Lawrence Wheat, Robert Brower and Ed. Patrick.

The Booth Tarkington's story, *Clarence*, which was adapted by Clara Beranger and directed by William deMille, is half through production. Wallace Reid, Agnes Ayres, May McAvoy, Kathryn Williams and others appear in the cast.

Crowds are attracted to the beach these days to watch Gloria Swanson and Conrad Nagel in the filming of *The Impossible Mrs. Bellew*.

Ebb Tide is now under way, directed by George Melford. The story is being filmed on an island in the Pacific, which has been transformed into a tropical paradise. Waldemar Young and Lorna Moon adapted the story to the screen. Lila Lee, James Kirkwood, Raymond Hatton, George Fawcett, Noah Beery and Jacqueline Logan are the featured players.

Comedy will be found to abound in *The Cowboy and the Lady*, the current vehicle for Mary Miles Minter and Tom Moore. Highly dramatic scenes are also part of the story, particularly those which take part in the court room during a murder trial.

Rodolph Valentino as *The Young Rajah* promises splendid results. June Mathis adapted John Ames Mitchell's book, *Amos Judd*, to the screen. The interior of a Hindu temple and other scenes in the Far East have proven especially effective under the direction of Philip Rosen.

The cutting and titling of *Pink Gods* will be completed shortly by Penrhyn Stanlaws, and he will start work on *Singed Wings*, with Bebe Daniels in the lead.

The new series of Fairy Tales as Century Comedies are being prepared under the supervision of Century's president, Julius Stern. The new series will commence with *Hansel and Gretel*, with Baby Peggy as Gretel and Albert Williams in the role of Hansel. Those others planned for production are *The Little Match Girl, Little Bo Peep, Alice in Wonderland* and *Little Boy Blue*.

The entire series, including the first two, *Little Red Riding Hood* and *Jack and the Beanstalk*, are being made under the direction of Julius and Abe Stern.

The Cosmosart Studios, Los Angeles, had a formal opening, entertaining over 4000 guests. The entertainment consisted of *The Making of Movies* and the preview of *Heart's Haven*. The picture was received with great applause.

The Cosmosart have bought over the B. B. Hampton productions, which was known as the Federal Photoplays, Inc. *Heart's Haven* is a Hampton production by Clara Louise Burnham. The cast includes Claire Adams, Robert McKim, Claire McDowell, Carl Gantvoort, Betty Brice, Jean Hersholt, Frank Hays and Frankie Lee, with Jean Hersholt directing.

The preview was followed by dancing, with a special jazz orchestra. The entire grounds of the Cosmosart Studios, comprising twenty acres, was in gala array.

The casting for *The Shriek* has been completed at the Sennett Studios. This is the title for the next Ben Turpin comedy special, and will be directed by F. Richard Jones. Kathryn McGuire will be the featured comedienne in the place of Phyllis Haver, owing to that young lady's temporary engagement to portray *Polly Love* in the new Goldwyn production of *The Christian*.

B. P. Schulberg has engaged Victor I. Schertzinger to direct *The Lonely Road*, the next preferred Picture Pictures contribution to the list of Associated First National attractions in which Katherine MacDonald is to be starred.

The Lonely Road is an original story by Charles Logue, who wrote *The Infidel* and *Heroes and Husbands*.

Declaring that many of the motion picture studios have been virtually closed to the scenarios which have been prepared by writers not affiliated with these studios, the Palmer Photoplay Corp. announced that it will attempt to alleviate this condition by producing motion pictures from scenarios prepared by so-called outside writers.

The Palmer Corp. announces it will inaugurate a royalty basis payment scheme for the independent writers.

The Palmer Photoplay was organized four years ago and many prominent producers are included in its advisory council. The corporation is now erecting a building in Hollywood which will be used in carrying out this new policy.

Corinne Griffith will come to Hollywood to film for Vitagraph. Miss Griffith's first picture on the coast will be *One Stolen Night*.

Jack Coogan, sire of the celebrated Jackie, attributes the youthful film star's success to four persons, not one of whom is himself.

He affirms that Mrs. Coogan taught and influenced the boy, that Sid Grauman, one of the leading exhibitors in Los Angeles, introduced the parents to Charles Chaplin, that Chaplin became impressed with the youngster's talents and co-starred him and Sol Lesser, through his financing genius made Jackie's stardom.

Jackie is now busy in the filming of *The Fiddler and I*, and promises to be one of the best stories the little fellow has appeared in. Will Hays pronounced Jackie a genius of the first water.

Sid Grauman will transport the Christie Studio to his theatre, Grauman's Million Dollar, for the prologue of the Christie comedy, *Bucking Broadway*. The many stars from this company will appear and intimate glimpses of the "works" will be presented.

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

Fools of Fortune

Released by American Releasing Corp. Story and Scenario by W. C. Tuttle, Cameraman, King Gray, Directed by Louis William Chaudet. Length 5609 Feet.

CAST AND SYNOPSIS

Chuck Warner, Frank Dill; Magpie Simpkins, Russes Simpson; Scenery Sims, Tully Marshall; Ike Harper, Frank Brownlee; Milton De Puyster, Thomas Ricketts; Mrs. De Puyster, Lillian Langdon; Marion De Puyster, Marguerite De La Motte.

Chuck Warner, Montana cowboy, reads a newspaper story to the effect that years ago, at the age of twelve, Ashburton De Puyster ran away and is probably now somewhere in the West, ignorant of his heritage as a member of the wealthy De Puyster family in the East. Humorously Chuck conceives the plan of representing bimself as a De Puyster, and persuades his good-natured comrades to embark on the adventure. They journey to the home of tbe De Puysters, and after various setbacks appear before the family. Old Milton De Puyster denies he ever bad a son, and prefers to idolize his daugbter Marion than any possible usurper. So riotously do Chuck and his friends behave that the police are summoned, and finally, facing arrest, Chuck sheepishly admits his deception, but adds tbat his real name is Ashburton and he did run away while a boy. By means of an old watch Mrs. De Puyster recognizes her son by an earlier marriage, and Chuck unexpectedly comes into his own, which includes the friendsbip of Marion, whose eyes hold out larger hopes.

The magazine story *Assisting Ananias*, written by W. C. Tuttle, takes on the name of *Fools of Fortune* in the motion picture version. There is some good comedy back of it all but the production is slow and draggy, being padded with material that only indirectly concerns the plot. Little or no advancement is made during the first part of the picture and although there are some fairly good laughs scattered here and there the picture does not contain enough action to put it over.

Points of Appeal.—The train scenes are humorous to a certain degree and then, like the round-up in the De Puyster mansion, are carried to the extreme limit of nonsense. As a whole it may satisfy as a lukewarm comedy but the story is too shallow to justify feature length. Therefore the occasional high spots of comedy have been almost totally swamped with second rate material that considerably reduces the value of the main points of appeal.

Cast.—Frank Dill, as Chuck Warner, the long lost cowboy son of Mrs. De Puyster gives a fairly amusing impersonation and his stunt of wiggling his ears will no doubt get a laugh. Marguerite De La Motte is entitled to much better material than she is given as Marion De Puyster. Lillian Langdon, as Mrs. De Puyster is good. Other members of the cast have for the most part been forced to portray characters that are greatly exaggerated.

Photography, Lighting, Direction.—The photography is usually clear and sufficiently lighted. The interiors of the Pullman are well done and lend a realistic atmosphere to this part of the story. Direction for the most part is satisfactory.

Affinities

Ward Lascelles Production, Released by Hodkinson. Story by Mary Roberts Rinehart, Scenario by H. Landers Jackson. Cameraman, Abe Schultz, Directed by Ward Lascelles. Length six reels.

CAST AND SYNOPSIS

Fanny Illington, Colleen Moore; Day Illington, Jobu Bowers; Ferd Jackson, Joe Bonner; Ida Jackson, Grace Gordon; Prof. Savage, Pietro Sosso.

Day Illington is a golf enthusiast and spends much of his time out on the links. His wife Fanny accompanies him to the club, but is usually entertained by Ferd Jackson while her husband is out playing. Fred convinces her that she is being neglected, and suggests an "affinity" party to include all of the members of their set who are similarly afflicted. Arrangements are made and a few days later the party goes out to an island on a moonlight picnic. When the time arrives for the party to go home Fanny and Ferd are left on the island through a misunderstanding on the part of the others. After a desperate effort they reach the opposite shore, and in order to get back to the city they are forced to appropriate a car that belongs to some other picnickers nearby. In their haste to get home Ferd is arrested for speeding. Fanny finally reaches bome and confesses to Day the following morning what has happened. Day admits that he, too, has been out on a different party with Ida Jackson, and after explanations and apologies they both decide to discard their affinities and stick to each other.

Affinities is a farce with a lot of laughs and a lot of hokum too. It is, however, very inferior material when compared to the other writings from the pen of Mary Roberts Rinehart. The story, or at least what there is of a story, goes along in a hilarious manner dotted with occasional outbursts of humor. At times even some slapstick is resorted to. *Affinities* is strictly a rollicking bit of entertainment, a conglomeration of good and poor alike, and should serve to amuse patrons who enjoy frivolity for a change.

Points of Appeal.—The greatest asset the picture has is the fact that Mary Roberts Rinehart is the author. The next thing in its favor is that Colleen Moore and John Bowers are in it. There are quite a few situations that will afford plenty of laughs and the picture will no doubt satisfy where this type of entertainment is relished.

Cast. — Colleen Moore displays her usual grace and charm. John Bowers hasn't very much to do in the picture but is satisfactory in the role given him. Joe Bonner, as Ferd Jackson does most of the work for the male members of the cast with a final withdrawal in favor of leaving the hero role to Bowers. The support rendered by others in the cast is satisfactory.

Photography, Lighting, Direction.—Good, clear shots are obtained throughout the picture. Exteriors are well filmed. The lighting has been accomplished with good effects. Action is brisk and continuity can be assumed as being satisfactory. Direction good.

GUIDE TO FEATURE RELEASES

AMERICAN RELEASING CORP.

	Footage
Cardigan (Messmore Kendall)	7,000*
Jungle Adventures (Martin Johnson)	5,000*
Belle of Alaska (Chester Bennett)	5,000*
Daring Dangers (Cliff Smith)	5,000*
Jan of the Big Snows (J. Oliver Curwood)	5,000*
The Cradle Buster (Tuttle Walter)	6,000*
Bluebeard, Jr. (Jas. Livingston)	5,000*
The Lying Truth (Marion Fairfax)	6,000*
Sisters (International Film)	7,000*
The Hidden Woman (Nanuet Am. Corp.)	5,000*
My Old Kentucky Home (Pyramid Pictures)	6,000*
Man's Law and God's (Finis Fox)	5,000*
The Three Buckaroos (Fred Balshofer)	5,000*
The Pillagers (Louis Wm. Chaudet)	6,000*
Destiny's Isle (Wm. P. S. Earle)	6,000*
False Fronts (Herold Bros.)	6,000*
The Mohican's Daughter (S. E. V. Taylor)	6,000*
His Wife's Husband (Pyramid)	6,000*
The Great Alone (West Coast Films)	6,000*
Me and My Gal (Welsh-Pearson)	5,000*
Queen of the Moulin Rouge (Pyramid Pictures)	6,000*
Moongold (Will Bradley)	2,000*
Shattered Idols (Frothingham Production)	5,850

ASSOCIATED PHOTOPLAYS, INC.

SPENCER PRODUCTIONS

The Wolverine (Helen Gibson)	4,921

CLIFF SMITH PRODUCTIONS

Western Hearts (Art Station and Josie Sedgwick)	4,711
Crossing Trails (Pete Morrison)	4,539

ASSOCIATED EXHIBITORS

(Distributed through Pathe)

ASSOCIATED FEATURES

Unfoldment, The (All Star Cast)	6,000*
Handle With Care (Grace Darmond)	5,000*
Woman, Wake Up (Florence Vidor)	6,000*
Don't Doubt Your Wife (Leah Baird)	5,000*
Lady Godiva (Alfred Tennyson's Poem)	6,000*
Silas Marner (All Star)	7,000*

HAROLD LLOYD COMEDIES

Among Those Present	3,000*
Now or Never	3,000*
I Do	3,000*
Never Weaken	3,000*
A Sailor-Made Man	4,000*

PLAYGOERS PICTURES, INC.

Across the Divide (J. P. McGowan)	5,200
Tropical Love (Ruth Clifford)	5,000*
Father Tom (Tom Wise)	5,000*
Anne of Little Smokey (All Star Cast)	5,000*
Ruse of the Rattler, The (J. P. McGowan)	5,000*
Reckless Chances (J. P. McGowan)	5,000*
Hills of Missing Men (J. P. McGowan)	6,000*
Sunshine Harbor (Margaret Beecher)	6,000*
Pasteboard Crown, A (All Star Cast)	5,000*
Lonesome Corners (Edgar Jones)	5,000*
Tracks (All Star Cast)	6,000*

FAMOUS PLAYERS-LASKY

PARAMOUNT PICTURES

The Sleep Walker (Constance Binney-Realart)	4,530
Bought and Paid For (Wm. de Mille-Ayres-Holt)	5,601
The Devil's Pawn (Pola Negri)	4.712
The Crimson Challenge (Dorothy Dalton)	4,942
The Truthful Liar (Wanda Hawley-Realart)	5,243
The Spanish Jade (John S. Robertson Prod.)	5,111
Is Matrimony a Failure? (J. Cruze-All Star Prod.)	5,612
The Good Provider (Cosmopolitan)	7,753
Beyond the Rocks (Gloria Swanson-Sam Wood Prod.)	6,740
The Wife Trap (UFA Prod.)	5,207
The Beauty Shop (Cosmopolitan Prod.)	6,536
North of the Rio Grande (Jack Holt-Bebe Daniels)	4,770
The Man From Home (George Fitzmaurice Prod.)	6,895
The Ordeal (Agnes Ayres)	4,592
The Bachelor Daddy (Thomas Meighan)	6,229
Across the Continent (Wallace Reid)	5,502
Over the Border (Penrhyn Stanlaws-Compson-Moore)	6,837
The Woman Who Walked Alone (Melford-Dalton)	6,947
Our Leading Citizen (Thomas Meighan)	6,634
The Eyes of the Mummy (Pola Negri)	3,805
The Man Unconquerable (Jack Holt)	5,795
For the Defense (Ethel Clayton)	4,905
The Greatest Truth (Mia May)	5,257
South of Suva (Mary Miles Minter-Realart)	4,639
Borderland (Agnes Ayres)	5,486
The Dictator (Wallace Reid)	5,221
The Young Diana (Marion Davies-Cosmo)	6,744
If You Believe It, It's So (Thomas Meighan)	6,764
The Bonded Woman (Betty Compson)	????
The Top of New York (May McAvoy)	5,148
The Loves of Pharoah (Ernest Lubitsch)	7,352

*Approximately

REALART PICTURES

(Through Famous Players-Laskey)

STAR PRODUCTIONS

	Footage
Something Different (Constance Binney)	4,840
The Magic Cup (Constance Binney)	4,857
Such a Little Queen (Constance Binney)	4,942
Out of the Chorus (Alice Brady)	4,888
The Land of Hope (Alice Brady)	4,964
Little Italy (Alice Brady)	4,875
Blackbirds (Justine Johnstone)	4,979
The Plaything of Broadway (Justine Johnstone)	5,360
Sheltered Daughters (Justine Johnstone)	4,850
A Heart to Let (Justine Johnstone)	5,294
A Private Scandal (May McAvoy)	4,363
Room and Board (Constance Binney)	5,107
Her Winning Way (Mary Miles Minter)	4,715
Everything for Sale (May McAvoy)	5,091

FILM BOOKING OFFICES OF AMERICA

Boy Crazy (Doris May)	4,800
The Bigamist (Special Cast)	5,170
The Vermillion Pencil (Sessue Hayakawa)	5,012
The Glory of Clementina (Pauline Frederick)	5,076
Gay and Devilish (Doris May)	4,777
Sheik of Araby (H. B. Warner revival)	4,357
The Son of the Wolf (Norman Dawn)	5,000*
The Fatal Marriage (Gish-Reid revival)	4,685
The Understudy (Doris May)	5,000*
Colleen of the Pines (Jane Novak)	5,000*
Up and At 'Em (Doris May)	5,000*
My Dad (Johnnie Walker)	5,000*
Queen of the Turf (Special Cast)	4,823
The First Woman (Mildred Harris)	4,959
In the Name of the Law (Emory Johnson)	6,000*
The Kick-Back (Harry Carey)	6,000*

FIRST NATIONAL

A Question of Honor (Anita Stewart)	6,065
Gas, Oil, Water (Charles Ray)	4,500
Smilin' Through (Norma Talmadge)	8,000*
The Infidel (Katherine MacDonald)	5,377
Kindred of the Dust (R. A. Walsh-Miriam Cooper)	8,422
The Half Breed (Morosco)	5,484
Slippy McGee (Morosco)	6,000*
The Woman He Married (Anita Stewart)	6,563
Hurricane's Gal (Dorothy Phillips)	7,944
The Masquerader (Guy Bates Post)	7,835
Fools First (Marshall Neilan Prod.)	5,773
One Clear Call (John M. Stahl)	7,540
The Primitive Lover (Constance Talmadge)	6,172
Deuce of Spades (Charles Ray)	4,505
Sonny (Richard Barthelmess)	6,968
Rose O' the Sea (Anita Stewart)	6,837
Domestic Relations (Katherine MacDonald)	5,192
Smudge (Charles Ray)	4,716
Crossroads of New York (Mack Sennett)	6,292
Alias Julius Caesar (Charles Ray)	6,131

ASSOCIATED PRODUCERS

(Through First National)

Cup of Life (Thos. H. Ince)	4,392
The Leopard Woman (Louise Glaum)	7,000*
A Thousand to One (Hobart Bosworth)	6,055
Love (Louise Glaum)	6,000*
I Am Guilty (Louise Glaum)	6,312
Greater Than Love	6,000*
The Forbidden Thing (James Kirkwood—All Star)	6,000*
A Perfect Crime (Monte Blue)	4,739
A Broken Doll	4,594
The Last of the Mohicans (Maurice Tourneur)	6,000*
The Foolish Matrons (Maurice Tourneur)	6,000*
A Small Town Idol (Ben Turpin)	5,000*
Home Talent	5,000*
The Ten Dollar Raise	6,000*
Mother O' Mine (Thos. H. Ince)	6,500
Lying Lips (Thos. H. Ince)	7,000
Homespun Folks (Thos. H. Ince)	6,000*

FOX FILM CORPORATION

SPECIAL

Over the Hill	10,500
A Virgin Paradise	7,781
A Connecticut Yankee in King Arthur's Court	8,000*
Thunderclap	6,724
Shame	8,231
Perjury	8,373
Footfalls	8,068
The Last Trial	6,355
Queen of Sheba	9,599

WILLIAM FARNUM SERIES

His Great Sacrifice	6,282
Stage Romance, A	6,416
Shackles of Gold	????

PEARL WHITE SERIES

Beyond Price	6,237
Any Wife	4,597
Broadway Peacock, The	4,380
Without Fear	4,406

TOM MIX SERIES

A Ridin' Romeo	4,747
The Big Town Round-Up	4,250
After Your Own Heart	4,244
The Night Horsemen	4,993
The Rough Diamond	4,458
Trailin'	4,355
Sky-High	4,546
Chasing the Moon	5,092
Up and Going	4,525
The Fighting Streak	????

CHARLES JONES SERIES

To a Finish	4,000*
Bar Nothin'	4,311
Ridin' With Death	4,175
Pardon My Nerve	4,484
Western Speed	????

DUSTIN FARNUM SERIES

The Primal Law	4,320
The Devil Within	5,997
Iron to Gold	4,515

WILLIAM RUSSELL SERIES

Desert Blossoms	4,175
The Roof Tree	4,409
Strength of the Pines	4,382
Money to Burn	????

SHIRLEY MASON SERIES

	Footage
Ever Since Eve	4,531
Queenie	5,147
Jackie	4,943
Little Miss Smiles	4,834
The Ragged Heiress	4,888

JOHN GILBERT SERIES

Gleam O' Dawn	4,178
Arabian Love	????

TWENTIETH CENTURY PICTURES

Bucking the Line (Maurice Flynn)	4,544
The Jolt (Murphy-Walker)	4,835
Winning With Wits (Barbarba Bedford)	4,435
Whatever She Wants (Eileen Percy)	4,616
Smiles Are Trump (Maurice Flynn)	4,049
Extra! Extra! (Walker-Murphy)	4,160
Elope If You Must (Eileen Percy)	4,995

GOLDWYN PICTURES

Pardon My French (Vivian Martin)	5,620
A Poor Relation (Will Rogers)	4,609
From the Ground Up (Tom Moore)	4,495
Be My Wife (Max Linder)	4,470
The Grim Comedian (Special Cast)	5,509
The Night Rose (Special Cast)	5,630
Poverty of Riches (Special Cast)	5,641
Man From Lost River, The (Special Cast)	5,693
Glorious Fool, The	5,392
Man With Two Mothers	4,423
His Back Against the Wall	4,680
Watch Your Step	4,713
Doubling for Romeo	4,304
Wallflower, The	5,228
Grand Larceny	5,228
Theodora (Special)	8,895

W. W. HODKINSON CORP.

BENJ. B. HAMPTON

The Dwelling Place of Light (All Star)	6,568
The Spenders (All Star)	5,693
A Certain Rich Man (All Star)	6,000*
Heart's Haven (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*
The Grey Dawn (Claire Adams, Carl Gantvoort, Robert McKim)	6,000*

ZANE GREY PICTURES

The Riders of the Dawn (All Star)	6,180
Desert Gold (All Star)	7,000*
The Man of the Forest (All Star)	5,880
The Mysterious Rider (All Star)	5,500

J. PARKER READ

The Brute Master (Hobart Bosworth)	4,643
Love Madness (Louise Glaum)	6,290
Sex (Louise Glaum)	6,208

DIETRICH BECK, INC.

The Harvest Moon (Doris Kenyon)	5,480

ART CO. PRODUCTIONS

Cynthia-of-the-Minute (Leah Baird)	5,634

ROBERT BRUNTON

The Cost of Opportunity (J. Warren Kerrigan)	4,624
The House of Whispers (J. Warren Kerrigan)	4,624
The Green Flame (J. Warren Kerrigan)	4,925

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph J. Dowling)	5,965

JOSEPH LEVERING

His Temporary Wife (Rubye De Remer)	5,329

DIAL FILM

The Tiger's Coat (Myrtle Stedman)	4,430
King Spruce (Mitchell Lewis)	6,000*
Light in the Clearing (All Star)	7,000*

BERG-KAHLERT PRODUCTIONS

Free Air (Marjorie Seaman)	6,000*

LEWIS TRACY

The Silent Barrier (Sheldon Lewis)	5,760

IRVIN V. WILLAT PROD.

Partners of the Tide (All Star)	6,150
Face of the World (Barbara Bedford)	5,800
Fifty Candles (All Star)	6,000*

J. L. FROTHINGHAM PROD.

The Broken Gate (Bessie Barriscale)	6,300
The Breaking Point (Bessie Barriscale)	5,700
The Other Woman (All Star Cast)	5,800

HUGO BALLIN PROD.

East Lynne (Mabel Ballin and Edward Earle)	6,634
The Journey's End (Mabel Ballin and Wyndham Standing)	8,000*
Jane Eyre (Mabel Ballin and Norman Trevor)	6,550
Other Women's Clothes (Mable Ballin, Raymond Bloomer, Crauford Kent)	7,000*
Married People (Mabel Ballin)	6,000*

Just Tony

Fox Photoplay in Five Parts. Adapted from Max Brand's Novel, "Alcatraz." Director, Lynn F. Reynolds. Running Time, Sixty Minutes. Cameraman, Dan Clark.

CAST AND SYNOPSIS

Tony, By Himself; Red Ferris, Tom Mix; Marianne Jordan, Claire Adams; Oliver Jordan, J. P. Lockney; Manuel Cordova, Duke Lee; Lew Hervey, Frank Campeau; Shorty, Walt Robbins.

While intoxicated in a Utah saloon, Oliver Jordan, ranchman, fires a shot which slightly wounds Red Ferris, a cowboy. Lew Hervey gets Jordan away without giving him a chance to explain. Ferris recovers quickly and vows to get even if he can find Jordan. Later, while riding through the foothills, Ferris sees "Tony," a fine horse, which is leader of a gang band of wild mustangs. The horse in question is caught and becomes the property of Manuel Cordova, who illtreats him. Tony is entered in a race at a rodeo held at Glosterville. Marianne, daughter of Oliver Jordan, and helping to manage her father's ranch, hopes that the wild horse will win, because its victory will enable her to buy some mares at a lower price. Cordova plots to make Tony lose the race, but Ferris also enters and by clever tactics forces Cordova to win. While abusing Tony the horse breaks loose and kills Cordova. Tony escapes to the wilds again and helps other horses to break away from the Jordan ranch. Marianne, who has met Ferris, induces him to take the job of capturing Tony. Hervey plays on old man Jordan's fears, and persuades him to stay in Glosterville while Ferris is at his ranch. Ferris tracks down Tony and finally captures him, but Tony gets free again and of his own accord acknowledges Ferris as his master. Hervey and his gang plan to kill Ferris. Marianne intervenes and saves the man she has learned to love. They are pursued and their horses shot by Hervey's gang. But Tony appears, they both mount him and are carried to safety. Mutual explanations take place between Ferris and old Jordan and they are reconciled. Ferris wins Tony and Marianne.

An excellent attraction, altogether different from the usual run of Western pictures, *Just Tony* is the sort of film that will appeal equally to young and old. A more lovable and intelligent creature than Tony, the sagacious steed who divides the dramatic honors with his master, Tom Mix, and Claire Adams, heroine, has never yet appeared on the silver screen. All true lovers of animals will be thrilled with sympathetic delight over the adventures of this most remarkable equine actor and enjoy the well staged riding scenes and development of the lover yarn between the wandering cowboy and the daughter of the ranch owner, with whom through no fault of his own, he becomes involved in a shooting feud. The feature affords clean, wholesome entertainment, is well directed, handsomely photographed and possesses undoubted value from a box office standpoint.

Points of Appeal—The rodeo, with its bucking mustang stunts and exciting race, wherein the hero helps Tony to win despite the "pulling" efforts of the latter's rascally rider, is a splendid bit of skilled camera work, and sympathy for the lovers reigns supreme all through the picture. Red Ferris' adventures during his attempts to capture Tony on the range and the complications which arise when the scheming ranch foreman and his henchmen intervene are admirably outlined, and the escape of the sweethearts from their pursuers, when Tony "carries double," after their horses are shot, brings the feature to a triumphant climax.

Cast.—Tom Mix's genial personality has never been seen to better advantage than in the role of Red Ferris, his horsemanship is unequaled and he gives a performance remarkable for its natural ease and magnetism. Of Tony, it is sufficient to say that that gifted four-footed actor does everything but talk, and Claire Adams figures as an extremely fascinating heroine. The support is all that could be desired.

Photography, Lighting, Direction.—There are many fine shots of wide, rolling country, with impressive mountain backgrounds, wood and water, and the lighting is effective. Smooth continuity and fast action prevail.

Blood and Sand

Paramount Photoplay in Eight Parts. Author, Vicente Blasco Ibanez. Scenario by June Mathis. Director, Fred Niblo. Cameraman, Alvin Wyckoff. Running Time, Ninety Minutes.

CAST AND SYNOPSIS

Juan Gallardo, Rodolph Valentino; Carmen, Lila Lee; Dona Sol, Nita Naldi; El Nacional, George Field; Plumitas, Walter Long; Senora Augustias, Rose Rosanova; Antonio, Leo White; Don Joselito, Charles Belcher; Potaje, Jack Winn; El Carnacione, Marie Marstini; Garabato, Gilbert Clayton; El Pontelliro, Harry Lamont; Marquis de Guevera, George Periolat; Dr. Ruiz, Sidney De Gray; Don Jose, Fred Becker; Senora Nacional, Dorcas Mathews; Fuentes, Wm. Lawrence.

Juan Gallardo becomes one of Spain's most noted bull-fighters and weds his childhood playmate, Carmen. His career is followed with great interest by Don Joselite, a schoolmaster. He and Plumitas, a bandit, are great friends, for the outlaw robs the rich in order to give to the poor. Gallardo is happy with his wife, but she suffers great anxiety when he performs in the arena. Gallardo falls under the fascinations of Dona Sol, widow of a diplomat. He is badly wounded in the arena and nursed back to health by Carmen, but does not forget Dona Sol. Gallardo loses popularity and Carmen begs him to give up his profession, but he refuses. At a bull fight Dona Sol is seen sitting in the company of a handsome stranger. Plumitas is in the audience and is betrayed to the authorities by Dona Sol. He makes a dash for freedom and is shot down. Dying he tells Gallardo that happiness cannot survive if based on bloodshed. Gallardo, bereft of his old fire and dash, goes down before the first charge of the bull he faces. Fatally wounded, he reclines in his wife's arms, realizing at the last that his love for her is unshaken.

It is regretfully seldom that big feature films live up to the reputation built in advance by the publicity experts but it must be admitted that *Blood and Sand* is quite worthy of the huge boosting campaign which has been conducted in its behalf. With its magnificent settings, perfect Spanish atmosphere, beautiful photography and talented cast of players this picture unhesitatingly takes its place as an attraction de luxe among the season's productions. It is a well deserved triumph for the star, Rodolph Valentino, and a credit to the fine directorial skill of Fred Niblo, who in this instance has fairly surpassed all his previous screen successes. During the initial showing of the film at the Rivoli Theatre, New York, thousands of eager patrons stood patiently in line for hours awaiting their turn to enter the house, where "standing room only" was the order of the day, and the stormy applause which virtually raged throughout every reel spoke volumes for the future of the new masterpiece as a sure-fire box office asset.

Points of Appeal.—In the making of a film designed to please the eye by use of lavish color effects, handsome photography and spectacular "punches," it too frequently happens that the all important human interest angle is thereby sacrificed. But this is most emphatically not the case with *Blood and Sand*. Exciting as the bull fight scenes are and insistently though the prowess of the matador hero is kept to the front, the love interest is well preserved and the main thread of the story never lost sight of. It is a most deftly woven and absorbing narrative in which the element of suspense holds sway right up to the tragic finale.

Cast.—Valentino, as the ambitious toreador Juan Gallardo, reaches the greatest height he has yet attained as an interpreter of strong dramatic roles. There is not a false note in his entire performance, which is refreshingly free from unnecessary posing, always sincere and full of vibrant energy. Nita Naldi, that curiously exotic beauty, is an ideal siren in the role of Dona Sol, Lila Lee plays Carmen, the wife, pleasingly, Walter Long shines as Plumitas, the bandit and excellent support is rendered by other members of the company.

Photography, Lighting, Direction.—Space does not permit of a detailed description of the myriad fine long shots and splendid closeups achieved by the camera, it is sufficient to say that photography and lighting effects are artistically faultless. The continuity is unbroken and the action moves at a lightning clip from start to finish.

GUIDE TO FEATURE RELEASES—Cont'd

ROCKET FILM CORP.
The Truant Husband (All Star)..... 5,000*
Keeping Up with Lizzie (Enid Bennett)... 6,000*

RENCO FILM CORP.
At the Sign of the Jack O'Lantern (All Star) 5,193
The Veiled Woman (Marguerite Snow)..... 6,000*

WARD LASCELLE PRODUCTIONS
Rip Van Winkle (All Star)..... 6,700

WINNIPEG PRODUCTIONS, LTD.
God's Crucible (All Star)..... 6,000*
Cameron of the Royal Mounted (Gaston Glass) 6,000*

HOLTRE PRODUCTIONS
French Heels (Irene Castle)..... 5,500
No Trespassing (Irene Castle)..... 6,000*

TILFORD CINEMA STUDIOS
Slim Shoulders (Irene Castle)..... 6,000*

METRO PICTURES CORP.

NAZIMOVA	Footage
The Heart of a Child	6,239
Madame Peacock	5,428
Billions	5,036
Camille	5,600
METRO CLASSICS, Inc. (Special)	
Fourteenth Lover, The (Viola Dana)	6,000*
Infamous Miss Revel, The (Alice Lake)	6,000*
Alias Ladyfingers (Bert Lytell)	6,000*
There Are No Villains (Viola Dana)	6,000*
Golden Gift, The (Alice Lake)	6,000*
Right That Failed, The (Bert Lytell)	6,000*
Glass Houses (Viola Dana)	6,000*
Kisses (Alice Lake)	6,000*
Face Between, The (Bert Lytell)	4,997
Seein's Believing (Viola Dana)	6,000*
Hate (Alice Lake)	6,000*
Five Dollar Baby, The (Viola Dana)	6,000*
They Like 'Em Rough (Viola Dana)	6,000*
Sherlock Brown (Bert Lytell)	6,000*
MAURICE TOURNEUR PROD.	
The Great Redeemer (All Star Cast)	5,005
TAYLOR HOLMES PROD.	
Nothing But the Truth	5,639
The Very Idea	5,212
Nothing But Lies	4,882
C. E. SHURTLEFF PROD.	
The Mutiny of the Elsinore (All Star)	5,778
The Star Rover (Special Cast)	4,446
The Little Fool (Special Cast)	4,670
S. L. PRODUCTIONS	
Garments of Truth (Gareth Hughes)	4,968
The Hunch (Gareth Hughes)	6,000*
Little Eva Ascends (Gareth Hughes)	6,000*
Stay Home (Gareth Hughes)	????
I Can Explain (Gareth Hughes)	6,000*
Don't Write Letters (Gareth Hughes)	6,000*
ROLAND WEST PROD.	
The Silver Lining (Jewel Carmen)	5,846
HOPE HAMPTON PROD.	
A Modern Salome (Hope Hampton)	5,280
WILLIAM DESMOND PROD.	
Fightin' Mad (Special Cast)	6,000*
REX INGRAM PROD.	
Conquering Power, The (Special Cast)	6,000*
Turn to the Right (Special Cast)	8,000*
Prisoner of Zenda (Special Cast)	10,497
TIFFANY PROD.	
Peacock Alley (Mae Murray)	8,000*
Fascination (Mae Murray)	7,940

PATHE EXCHANGES, INC.

Her Unwilling Husband (Blanche Sweet).. 5,000*
The Empire of Diamonds 6,000*
Rogues and Romance (George B. Seitz and June Caprice) 6,000*

*Approximately

	Footage
The Girl Montana (Blanche Sweet)	5,000*
When We Were Twenty-One (H. B. Warner)	5,000*
The Sage Hen (Edgar Lewis)	6,000*
The Killer (Claire Adams)	6,000*
Truant Husbands (Mahlon Hamilton)	5,019
Bars of Iron (Madge White)	5,000*
The Lure of Egypt (Federal Prod.)	6,000*
The Heart Line (Leah Baird and Jerome Patrick)	6,000*
Without Benefit of Clergy	5,635
The Money Maniac	5,000*
The Orderly	5,373
The Power Within (Achievement Pictures)	6,000*
Isle of Zorda (Louis Nalpas Production)	9,000*
Nanook of the North	6,000*

LEWIS J. SELZNICK ENT.

ELAINE HAMMERSTEIN STAR SERIES	
Remorseless Love	4,180
Handcuffs or Kisses	4,180
The Way of a Maid	4,800
Why Announce Your Marriage?	5,200
Reckless Youth	5,700
Evidence	????
EUGENE O'BRIEN STAR SERIES	
Is Life Worth Living?	5,019
Clay Dollars	????
Chivalrous Charlie	4,543
The Prophet's Paradise	4,000*
Channing of the Northwest	4,725
John Smith	????
CONWAY TEARLE SERIES	
Bucking the Tiger	5,333
The Fighter	6,000*
After Midnight	????
The Man of Stone	4,676
A Wide Open Town	4,650
The Referee	????
OWEN MOORE STAR SERIES	
The Chicken in the Case	5,261
A Divorce of Convenience	5,000*
SPECIAL PRODUCTIONS	
The Sin That Was His (Wm. Faversham)	5,600
Red Foam (Ralph Ince Special)	5,500
Who Am I? (All Star)	4,938
A Man's Home (All Star)	4,580
Conceit (All Star)	4,580
Reported Missing (Owen Moore)	????
SELECT PICTURES	
Seeds of Vengeance (Bernard Durning)	5,000*
The Servant Question (William Collier)	5,000*
Just Outside the Door (Edith Hallor)	5,000*
REPUBLIC FEATURES	
The Gift Supreme (Bernard Durning)	????
Children of Destiny (Edith Hallor)	????
REVIVALS	
The Lone Wolf (Hazel Dawn and Bert Lytell)	5,158
DeLuxe Annie (Norma Talmadge)	5,000*
By Right of Purchase (Norma Talmadge)	5,000*
The Safety Curtain (Norma Talmadge)	5,000*
Forbidden City (Norma Talmadge)	5,000*
A Pair of Silk Stockings (Constance Talmadge)	5,000*
Mrs. Leffingwell's Boots (Constance Talmadge)	5,000*
Good Night Paul (Constance Talmadge)	5,000*
Experimental Marriage (Constance Talmadge)	5,000*

UNITED ARTISTS CORP.

The Mark of Zorro (Douglas Fairbanks).... 7,800
The Love Flower (D. W. Griffith Prod.).. 6,800
The Lovelight (Mary Pickford) 7,800
The Nut (Douglas Fairbanks)..... 5,800
Dream Street 9,400
Through the Back Door (Mary Pickford).. 7,000*
Carnival (Matheson Lang)..... 7,000*
Way Down East (D. W. Griffith Prod.).... 11,000*
Disraeli (George Arliss)..... 7,000*
I Accuse (Abel Gance Prod.)..... 8,250

	Footage
Iron Trail, The (Rex Beach Prod.)	7,000*
Little Lord Fauntleroy (Mary Pickford)	9,984
Three Musketeers (Douglas Fairbanks)	11,750
Doll's House, A (Nazimova)	????
Ruling Passion, The (George Arliss)	7,000*

UNIVERSAL FILM MFG. CO.

JEWEL FEATURES	
The Fox (Harry Carey)	6,941
Conflict (Priscilla Dean)	6,205
Foolish Wives (Eric Von Stroheim)	12,000*
Wild Honey (Priscilla Dean)	6,000*
Man to Man (Harry Carey)	7,000*
The Trap (Lon Chaney)	7,000*
Going Straight (Mary Pickford)	2,000*
UNIVERSAL FEATURES	
Tracked to Earth (Frank Mayo)	5,000*
The Wise Kid (Gladys Walton)	5,000*
Wild Honey (Priscilla Dean)	7,000*
The Dangerous Little Demon (Marie Prevost)	5,000*
The Bear Cat (Hoot Gibson)	5,000*
The Man Under Cover (Herbert Rawlinson)	5,000*
A Wonderful Wife (Miss Dupont)	5,000*
The Man Who Married His Own Wife (Frank Mayo)	5,000*
Second Hand Rose (Gladys Walton)	5,000*
Kissed (Marie Prevost)	5,000*
Step On It (Hoot Gibson)	5,000*
The Black Bag (Herbert Rawlinson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Night of Nights (Marie Prevost)	5,000*
Trimmed (Hoot Gibson)	5,000*
The Trouper (Gladys Walton)	5,000*
The Married Flapper (Marie Prevost)	5,000*
Afraid to Fight (Frank Mayo)	5,000*
The Loaded Door (Hoot Gibson)	5,000*
Don't Shoot (Herbert Rawlinson)	6,000*
Paid Back (Gladys Brockwell and Stuart Holmes)	5,000*
MAE MURRAY SPECIAL PRODUCTION	
The Delicious Little Devil (Mae Murray)	6,000*

VITAGRAPH, INC.

VITAGRAPH SUPER FEATURES	
The Prodigal Judge	7,200
Gypsy Passion	6,000*
The Sheik's Wife	6,000*
Too Much Business	7,000*
My Wild Irish Rose	7,000*
The Ladder Jinx	6,000*
The Ninety and Nine	7,000*
ALICE JOYCE PROD.	
The Scarab Ring	5,598
The Inner Chamber	5,951
CORINNE GRIFFITH PROD.	
Received Payment	5,000*
Island Wives	5,000*
A Virgin's Sacrifice	5,000*
Divorce Coupons	5,000*
EARLE WILLIAMS PROD.	
Three Sevens	5,000*
The Man From Downing Street	5,000*
Restless Souls	5,000*
ANTONIO MORENO PROD.	
The Secret of the Hills	4,900
A Guilty Conscience	5,000*
ALICE CALHOUN PROD.	
The Little Minister	6,000*
The Angel of Crooked Street	5,000*
The Girl in His Room	5,000*
A Girl's Desire	5,000*
WILLIAM DUNCAN PROD.	
Where Men Are Men	5,000*
Steelheart	6,000*
No Defense	6,000*
The Silent Vow	5,000*

GUIDE TO SHORT SUBJECTS

ASSOCIATED PRODUCERS, INC.

(Through First National)

MACK SENNETT COMEDIES (2)
She Sighed by the Sea- Made in the Kitchen
side Call a Cop

BEN TURPIN COMEDIES (2)
Loves Outcast

EDUCATIONAL FILM CORP. OF AMERICA

ADVENTURES OF SHERLOCK HOLMES (2)
The Devil's Foot A Case of Identity
The Dying Detective A Scandal in Bohemia

Figures in parentheses denote number of reels.

CAMPBELL COMEDIES (2)
A Rag Doll Romance A Penny Reward
How to Grow Thin (Special) A False Alarm
Circus Days

CHESTER COMEDIES (2)
Snooky's Blue Monday Snooky's Wild Oats

CHESTER OUTINGS (1)
The Last Hop Jogging Across Sawtooth
Music in the Air

CHESTER SCENICS (1)
Old Moose Trails New Wine in Old Bottles

CHRISTIE COMEDIES (2)
'Twas Ever Thus A Hickory Hick
Oh! Promise Me! Bucking Broadway
'Tis the Bull Mile-a-Minute Mary
Fair Enough Cold Feet
Any Old Port

CINAL FILMS—SLOW SPEED (1)
The Manly Art of Self-Defense Annette Kellerman in High Diving
Golf

GAYETY COMEDIES
Wild and Willie Standing Pat
Assault and Flattery

KINOGRAMS (1)
News Reel—Sunday and Thursday

MERMAID COMEDIES (2)
Step This Way Danger
The Rain Maker Poor Boy
Spooks Rapid Fire

MISCELLANEOUS (1)
Could Columbus Discover an America? The Crater of Mt. Katami
Dixie (2)

Heart's Haven

Benj. B. Hampton Production, Released by Hodkinson. Story by Clara Louise Burnham. Photographed by Gus Peterson and Friend Baker. Directed by Eliot Howe and Jean Hersholt.

CAST AND SYNOPSIS

Joe Laird, Carl Gantvoort; May Caroline, Claire McDowell; Vivian Breed Claire Adams; Adam Breed, Robert McKim; Gladys Laird, Betty Brice; Bobbie Laird, Frankie Lee; Ella Laird, Mary Jane Irving; Doctor Burchard, Harry Lorraine; Henry Bird, Jean Hersholt; Pynch, Frank Hayes; Mrs. Harohan, Aggie Herring.

Joe Laird is accepted as the new secretary for Adam Breed. He moves with his wife and two children out into the country on a place supplied by Mr. Breed so that he can be close to his work. Joe's mother comes to live with them and his wife continues to shirk the responsibilities of the home and goes off on pleasure. Joe's little son is crippled and while playing with his sister one day they are in danger. Mr. Breed's daughter saves them but at the same time receives a fall that injures her spine. Her case is pronounced hopeless by the doctors but Joe Laird's mother has faith in the power of God and one day shortly afterwards the little boy is able to walk alone. Mr. Breed marvels at the cure and asks May Caroline (Joe's mother) to help his daughter. She visits the girl daily and soon is able to effect a healing. Meanwhile Joe's wife has gone from bad to worse and leaves him to go West to get a divorce. She is killed in an accident and Joe leaves for California with Mr. Breed on business. They are gone a year and when they return he finds that he and his children are in love with Vivian Breed and that Mr. Breed has proposed to Mrs. Laird.

Heart's Haven, written by Clara Louise Burnham, has been adapted for the screen in a production that bears the same name. A splendid cast has been selected in this and through their efforts the somewhat drawn-out situations have been partially relieved. The final outcome of the various love affairs is fairly evident from the early part of the picture and the story seems to follow along the usual lines except for the fact that a religious element, dealing with the power of God in healing the sick, has been given a place of importance throughout. It is quite noticeable that this subject has not been as delicately handled on the screen as was possible to do with the book and from this there may be some who will choose to take exception to the picture, while there are others who will be thoroughly pleased with it.

Points of Appeal.—For those who place their faith in God above everything else this picture will have a tremendous appeal. There is, however, other material in the story that supplies the romance and some comedy that should satisfy. The religious atmosphere that permeates the picture consists of some demonstrations that have been made through daily prayer and the faith of a woman who had gained sufficient understanding to accomplish healing without medical aid.

Cast.—Claire McDowell as May Caroline gives a capable portrayal of the mother role. Betty Brice, as Gladys Laird, also does a convincing bit of acting. Carl Gantvoort, Robert McKim and Claire Adams have been seen to better advantage in other roles that were less cramping than the ones given them in this picture.

Photography, Lighting, Direction.—There are some nice exteriors and the sets are attractive. Good lighting prevails. Practically no thrills or any moments of great suspense are registered. Direction good.

Daring Danger

American Releasing Corporation Photoplay in Six Parts. Director, Cliff Smith. Running Time, Sixty Minutes.

CAST AND SYNOPSIS

Cal Horton, Pete Morrison; Ethel Stanton, Esther Ralston; Bill Stanton, Bill Pyno; Steve Harris, Lou Meehan; Bull Weaver, Bob Fleming.

Cal Horton, ranchman, has suffered considerably at the hands of men who have stolen his cattle repeatedly. A foreman of a neighboring ranch is a confederate of the cattle thieves. The U. S. Government finally awakening to the menace to life and property, Horton is selected to run down the outlaws. He visits his sweetheart, Ethel Stanton, and tells her about his mission, then bids her goodbye. The foreman who is in league with the thieves is also a suitor for Ethel's hand. Due to his hinting that Horton is really a member of the outlaw gang, the engagement between Cal and Ethel is broken off. Horton and his trusted aids ride the plains night and day after the cattle rustlers. There are several hand-to-hand encounters. In a fight Horton is thrown into a river, the current of which leads to a high waterfall. He escapes and swims safely to shore. The sheriff and his men come to Horton's rescue. They trail down the thieves, who are duly captured and the plotting foreman pays the penalty of his deceit. Horton is rewarded by the Government and marries Ethel.

This is a typical Western melodrama, alive with action, well photographed and directed and likely to please those patrons who find entertainment in a series of thrills, one following fast on the heels of another, horseback stunts unlimited, scrapping galore and a love yarn wherein the hero duly wins the girl upon whom he has set his manly affections. There is nothing very original about the plot, it is the same sort of thing which has been exploited on the screen ever since the first "Westerner" hit the popular taste, but as there is "something doing all the time," and the reels slide by with dazzling speed, the feature should prove a fairly good box office proposition.

Points of Appeal.—Frankly melodramatic. The story is one that must be taken on trust, so to speak; you must simply accept the whirl of events as it transpires, without subjecting the plot to any severe criticism, in order to enjoy the wild adventures of hero Pete Morrison and his faithful steed as they plunge through field and flood in pursuit of the U. S. Government's foes. The love interest is well preserved and developed and a happy climax achieved.

Cast.—Pete Morrison, as Cal Horton, rides his intelligent horse, "Brownie," with splendid dash and reckless disregard of their respective bones. He is a very effective hero of the cowboy persuasion, athletic, agile and fully equal to the demands made upon his emotional ability by the many melodramatic situations which fall to his share. Esther Ralston, as Ethel Stanton, is a pretty and fascinating heroine and excellent support is rendered the principals by the remainder of the company.

Photography, Lighting, Direction.—There are many fine exterior shots, that in which Cal Horton fights his way successfully through the foaming waters when just on the verge of being carried over the falls being an extremely sensational and spectacular bit of camera work. The western atmosphere is colorful and the lighting adequate. There is no break in the continuity and fast action prevails from start to finish.

GUIDE TO SHORT SUBJECTS—Cont'd

PUNCH COMEDIES (2)
Country Chickens — The Love Egg
BRUCE SCENICS BEAUTIFUL (1)
In the Bonnie Brier Country — As Old as the Hills
Unknown Switzerland
BRUCE "WILDERNESS TALES" (1)
Missing Men — My Country
Nights of Many Shadows — The One Man Reunion
SELIG-RORK PHOTOPLAYS (2)
The Ne'er to Return Road — The Northern Trail
The Policeman and the Baby
SKETCHOGRAFS (1)
Play Ball! — The Family Album
What's the Limit?
TOONERVILLE COMEDIES (2)
The Skipper's Policy — Toonerville Blues
Toonerville Trials
TORCHY COMEDIES (2)
Torchy and Orange Blossoms — Torchy's Hold Up
Torchy Steps Out
Torchy's Ghost
VANITY COMEDIES (1)
Chicken Hearted — It's Your Move
Spiking the Spooks — Ninety Days or Life
WORLD WANDERINGS (1)
Dawn to Dusk in Egypt — The People of Old Bruges
The Silver Harvest

FAMOUS PLAYERS-LASKY

PARAMOUNT-BURTON HOLMES TRAVEL PICTURES (1)
Mexican Oil Fields — Watching the Waylands
In Batik Land — In Old Granada
Across the Grand Canyon — A Fairy Foreland
Seville in Fair Time — Stamboul
At the Wailing Wall — Along the Rio Grande
Rural Java — At the Damascus Gate
Santa Fe—the City Different — Lake Maggiore
First Families of America
Seeing San Marino
PARAMOUNT-BURLINGAME ADVENTURE SCENICS (1)
Winter Sports in St. Moritz — The Jungfrau Railroad
Wildest Wales
Kilawea Volcano in Eruption
PARAMOUNT-DE HAVEN COMEDIES (2)
Kids Is Kids — Spirits
PARAMOUNT-MACK SENNETT COMEDIES (2)
A Fireside Brewer — Astray from the Steerage
Dabbling in Art — Are Waitresses Safe?
Bungalow Troubles — An International Sneak
On a Summer's Day — Watch Your Neighbor
The Unhappy Finish — It Pays to Exercise
Officer Cupid
PARAMOUNT MAGAZINE (1)
PARAMOUNT-POST NATURE PICTURES (1)
From a Piscatorial Angle — Indian Summer
The Cloud — Victory Mountain
A Setting of Ages
PARAMOUNT-VANDENBURGH SERIES (2)
Wild Men of Africa — Slaying the Hippopotamus
Jungle Dancers — The Land of the Pygmies
The Lion Killers

FILM BOOKING OFFICES OF AMERICA

Hy Mayer Travelaughs ..... 1 reel
Starland Review ..... 1 reel
De Haven Comedies ..... 2 reels
Plum Center Comedies ..... 2 reels
Gloria Joy Comedies ..... 2 reels

FIRST NATIONAL EXHIBITORS

CHARLES CHAPLIN (2)
A Dog's Life (3) — Sunnyside
A Day's Pleasure — The Idle Class
Shoulder Arms — Pay Day
TOONERVILLE TROLLEY (2)
Skipper's Narrow Escape — Skipper's Flirtation
Skipper's Treasure Garden — Skipper's Boozem Friend
Skipper Has His Fling
Meeting All Trains — Toonerville Tactics
Toonerville Fire Brigade — Skipper Strikes It Rich
Skipper's Scheme — Toonerville Tangle
Toonerville Follies
HARRY LEHMAN COMEDIES (2)
The Punch of the Irish — Wet and Warmer
Twilight Baby (3) — The Game Lady
The Kick in High Life
BUSTER KEATON COMEDIES (2)
The Blacksmith — Cops
The Boat — My Wife's Relations
SENNETT (2)
Hard Knocks and Love Taps — By Heck
The Duck Hunter
Be Reasonable — On Patrol
TURPIN (2)
Love and Doughnuts — Step Forward
Bright Eyes

FOX FILM CORPORATION

SUNSHINE COMEDIES (2)
Chase Me — A Perfect Villain
Farmyard Follies — Love and War
Say It With Flowers — Pardon Me
The Book Agent — Try and Get It
Singer Midget's Side Show — False Alarm
Hold the Line
One Moment, Please — Please Be Careful

Figures in parentheses denote number of reels.

CLYDE COOK COMEDIES (2)
All Wrong — The Toreador
Don't Tickle — The Chauffeur
The Guide — Hot Dog
The Sailor
AL. ST. JOHN SERIES (2)
The Happy Pest — Straight for the Farm
Fool Days — The Studio Rube
MUTT AND JEFF CARTOONS (1)
The Tong Sandwich — Bony Parts
Shadowed — A Ghostly Wallop
Turkish Bath — Beside Her Cider
The Big Mystery — The Last Laugh
Long Live the King — The Hole Cheese
The Village Cut-Ups — The Phony Focus
A Messy Christmas — The Crystal Gazer
Fast Freight — Stuck in the Mud
The Stolen Snooze — Too Much Sap
Getting Ahead
LUPINO LANE SERIES (2)
The Broker
FOX NEWS (Twice a Week)
SERIALS
Bride 13 ..... 15 Episodes
Fantomas ..... 20 Episodes

GOLDWYN PICTURES

CAPITOL COMEDIES (2)
Fingers and Pockets — Ged Ap, Napoleon
Love and Rollers — You'd Better Get It
Hearts and Hammers — Indigo Sunday
At It Again — Why Worry?
Professional Ethics — Nothing to Think About
When Martin Gits Here — Take It Easy
EDGAR COMEDIES (2)
Edgar Camps Out — Edgar's Feast Day
Edgar the Explorer — Get-Rich-Quick Edgar
Edgar's Country Cousin — Edgar's Little Saw
GOLDWYN-BRAY COMICS—LAMPOONS (1)
Happy Hooligan in "Apollo" — Judge Rummy in "Why Change Your Husband?"
Happy Hooligan in "Cupid's Advice" — Happy Holligan in "Doctor Jekyll and Mr. Zipp"
Happy Holligan in "Happy Hoolidini" — Judge Rummy in "Bear Facts"
Judge Rummy in "The Prize Dance" — Happy Hooligan in "Roll Your Own"
Judge Rummy in "The Snappy Judgment" — Judge Rummy in "Yes, Dear"
Happy Holligan in "The Blacksmith" — Happy Hooligan in "Oil"
Happy Holligan in "A Romance of '76" — Judge Rummy in "Too Much Pep"
GOLDWYN-BRAY PICTOGRAPHS (1)
Tree-Top Concert Singers — The Human Voice
Seein' Things on the Orinoco
The Island of the Mist — Unshod Soldiers of the King
Through the Earth — No Reg'lar Bird
What Is Your Body Worth? — Chemical Inspiration
A Paradise for Birds — Safe Combination
Venice of the Orient — The City That Never Sleeps
Action of the Human Heart
The Riveter

W. W. HODKINSON CORPORATION

TRIART PRODUCTIONS
The Beggar Maid (Mary Astor) 2,117
The Bashful Suitor (Mary Brandon and Pierre Gendron) 2,064
The Young Painter (Mary Astor and Pierre Gendron) 2,500
Hope (Mary Astor) 3,000*

KINETO COMPANY OF AMERICA

Distributed by W. W. Hodkinson Corp.
The Four Season (Nature Classic) ..... 4 reels
THE GREAT AUTHORS (Series of 12) (1)
John Greenleaf Whittier — Mark Twain
Washington Irving — Walt Whitman
Edgar Allan Poe — Ralph Waldo Emerson
James Russell Lowell — Henry Wadsworth Longfellow
Nathaniel Hawthorne
Oliver Wendell Holmes — Official Urban Movie Chats of M. P. T. O. A. (Weekly)
William Cullen Bryant
James Fenimore Cooper

METRO PICTURES CORP.

BUSTER KEATON COMEDIES (2)
Convict 13 — The Haunted House
One Week — Hard Luck
The Scare Crow — The High Sign
Neighbors — The Goat

PATHE EXCHANGE, INC.

PATHE NEWS—Wednesdays and Saturdays
TOPICS OF THE DAY—WEEKLY
Week of July 30
Guilty As Charged (The Timber Queen No. 3) ..... 2 reels
Take Next Car (Paul Parrott) ..... 1 reel
The Worm That Turned (Aesop Fables) ..... ⅔ reel
Rolin Comedy ..... 1 reel
A Gasoline Wedding (Lloyd reissue) ..... 1 reel
Supply and Demand (Johnny Jones) ..... 2 reels
Twenty-One (Bryant Washburn reissue) ..... 3 reels
Screen Snapshots No. 5 ..... 1 reel
Week of August 6
Go Get Your Man (The Timber Queen No. 4) ..... 2 reels
The Stone Age (Pollard) ..... 1 reel
The Boastful Cat (Aesop Fables) ..... ⅔ reel
The City Slicker (reissue) ..... 1 reel
The Great Adevenure (Bessie Love reissue) 3 reels
The Song of the Lark ..... 2 reels
Rolin Comedy ..... 1 reel
Week of August 13
The Yukon Trail (The Timber Queen No. 5) 2 reels
Touch All the Bases (Paul Parrott) ..... 1 reel
The Dog and the Fish (Aesop Fables) ..... ⅔ reel
Rolin Comedy ..... 1 reel
Let's Go (Lloyd reissue) ..... 1 reel
Cupid by Proxy (Baby Marie Osborn reissue) ..... 3 reels
Screen Snapshots No. 6 ..... 1 reel
Week of August 20
The Hidden Peril (The Timber Queen No. 6) 2 reels
The Truth Juggler (Paul Parrott) ..... 1 reel
The Farmer and the Mice (Aesop Fables) .. ⅔ reel
It's a Wild Life (Lloyd reissue) ..... 1 reel
Our Better Selves (Fannie Ward reissue) .. 3 reels
Rolin Comedy ..... 1 reel

LEWIS J. SELZNICK ENTERPRISES

HERBERT KAUFMAN MASTERPIECES
PRIZMA COLOR PICTURES
WILLIAM J. FLYNN SERIES (Detective Series) ..... 2 reels
CHAPLIN CLASSICS
SELZNICK NEWS
SERIALS
The Whirlwind ..... 15 Episodes
The Branded Four ..... 15 Episodes

UNIVERSAL FILM MFG. CO.

CENTURY COMEDIES (2)
Off His Beat — You and Me
The Little Rascal — Short Weight
Speed 'Em Up — Hello Mars
Ten Seconds — Henpecked
Horse Tears — Bath Day
Live Wires — Kid Love
Apartment Wanted — Hickville's Romeo
JEWEL COMEDIES (2)
"P. D. Q." — Robinson's Trousseau
Roman Romeos — A Monkey Bell-Hop
A Monkey Movie Star — Three Weeks Off
JEWEL COLLIER SERIES (2)
Leather Pushers No. 1 — Leather Pushers No. 4
Leather Pushers No. 2 — Leather Pushers No. 5
Leather Pushers No. 3 — Leather Pushers No. 6
TED RIDER SERIES (Leonard Chapman) (2)
The Girl and the Law — The Forest Runners
Big Stakes — The Timber Wolf
When the Devil Laughed
SERIALS
The Dragon's Net ..... 15 Episodes
King of the Circus (Eddie Polo) ..... 18 Episodes
The Diamond Queen (Eileen Sedgwick) 18 Episodes
The White Horseman ..... 18 Episodes
Do or Die (Eddie Polo) ..... 18 Episodes
Terror Trail ..... 18 Episodes
Winner of the West (Art Acord) ..... 18 Episodes
The Secret Four (Eddie Polo) ..... 18 Episodes
With Stanley in Africa (George Walsh and Louise Lorraine) ..... 2 reels
The Adventures of Robinson Crusoe (Harry Myers) ..... 2 reels
Perils of the Yukon (Wm. Desmond) 18 Episodes
STAR COMEDIES (1)
Loose Nuts — Society Hoboes
The Gay Deceiver — A Spirited Affair
A Shaky Family Tree — Cæsar's Ghost
His Prehistoric Blunder — Unfermented Bricks
Easy to Cop — The House of a Thousand Trembles
Should Watchmen Sleep
Cured by Radio — Simply Shocking
High Fliers — Accidents Will Happen
All Balled Up — The Wall Nut
UNIVERSAL SERIES (2)
A Battle Against Odds — The Yellow Streak
Cyclone Smith's Vow — The Heritage of Hate
Square Deal Cyclone — A Ride for a Ranch
WESTERN RAILROAD DRAMAS (2)
Never Let Go — Ridin' Through
It Is the Law — Unmasked
Seeing Red — The Hour of Doom
Plain Grit — At Large
Daring Dangers — Dead Game
Go Get 'Em Gates — Come Clean
Two Men — Tracked Down

INTERNATIONAL NEWS (Mon. and Thurs.)

VITAGRAPH

BIG V SPECIAL COMEDIES (2)
A Parcel Post Husband — He Laughs Last
Fists and Fodder — Springtime
Footprints — The Laundry
LARRY SEMON COMEDIES (2)
The Bell Hop — The Show
The Sawmill — A Pair of Kings
JIM AUBREY SERIES (2)
The Riot — The Charmed Life
The Applicant — The Chicken Parade
The Messenger
SERIALS
Hidden Dangers (Joe Ryan, Jean Page) 15 Episodes
The Veiled Mystery (Antonio Moreno) 15 Episodes
The Silent Avenger (William Duncan) 15 Episodes
The Purple Raiders (Joe Ryan and Elinor Field) ..... 15 Episodes
Fighting Fate (William Duncan and Edith Johnson) ..... 15 Episodes
Breaking Through ..... 15 Episodes

Voices of the City

Goldwyn Photoplay in Six Parts. Author, Leroy Scott. Director, Wallace Worsley. Running Time, Sixty-Five Minutes.

CAST AND SYNOPSIS

Duke McGee, Lon Chaney, Georgia Rodman, Leatrice Joy; Sally, Betty Schade; Detective, Milton Ross; Graham, John Bowers; Jimmy, Cullen Landis; Police Clerk, Lefty Flynn.

Visiting San Francisco's underworld with her sweetheart, Jimmy, Georgia Rodman is an unwilling witness to the murder of a policeman by a man he is trying to arrest in an all-night cafe. Her mother drives her from home. Jimmy takes her to his friend, Duke McGee, who is really a notorious gang leader. McGee, who pretends to protect Georgia, is planning Jimmy's removal, and arranging to get rid of Graham, a young district attorney, who is on his trail. Sally, McGee's girl, is jealous of Georgia. The latter, frightened by McGee's warning that the police are seeking her, remains hidden by day and becomes known as "The Night Rose," because she is only seen after dark. McGee arranges a big midnight ball at which Georgia, Graham and Jimmy are present. Jimmy is shot by a gangster in McGee's pay, but recovers. McGee is shot and killed by Sally. Jimmy and Georgia are united.

This picture was produced by Goldwyn just about a year ago under the title of *The Night Rose*. It came under the ban of the New York censors for some reason, and only recently, with certain eliminations, was pronounced fit for exhibition in the Empire State. As it now stands the film registers as a crook drama of average interest. It is not a particularly convincing sort of story and the continuity is rather ragged in spots, a fault which may be due to the changes the producers were forced to make in the plot. There is no lack of action, however; the cast is a capable one and admirers of exciting melodrama will likely find it pleasing entertainment.

Points of Appeal.—The night scenes on the Barbary coast are alive with lurid atmosphere and there is plenty of excitement provided as the chief of the gangsters conducts his pursuit of the heroine and formulates schemes of vengeance against the young district attorney for whom he possesses a strong dislike. The arrest of the hero simply because he happens to be present in a restaurant when another man shoots an officer is a somewhat illogical proceeding, but quite in keeping with the rest of the haphazard nature of the plot in which probability is largely sacrificed to melodramatic demands.

Cast.—Lon Chaney plays the part of the gang chief with his usual energy and ability to invest such roles with a species of sinister fascination. Leatrice Joy shares the dramatic honors with Mr. Chaney by giving an extremely artistic performance as the heroine. The underworld types are realistic and the support as a whole satisfactory.

Photography, Lighting, Direction.—There are many well-filmed interiors in which deep sets are employed with good advantage, some attractive exteriors and adequate lighting effects. There are several gaps in the continuity, but the action proceeds at a lively gait.

The Queen of the Moulin Rouge

Pyramid Pictures Photoplay Distributed by American Releasing Corporation. Adapted from the Play by Paul Potter. Scenario by Garfield Thompson and Peter Milne. Director, Ray C. Smallwood. Cameraman, Michael Joyce.

CAST AND SYNOPSIS

Rosalie Anjou, Martha Mansfield; Tom Richards, Joseph Striker; Louis Rousseau, Henry Harmon; Jules Riboux, Fred T. Jones; Gigolette, Jane Thomas; Moozay, Tom Blake; Albert, Lenoir, Mario Carillo.

In the interest of art Jules Rousseau, a violin teacher evolves the scheme of casting a shadow of doubt over the character of Rosalie Anjou, whom Rousseau's pupil, Tom Richards has rescued from an Apache. The professor argues that Tom has not suffered, has not known the sorrows and joys of true love and that therefore his playing lacks "soul." Rosalie, accordingly, is told by Rousseau that she can help Tom by becoming a dancer in the Moulin Rouge and with her salary pay for the student's lessons. Then Rousseau contrives to have Tom discover Rosalie at the notorious cafe. The violinist is torn with the anguish of disappointment and bitterly rebukes Rosalie as a deceiver who made him believe her a sincere, innocent girl while she indulged in the gay life of the Moulin Rouge. In a passionate search for expression of his pain, Tom grasps a violin and plays with a fervor and feeling that elevates his playing to artistic heights. Then the teacher tells him of Rosalie's innocence and there is a reunion.

With its original title and some of the plot left, the Paul Potter play, *Queen of the Moulin Rouge*, gains much in its transfer from the stage to the screen. The Pyramid production is an interesting picture, not especially because it is *The Queen of the Moulin Rouge*, and in spite of its excessive length. But here is illusion, atmosphere, color, so deftly measured that the spectator finds something to engage his eye constantly. For all the smart figure it has always cut in the cinema, atmosphere is rarely at once so prominent and important as in *The Queen of the Moulin Rouge*. The picture fairly drips atmosphere. One has the feeling that here is Paris, with all its gaiety, its sordidness and, though by implication only, its lofty artistic urge. That this has been done with a play fundamentally so inadequate to the purpose is indeed a tribute to those responsible for the production. We repeat, it is too long. There is sufficient incident to keep things going throughout, but an hour and a quarter is more than a spectator should be asked to give to this play.

Points of Appeal.—The scenes are truthful and convincing; the atmosphere pervasive and many spectacular effects are presented. Badly motivated, the plot is not good, but an especially skilful job of scenario writing gives it flow and movement, while each incident has individual interest, thanks to the manner of its telling and presentation.

Cast.—The company is a capable one. Martha Mansfield is effective in the name role, save for her dance interludes, and Arthur Stryker makes good all his opportunities in the lighter moments of the play.

Photography, Lighting, Direction.—Ray Smallwood's direction is up to a high standard and merits the highest praise. The camera work is good. The scenario, by Garfield Thompson and Peter Milne, it seems to this reviewer, shows a nice appreciation of photoplay technique.

STATE RIGHTS PICTURES

AMERICAN FILM CORP., INC.

	Footage
High-Gear Jeffrey (William Russell)	5,000*
Youth's Melting Pot (Mary Miles Minter)	5,000*
A Crook's Romance (Helen Holmes)	5,000*
A Rough-Shod Fighter (William Russell)	5,000*
The Marriage Bargain (Mary Miles Minter)	5,000*
Loggers of Hell-Roarin' Mountain (Helen Holmes)	5,000*
Silent Shelby (Frank Borzage)	5,000*

ANCHOR FILM DIST., INC.

They're Off (Peggy O'Day)	5,000*
Thundering Hoofs (Peggy O'Day)	5,000*
Threads of Destiny (Bessie May)	5,000*
In Search of Arcady	5,000*
The Lamb and the Lion	5,000*
Hoop-La	5,000*
The Love Call	5,000*
The Girl of My Dreams	5,000*

ARROW FILM CORP.

Chain Lightning (Special)	4,969
The Broken Silence	5,929
The Marshal of Moneymint (Jack Hoxie)	4,726
Impulse (Neva Gerber)	4,505

ARTCLASS PICTURES CORPORATION

(Distributed by Weiss Brothers)

After Six Days (Old Testament Story)	12,000*

AYWON FILM CORP.

Western Firebrands (Big Boy Williams)	5,000*
Across the Border (Big Boy Williams)	5,000*
Rounding Up the Law (Big Boy Williams)	5,000*
Lure of the Orient (All Star Cast)	6,000*
Fidelity (All Star Cast)	5,000*
Silent Shelby (Frank Borzage)	5,000*
Hair Trigger Casey (Frank Borzage)	5,000*
Master of Beasts (All Star Cast)	5,000*
Oh! Mabel, Behave (Mabel Normand, Mack Sennett, Owen Moore, Ford Sterling)	5,000*

C. B. C. FILM SALES

Cap'n Kid (Eddie Polo)	Serial
Dangerous Love (Pete Morrison)	5 reels
The Victim (Robert T. Haines)	6 reels
Captivating Mary Carstairs (Norma Talmadge reissue)	5 reels
The Heart of the North (Roy Stewart)	5,600
Life's Greatest Question (Roy Stewart)	5,000

COMMONWEALTH PICT. CORP.

The Hidden Light	5,000*

EAST COAST PRODUCTIONS, INC.

AMALGAMATED SERIES

Ashes	5,000*
Any Night	5,000*
The Greater Duty	5,000*

EQUITY PICTURES CORP.

Midchannel (Clara Kimball Young)	6,000*
Hush (Clara Kimball Young)	6,000*
Where Is My Wandering Boy Tonight?	????
The Black Panther's Cub (Florence Reed)	5,800

EXPORT AND IMPORT

Kazan	6,464
The Mask	6,400

FEDERATED FILM EXCHANGE

The Servant in the House (All Star)	5,000*
Penny of Top Hill Trail (Bessie Love)	5,000*
Dangerous Toys (All Star)	7,000*
Heidi of the Alps (Prizma)	????

THE FILM MARKET, INC.

The Supreme Passion	6,000*
The Ne'er-Do-Well	7,000*
The House Without Children	7,000*
The Spoilers	9,000*

PHIL GOLDSTONE PRODUCTIONS

Deserted at the Altar (All Star Special Cast)	????

RICHARD TALMADGE SERIES

The Unknown	5,000*
Taking Chances	5,000*
The Cub Reporter	5,000*
Watch Your Step	5,000*
Lucky 13	5,000*
Wildcat Jordean	5,000*

FRANKLIN FARNUM SERIES

When East Comes West	5,000*
Smiling Jim	5,000*
Texas	5,000*

GRAPHIC FILM CORP.

Mother Eternal	6,700*

*Approximately

JANS PICTURES, INC.

	Footage
Madonnas and Men (Super Feature)	6,200

JOAN FILM SALES CORP.

She Played and Paid (Fanny Ward)	5,000*
9nnabel Lee (All Star Cast)	5,000*

J. W. FILM CORPORATION

The Road to Arcady	6,000*
Should a Wife Work	6,000*
For Your Daughter's Sake	5,000*

GEORGE H. HAMILTON, INC.

Give Me My Son	5,000*
In Self Defense	5,000*
When Knights Were Bold	5,000*

ROY H. KLUMB PRODUCTIONS

Daddy's Love	5,000*
Judge Her Not	4,500*
Wolves of the Range	4,500*
Bear Hunt on Roosevelt Trail	3,000*

LEE AND BRADFORD

Branded (Josephine Earle)	4,900
Serving Two Masters (Josephine Earle)	4,500
The Way of a Man (Josephine Earle)	5,400
Cloudburst (Bombardier Billy Wells)	4,800
The Unconquered Woman (Rubye de Remer)	4,700
Flesh and Spirit (Bell Bennett)	5,600
Determination (All Star Cast)	10,000*

PACIFIC FILM COMPANY

The Call from the Wild (Frankie Lee and Highland Laddie)	5,000*
The Able-Minded Lady (Henry B. Walthall)	5,000*
The Girl from Rocky Point (Ora Carew)	5,000*
The Forest King (Reed Chapman and Lillian Hall)	5,000*

PRODUCERS SECURITY CORP.

Soul of Man, The (William Nigh and Maurice Powes)	7,000*
Welcome to Our City (Maclyn Arbuckle)	5,000*
Mr. Bingle (Maclyn Arbuckle)	5,000*
Mr Potter of Texas (Maclyn Arbuckle)	6,000*
Trail of the Law (Wilfred Lytell)	5,000*
Man Who Paid, The (Wilfred Lytell)	5,000*
Wolf's Fang, The (Wilfred Lytell)	5,000*

RIALTO PRODUCTIONS, INC.

The Wakefield Case (Herbert Rawlinson)	6,000*
Whispering Shadows (Lucy Cotton)	6,000*
Soul and Body (Anne Luther)	6,000*
Dangerous Love (Pete Morrison and Carol Holloway)	5,000*

JOSEPH MOORE AND EILEEN SEDGWICK SERIES

Probelm Eternal	5,000*
False Brands	5,000*
The Wolf Pack	5,000*

CLARA KIMBALL YOUNG SERIES

The Rise of Susan	5,000*
Marriage à la Carte	5,000*
Yellow Passport	5,000*
Feast of Life	5,000*

SANFORD PRODUCTIONS

The Better Man Wins (Pete Morrison)	5,000*

SECOND NAT'L PICTURES CORP.

David and Johnathan	4,800
Her Story	5,000*
The Night Riders	5,000*
Brenda's Heritage	5,000*

W. M. SMITH PRODUCTIONS, INC.

FARNUM, HAMILTON, HART, FORD SERIES

So This Is Arizona	5,892
White Masks, The	4,922
Angel Citizens, The	4,826

WM. STEINER PRODUCTIONS

(Neal Hart Series)

Tangled Trails	5,000*
Rangeland	5,000*
Lure of Gold	5,000*
The Heart of a Texan	5,000*
West of the Pecos	5,000*
Table Top Ranch	5,000*

TRUART FILM CORPORATION

Burlington Adventure Series	(each) 1 reel

WARNER BROS.

Why Girls Leave Home	7,971
Parted Curtains	5,739
Ashamed of Parents	5,863
School Days (Wesley Barry)	7,200
Your Best Friend (Vera Gordon)	7,000*

WESTERN PICTURES CORP.

Honeymoon Ranch (Alene Ray)	5,000*
West of the Rio Grande (Alene Ray)	5,000*

NEW SERIES

Partners of the Sunset (Alene Ray)	5,000*
Lady Lock (Alene Ray)	5,000*

SHORT SUBJECTS

ADVENTURES OF T. S. S. CORP.

Adventures of Tarzan (Elmo Lincoln)	15 Episodes

ANCHOR FILM DIST., INC.

Irie Comedies (Little Napoleon)	2 reels
Crescent Comedies (Jack Richardson)	2 reels
The Movie Star's Stampede (Novelty)	2 reels

ARROW FILM CORP.

SERIALS

Thunderbolt Jack	15 Episodes
The Blue Fox	15 Episodes
Nan of the North	15 Episodes

CRUELYWED COMEDIES

Husband & Strife	2 reels

EDDIE LYONS COMEDIES

Why Not Now?	2 reels
Follow Me	2 reels

REGGIE MORRIS COMEDIES

The Janitor's Wife	2 reels

BROADWAY COMEDIES—MORRIS SCHLANK PROD.

But a Butler	2 reels

MIRTHQUAKE COMEDIES (Prod. by Eddie Lyons)

Fresh Paint	2 reels
Hands Up!	2 reels
SPORT PICTORIAL (26)	1 reel

ARTCLASS PICTURES CORPORATION

(Distributed by Goldwyn)

Sport Review Releases	1 reel

AYWON FILM CORP.

HARRY CAREY—15 Westerns	(each) 2 reels
FRANKLIN FARNUM—12 Westerns	2 reels
JOY COMEDIES—6	(each) 2 reels
HELEN HOLMES—22 Railroad Dramas	2 reels
MARY PICKFORD REVIVALS	2 reels

CLARION PHOTOPLAYS, INC.

(Released by Weiss Bros.)

The Exposé of Sawing a Lady in Half	1,745

C. B. C. FILM SALES

STAR RANCH WESTERNS (Bi-Monthly)	2 reels
SCREEN SNAPSHOTS (Bi-Monthly)	1 reel
CARNIVAL COMEDIES	2 reels
SUNRISE COMEDIES (Billy West) 26 comedies	2 reels

EXPORT AND IMPORT

SERIAL

The Jungle Goddess (Elinore Field and Truman Van Dyke)	15 Episodes

FEDERATED FILM EXCHANGE

HALL ROOM COMEDIES (2 reels each)
CHESTER COMEDIES (2 reels each)
JOE ROCK COMEDIES (1 reel each)
SCREEN SNAPSHOTS (1 reel each)
MONTY BANKS COMEDIES (2 reels each)

SERIALS

Miracles of the Jungle	15 Episodes

KINETO CO. OF AMERICA

(Released through State Rights Exchange)

WONDERS OF THE WORLD	(2 series)
First Series from No. 1 to No. 26 (each)	1 reel
Second Series from No. 27 to No. 52 (each)	1 reel
Kineto Reviews	1 reel

ROY H. KLUMB PRODUCTIONS

WESTERNS

Winning Claim	2,000*
Red Blood of the West	2,000*
Breaking In	2,000*

COMEDIES

Tom and Jerry Comedies, one a month, each	1 reel
Slow Motion, one a week	500

LEE AND BRADFORD

Squirrel Comedies (Series of Six)	????

O'CONOR PRODUCTIONS

No Brains (Billy Franey)	2 reels
Highly Polished (Billy Franey)	2 reels
Peace in Pieces (Billy Franey)	2 reels
Hot and Cold (Billy Franey)	2 reels

PACIFIC FILM COMPANY

FOLLY COMEDIES	1 reel

NEWPAPER STORIES

Featuring Irene Hunt (Two-a-Month)	2 reels

PRODUCERS SECURITY CORP.

IRVING CUMMINGS SERIES

Patsy's Jim	2 reels
Corporal Jim's Ward	2 reels
Rope's End, The	2 reels
False Trail, The	2 reels

SANFORD PRODUCTIONS

TWEEDY COMEDIES

Fire! Fire!	2 reels
Take a Tip	2 reels

The New Teacher

Released by Fox. Story by Myra Kelly. Scenario by Dorothy Yost. Cameraman, Frank Good. Directed by Joseph Franz. Length, 4,453 Feet.

CAST AND SYNOPSIS

Constance Bailey, Shirley Mason; Bruce Von Griff, Alan Forest; Edward Hurley, Earl Metcalf; Henry Hurley, Otto Hoffman; Mrs. Hurley, Ola Norman; Georgie, Pat Moore.

Bruce Von Griff, society man, is daily proposing to Constance Bailey. She refuses him as she feels that her mission in life is to do good, somewhere or somehow. Constance's mother urges her to marry Bruce and tells her daughter that their income has been very much reduced. Constance then decides the time is opportuue for her to contribute to the family support and takes up a position as teacher in one of the schoolhouses on the east side. It is here that she sees the poverty and suffering of the lower class, and she finds that she is able to do her bit in relieving the situations that come directly before her. She has informed Bruce that she has gone abroad for the Summer not wishing to reveal her whereabouts. He searches the passenger list and fails to find her name and forms the conclusion that she is in hiding and sets about to find her. One day quite unexpectedly she runs across him in the slums. He has joined the police force to gain further aid in finding her. After an unpleasant experience with one of the bullies of the neighborhood Bruce comes to the rescue and convinces her that she has undertaken a job that is too big for her shoulders and persuades her that together they will be able to keep up the good work.

The New Teacher, featuring Shirley Mason, is adapted from the story, "The Little Alien," by Myra Kelly. It contains lots of material of common appeal. The story deals with a society girl who takes up slum work, and portrays very descriptively the manner in which "the other half" lives. There are many amusing situations and dramatic incidents that seem to especially cater to the favorings of "the other half" and generally succeed in winning wide admiration for the star. It is well told and carries enough action to swing it along briskly, supplying pathos and humor in generous proportions, and should draw good houses where Miss Mason is a favorite.

Points of Appeal.—New York's East Side has been done rather frequently on the screen here of late, but this type of picture usually finds favor whenever shown. The slum scenes are appealing. The little school room, the children and their pranks, is another entertaining feature and are lively and full of fun. The love element that runs through the story is satisfying and holds the interest.

Cast.—Shirley Mason is well cast in the role as Constance Bailey the society girl who wants to do some good in the world. The material furnished her in this presents ample opportunities for her to play up the philanthropical act and as the new teacher she will reach a warm spot in the kiddies' hearts. Alan Forest is a pleasing hero and does his part well. All of the children in the story are good and afford pleasant diversion.

Photography, Lighting, Direction.—Good exteriors are shown and the interior sets are well lighted and adequate for the picture. The story progresses in a likeable manner and has been capably directed.

Man's Law and God's

Finis Fox Production Released by American Releasing Corp. Written and Directed by Finis Fox. Length 4781 Feet.

CAST AND SYNOPSIS

Bruce MacDonald, Jack Livingston; Mrs. MacDonald, Kate Anderson; Uncle Jimmy, Bohby Mack; Kitty Roshay, Ethel Shannon; Aunt Jenny, Joy Winthrop; "Cameo" Brooks, George Cummings; Helen DeBrose, Jose Melville.

Bruce MacDonald, of the Northwest Mounted, swears to avenge the death of his mother, who described the murderer just before her death. Bruce goes to "Uncle Jimmy's" cabin and finds the old bachelor reading a matrimonial paper. "Uncle Jimmy," an old bachelor with a blighted romance, is caught by Bruce MacDonald of the Northwest Mounted perusiug a matrimonial paper. He tells Bruce that for a joke he is going to insert an ad. In Seattle Kitty Roshay, the daughter of a wealthy mining man, happens to pick up one of the papers and sees the ad that old Jim has put in describing Bruce instead of himself. The girl also seeking a bit of fun replies, inclosing a picture and in return receives a photograph of the Northwester. She receives a letter from her father telling her to join him at Eagle's Nest, and she leaves at once. Her maiden Aunt finds the letters from XYZ, and fears that the girl has gone to him instead of her father, so she follows. Arriving at the little town she asks to be directed to her father and a stranger offers to take her to him. On the way he gets the girl out of the conveyance and bribes the driver to leave them. Kitty battles with him, and he receives a fall that renders him unconscious and she makes her escape. She takes refuge in a deserted cabin and is surprised to find Bruce MacDonald there. He orders her to surrender, mistaking her for a woman whom he has been sent to arrest. She recognizes him from the photo, but he of course has never been told of the exchange of photographs. Bruce later captures the real criminal and also finds the man who murdered his mother. A romance follows between Kitty and Bruce and Aunt Jenny and Uncle Jimmy fiud each other after forty years' separation.

Man's Law and God's from first appearances closely resembles the usual run of stories set in the locale of the Canadian Northwest. It has been made somewhat different by bringing in a romance that has its origin through a matrimonial paper. The plot with the frequent touches of comedy hovers closely around the melodramatic and a fair amount of interest is maintained throughout. There are some thrills and a few moments of suspense and the production should please an audience that is not overly critical in regards to strictly logical material.

Points of Appeal.—The title has no evident connection with the story except in one instance. The novelty of bringing the hero and heroine together through an advertisement placed in a newspaper is rather well worked out and affords a pleasing note to the story. There is no particular reason why the picture could not have been produced without the murder entering into it unless this was included to furnish additional thrills.

Cast. — Jack Livingston is a good type for the role in which he has been cast as Bruce MacDonald, the guardian of the peace in the great Northwest. His acting is pleasing and well done. Ethel Shannon, as Kitty Roshay is also a likable heroine. Bobby Mack, as Uncle Jimmy and Joy Winthrop as Kitty's maiden aunt both give satisfactory character performances. The support is usual.

Photography, Lighting, Direction.—There are occasionally some nice exterior views. The interiors are adequate and good lighting prevails. Continuity fairly smooth and action generally satisfactory. Direction O. K.

Helps Pianist Break Record

Showman Sets Up Shop in Store Window and Gives Show to Endurance Contestant

J. L. McCurdy, manager of the Standard Theatre, Cleveland, Ohio, is an opportunist. One night a few weeks ago he was reading a newspaper account of the attempt of William E. Arnold to beat the endurance record for piano playing in which the following paragraph appeared: "If I could only have the movies to watch and keep my mind off this job, I know I'd win," he (Arnold) said as his twenty-fifth hour of continuous playing began."

McCurdy immediately rounded up a projector, an operator, a print of *Outside the Law*, two Century comedies and the show he was playing that week at the Standard Theatre. He set up shop right in the immense show window of the Wurlitzer store and gave Arnold a show of his own. Several hundred interested spectators also enjoyed the performance which lasted from 1 a. m. to 8 a. m. A bulletin board in the window read: "Courtesy of Standard Theatre and Universal Film Exchange."

Arnold broke the former record, 44 hours and 30 minutes by more than half an hour, his new mark being 45 hours and 1 minute. "Thanks to Universal's kindness," he said to reporters just before breaking the world's record, "I was able to pass the worst stage of the grind successfully, forgetting entirely my strain in watching Priscilla Dean's wonderful work."

Personal Indorsements

Just as long as people enjoy a little flattery this very human trait can be capitalized by the wise showman—provided he doesn't run it into the ground and become known as a heat atmosphere artist.

Well, the business men of Tampa, Fla., are no exception to the rule, so H. C. Frost wrote fifty letters to fifty of the most prominent men of Tampa—mayor, president of the Chamber of Commerce, presidents of all the banks, etc., extending an invitation to a private showing of *Our Leading Citizen*, which was another example of the clean and wholesome picture program that the Victory Theatre was determined to give Tampa. A card was inclosed with the letter and each man was asked to write in a few words on the reverse side of the card his opinion of the picture.

These indorsements were then rushed to the local newspaper and arranged in an ad which was headed "What *Tampa's Leading Citizens* Think of *Our Leading Citizen*."

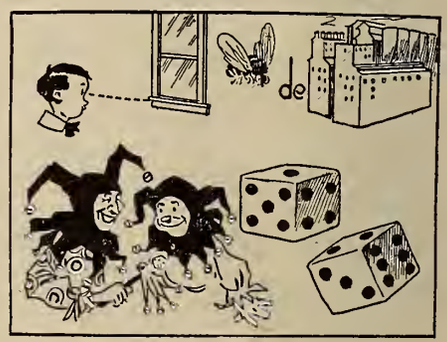
Ready-Made Puzzles

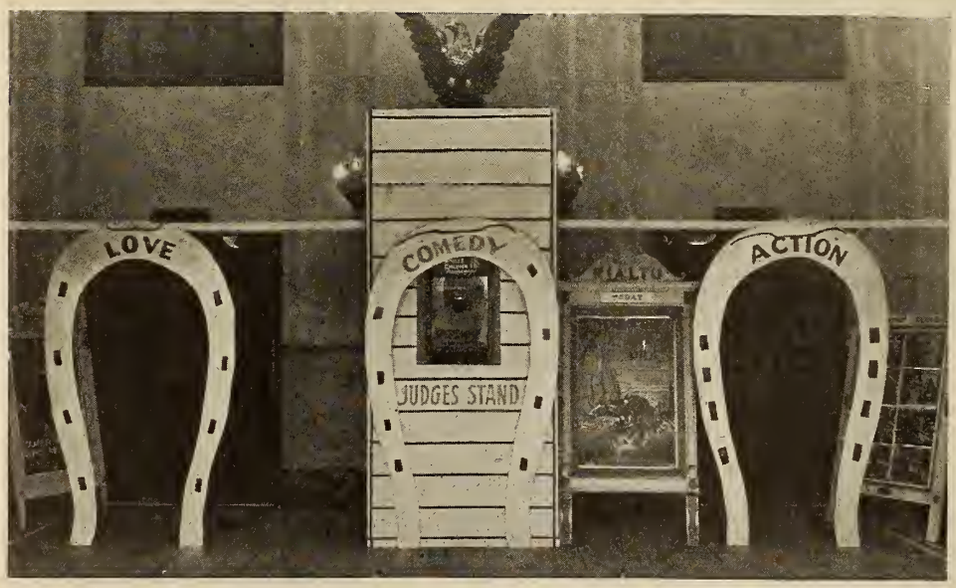
A puzzle stunt that will facilitate tieups between newspapers and theatres running *Fool's Paradise* is included in the exploitation material prepared by Paramount. This article is a picture puzzle made up in mats all ready for insertion in the newspaper.

Interest in these contests goes on unabated, and their continued fascination for the public and children especially is shown in recent reports from theatres which used them. Fifteen thousand replies are said to have been received by a Newark newspaper which ran a puzzle contest in conjunction with the Newark Theatre.

The prizes to be awarded those who solve the riddle is a matter that may be economically taken care of by offering passes.

MOVIE FANS SOLVE THIS ONE





Playing Up the Races

Few features of the photoplay exceed in picturesqueness the race track element. Consequently, it is rather the usual thing to find lobby displays built up around the race track phase whenever opportunity affords. The three lobbies here reproduced are good examples of the colorful effects possible with fairly simple materials of decoration.

The lobby of the Rialto, Augusta, Ga., shown to the left, employed painted composition board. Altogether an effective setting for Goldwyn's *When Romance Rides*.

Below is the front display used by the Rivoli, Columbia, S. C., for the R. C. Production *Queen O' the Turf*.

In the lower left corner is the unique race track display of the O'Dowd Theatre, Florence, S. C., in connection with American Releasing Corporation's *My Old Kentucky Home*.

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre

Entertaining youngsters at a special advance showing proved a profitable inauguration of a week's run of First National's "Trouble" at the Circle Theatre, Indianapolis. The children were assembled and marched to the theatre carrying signs that "told the world" they were on their way to have a good time. The invitation performance was given in conjunction with the Indianapolis "Star." Interest in the stunt was heightened through a tieup with a local ice cream company which gave out cones to the children on entering the theatre and advertised it with signs pasted on its trucks. The attendance was in the neighborhood of 2000 at the advance showing, and 2000 kids can produce a lot of verbal advertising

Exploitorials

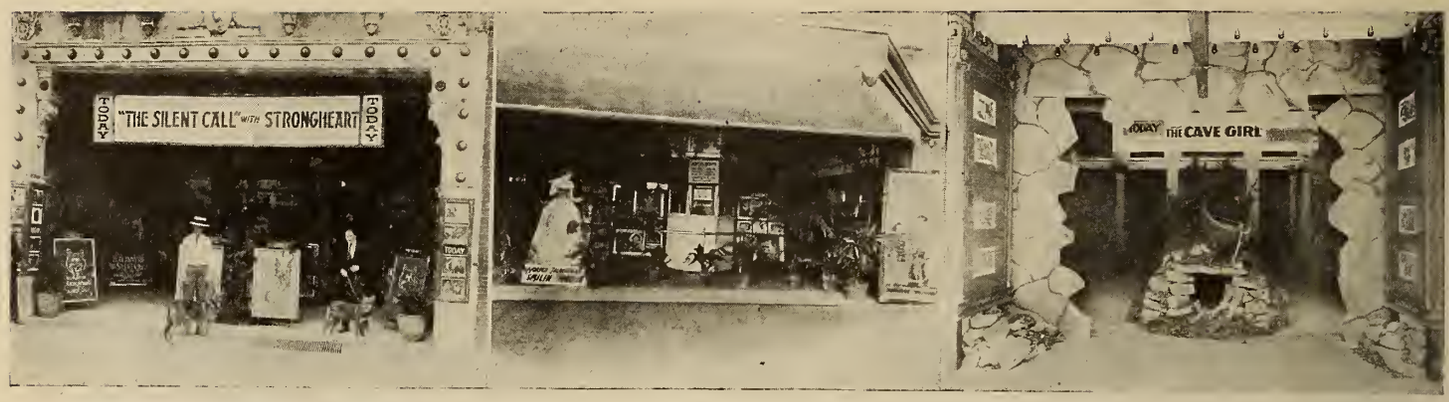
"LOCAL stuff" is on the increase. The day when most every town no matter how small will see events of local interest regularly on their favorite screens seems to be coming with a rush. Exhibitor enterprise is doing the thing, too. Home talent films gotten up to exploit features seem to be scoring so emphatically that they will make their way to the fore sooner than it was expected they would.

MAILING lists are not a hobby. In introducing a new article, a chewing-gum manufacturer whose product has been advertised until it is a byword, recently directed his greatest effort to the mailing list. Once upon a time a list was regarded as something that could be wrought only by some sort of magic, which led to a valuation of everything from a million up being put on the list of a leading mail-order house. Occultism gives way to a little systematic labor. Illustration: the series of articles on mailing lists published in the Exploitation pages of EXHIBITORS TRADE REVIEW, commencing with the Directory Number dated July 8 and concluded in the issue of Aug. 5.

IT is not the film alone that educates. Other branches of the industry are forces working in that direction. Every exhibitor who makes a tieup of mutual profit with a fellow business man is demonstrating, not preaching, the lofty doctrine of fraternity, co-operation and harmony between men.

RADIO, not so long since hailed in certain quarters as the "Bogey" who would gobble up the movies, lends itself nicely to the general enterprise of the showman. Exhibitors who installed receiving sets and arranged a radio address by stars in conjunction with their appearance on the screen played to S. R. O. on the stunt. Ed. Hyman used a certain small portion of his diplomatic store and a Brooklyn broadcasting station sent out word that "The Storm" was reported on its way to town. Later it sent a correction and announced that the "Storm" reported earlier was to be the feature at the Mark Strand Theatre, Brooklyn, gave the date and all particulars.

TOM KENNEDY.



Three First Nationals given a summer appeal through special lobbies—"The Silent Call," "Smilin' Through" and "The Cave Girl"

Canadian atmosphere designed for Paramount's "Over the Border"

Arrow's "The Broken Silence," at the Beacon, Boston, Mass.

A forest setting for the Fox feature, "The Virgin Paradise"

The locale of Selznick's "Channing of the Northwest" reproduced in the lobby

The Hot Weather as Conversation

The Views and Discussions of Some Exhibitors on How and How Not to Meet the Summer Problem

Hot weather expedients unfailingly dominate the discussion and discourse for the entire stretch of the straw-hat season. This recurrent fever, always manifesting the same symptoms in much the same form, gives rise to the suspicion that the hot weather occupies the same position in the realm of the film trade that weather in general holds in the stock conversation of the great human mass as a whole.

However, it would be disingenuous and erroneous to suggest that nothing definite has come out of all this "summer talk." From several quarters we learn that exhibitors who stand high in their profession have some very positive views on the subject. These expressions, of course, show a wide divergence of viewpoint and are downright contradictory in some cases.

We find one big chain of theatres emphasizing in its advertising the fact that cooling and ventilating systems, as efficient as they were costly to install, assure all patrons of a "cool, comfortable evening of entertainment." Another takes the stand that it is a decided mistake to even mention hot weather or suggest it in any fashion whatsoever.

One of the most ambitious of these recent hot weather essays is a series of suggestions offered by A. Mike Vogel, Paramount exploiteer in St. Louis. "Change your lights," says Vogel, "both inside and outside, to soft blue or green. Red and orange suggest heat. Blue and green suggest the opposite. Use white paint in your lobby. It costs just a few cents a day," continues Mr. Vogel, "to serve cold lemonade in your lobby. Don't charge for it. The investment will be returned over and over again. Have the lemonade stand just inside the door and serve customers as they come in. Invest in fans. And fire the first employee who says 'Aint it hot?'"

In the matter of advertising copy we have the Balaban and Katz example of playing up the cooling systems of their Tivoli, Riviera and Central Park theatres in Chicago. This campaign was a big newspaper drive and was reported to have shown immediate results at the box office —so much so that other theatres in that city followed suit.

On the other hand, Edward L. Hyman, managing director of the Brooklyn Mark Strand, emphatically takes the stand against mention of hot weather even by suggestion in advertising matter. "It has been my experience," says Mr. Hyman, in a recent article in EXHIBITORS TRADE REVIEW, "that every effort made to create an atmosphere of coolness within the theatre and outside pays greater dividends than by putting an idea of heat into a possible patron's mind through advertising."

Booking photoplays that play in a locale of the snowdrifts—the Canadian Northwest, or the chilly regions at either extreme from the equator, is a method that has enjoyed some vogue this year. S. L. Rothapfel opened his summer season at the Capitol in New York with three or four successive weeks of Northland dramas, a fact commented upon quite generally by the press reviewers.

Lobby displays in which the frosty atmosphere predominates appear to be one of the most effective antidotes for sluggishness at the box office during the warm weather. Houses all over the country repeatedly grasp the opportunity for such displays whenever any feature of the program has a suggestion of "snow stuff" whereon to hang a display.

To produce these effects requires nothing extraordinarily elaborate or expensive in the way of properties. The photographs of lobbies of summer design shown on this page illustrate that. The lobby for the Fox production, *A Virgin Paradise*, required nothing more than some pine and cane branches and a stuffed animal borrowed from a local furrier. The lobby for Paramount's *Over the Border*, the Selznick play, *Channing of the Northwest*, Arrow's *The Broken Silence*, and the First National attractions, *Smilin' Through*, *The Cave Girl* and *The Silent Call*, illustrated here, did not impose any great expense upon the theatre and each one individually is reported to have produced real results at the box office.

Line-up for the first show. Centers Arthur Desmoreaux. Window display with a live model

Desmoreaux's Campaign a Winner

Wisconsin Exhibitor Puts Universal Serial Over with Ingenious and Comprehensive Exploitation

By Arthur P. Desmoreaux

Arthur Desmoreaux's campaign to exploit "Robinson Crusoe" was awarded one of the four weekly prizes and the capital prize for the month of April in the Universal contest for exhibitors. After reading Mr. Desmoreaux's description of his campaign and considering the ingenuous manner of its conceit and execution it will be apparent that the campaign was certainly of prize-winning caliber. A stunt not included in the account below, but one which won the exhibitor and the theatre the lasting esteem and good-will of his community, was a special free matinee for the crippled children of a local hospital. Following the show the children were taken outside and filmed by a movie camera and the film was shown at the hospital.

Never in the history of Madison has any production received the unusual exploitation and co-operation accorded the opening chapter of *Robinson Crusoe* at the Strand Theatre.

The first chapter was shown at a free performance to over 1500 children. The kiddies assembled at a given point one hour before the performance and marched around the State Capitol square, led by the Boy Scouts Fife and Drum Corps and 300 Boy Scouts, with Robinson Crusoe himself and his faithful dog in the lead of the procession.

Two 12-ft. banners in glaring letters, informed the inhabitants that the throng were on their way to the Strand to see the first chapter of *Robinson Crusoe*, and the Strand cameraman was on the job to click every movement of importance, the tripod of the camera carrying a placard announcing the fact that the pictures being taken would be shown in connection with chapter two.

When the procession reached the theatre the Mayor of Madison was in front of the house with the Strand Key of Happiness, a large 4-ft. wooden key, which he handed to Robinson Crusoe, who proceeded to open up the theatre.

A brief talk by Mayor Kittelson opened the showing. Immediately following the show, the crowd marched to the State Capitol, where the Boy Scouts gave an exhibition in scoutcraft.

The following Saturday afternoon was the date advertised for the opening chapter, which had already been witnessed by the children. Did they come back to see the same chapter they had seen the week before? Here's the answer: "It was my intention to run this subject once only, between the first and second afternoon performances. The doors opened for the 2 o'clock show at 1.30 and the 1500 seats were all occupied by 2.10. Over 900 people jammed the spacious lobby for the second show, which necessitated our running Crusoe for the two performances. This was a record-breaking crowd, by far, for any Saturday afternoon at any theatre in this city.

"The big problem that confronted us in the beginning was an appropriate outfit for Crusoe. It was impossible to rent or purchase a costume anywhere, all available costumers being combed. Neither was it possible to obtain the proper fur to make the suit. There was only one course to pursue, so we made the rounds of the meat markets in the vicinity for a sufficient number of raw calf skins to make the coat, trousers, umbrella and hat. Madison boasts of no tanneries, so we went into the tanning business, temporarily. The University of Wisconsin furnished the formula and seven days later Crusoe had his outfit."

A good window tie-up was put over with the Commercial National Bank in connection with this showing. A large pile of dirt was used in the foreground of their window. Several pieces of crushed stone, dipped into gilt to resemble gold nuggets, lie in the center of a hole in the dirt, a card adjoining reading "Robinson Crusoe had no bank account. He buried his wealth." Another card read, "Buried money is very unsafe and draws no interest. Madison people deposit their money in the Commercial National Bank. One dollar opens an account."

Crusoe, in his outfit, posed in this window with an old pick and shovel, the background being covered with Crusoe advertising matter.

Scout exhibition in State Capitol square

Crippled children, guests of Mr. Desmoreaux

Crusoe himself in the streets of Madison

It is only of comparatively recent times that the State Theatre, Pittsburgh, has used lobby displays. Non-believers for some time, the management finally tried a display and the results obtained are receiving testimony in the finely designed displays now in practice. An especially good example of the arrangements made by Manager Charles S. Smith of the State is this scene reproduction on the walls of the lobby for Pathe's "Nanook of the North."

This is the way the front of the Modjeska Theatre, Augusta, looked when "The Sheik's Wife" was playing. Through the tent door can be seen a miniature desert scene. It was made on a box 6 feet square and 2½ feet high. Sand was heaped into hills and valleys and a tiny doll was dressed like an Arab. The tenting, which almost covered the front of the lobby, was red and white

Exploitation and ballyhoo in the oil fields. This triangular shaped wagon was sent out to bring them in to see First National's "Smilin' Through" when it played the Lyric, Burkburnett, Tex. Manager H. H. Holman also had a lobby display featuring color panels of Norma Talmadge as business getters for his show.

Something for Baby

Gordon's Central Square Theatre, Boston got out two novelty stunts for "*Beyond the Rocks*" which were nearly 100 per cent effective. One was a little envelope with the following on the cover:

You will be surprised—but don't throw this at anybody.

Upon opening, the recipient found a little rock and card reading:

This is a lucky stone. Keep it in your pocket. It will carry you safely "Beyond the Rocks." See why and how in this Paramount Picture at the Gordon Central Square Theatre.

The other novelty was a similar envelope with the following card enclosed.

Use this in case of accident. Gloria Swanson met with a series of accidents in "Beyond the Rocks" but Rodolph Valentino was always there to save her. You will see this Paramount Picture at Gordon's Central Square Theatre.

McConville says this stunt was one hundred per cent effective because nobody would throw the pin away and most people carried both the card and pin home in their pockets.

Rea's Teaser Campaign

One of the most illuminating illustrations of the effective use of a teaser campaign was provided by George Rea when he played *Tol'able David* at the Forum Theatre, Hillsboro, Ohio. Two weeks before the opening of the First National attraction, Rea plastered every foot of the space within a radius of two miles of billboards and stands with the sign "June 22."

This, in big, bold red lettering attracted attention and aroused interest. After two days the one word "Forum," the name of the theatre, was put before every date sign.

Several days after that the name "Richard Barthelmess" was added to the sign already legible, and finally the title of his new picture.

Frozen Pictures

To get a sufficiently chilly atmosphere for James Oliver Curwood's story *Broken Silences*, Manager J. B. Robertson used cedar trees covered with artificial snow and ice and a miniature snow-covered cottage. But what really provided a breath of frigid air which was more realistic than anything else, was a huge cake of ice into which were frozen stills on the picture. Several of these cakes were made up, one taking the place of the other as soon as it began to melt. At night these were sent back to the ice plant. They attracted ever so much attention and were inexpensive.

Harem Gazing

For $5 Phil Gersdorf increased business at least 15 per cent when he ran *The Isle of Zorda* in the Capital Theatre, Macon, Ga. He simply used a shadow box in the lobby, made to represent the casement window of a harem. The harem 6-sheet included in the accessories formed the background and with the proper draperies and lights it attracted considerable attention.

Putting the Show in the Merchant's Display

The arrangement for Metro's "The Four Horsemen" was valuable to the merchant and attractive to the public because of striking effect. "Screen Stars and Clothes," a natural tieup illustrated by this window for Paramount's "Beyond the Rocks."

Milwaukee Journal files displayed in conjunction with showing at Saxe's Strand of the Universal film of the McKinley inauguration.

Where an idea, a bit of imagination, supplied the means. "Your handkerchiefs are here" is the line that got the Rex Theatre, Oshkosh, a big flash for United Artists' "Orphans of the Storm."

A tieup of mutual interest. Cutouts of Jackie Coogan, autographed baseballs, and the display for First National's "Trouble" was complete. Through the song of that title "Smilin' Through" has had window displays in music stores to the number of a thousand and more.

Paramount's "The Beauty Shop" displayed in the window of a shop that dispenses charm at a fair profit per bottle, box or jar. The new flapper dolls were an important feature of this arrangement by the 103rd Street Theatre, New York City.

H. C. Griffin borrowed six desks from the public schools of St. Petersburg and put them in the lobby of the Pheil Theatre. He made two blackboards by painting beaverboard a flat black and he provided chalk with which several children were allowed to write their opinion of the picture. So many boys and girls hung around to be able to sit in the seats that Manager Griffin had to make up a waiting list.

Manager George Schade of Schade's Theatre, Sandusky, O., took advantage of an Elks' convention to deck out the front of his theatre in holiday fashion. The decoration of flags and bunting combined with "Welcome Elks" banners won the theatre a favorable place in the minds of the visiting Elks.

Plays Up Beauty

S. S. Wallace, Jr., featured the beauty angle in *Beauty's Worth* when he played it in the Capitol Theatre, Oklahoma City, Okla., and had two of the leading merchants co-operate with him in window displays and for a fashion show on the stage of the theatre. Their windows held the most delectable gowns, hats and wraps that they possessed and oil paintings of Marion Davies were displayed conspicuously.

For his fashion show the very smartest apparel the stores could boast was placed on figures lent by the stores. Mr. Wallace built a box about a yard square with a plate glass top. About twenty-five lights were strung around the interior of the box so that when the figure stood upon this pedestal it was thrown into bold relief. The rest of the stage was dark and the curtain parted only far enough to reveal each figure as it was placed. The color wheel was used, making the display even more effective. The public felt that, with Marion Davies and the fashion show both, they had their money's worth of beauty and boosted the show to their friends.

Ad a Public Service

Seasonal timeliness added a new element to an old *Smilin' Through* exploitation stunt when the picture played the Colonial Theatre, Cassapolis, Mich. Manager Owens took time by the forelock and issued this warning:

"Be Careful in the Handling of Firearms and Fireworks and You'll all Go *Smilin' Through* 1922."

The division of public safety co-operated and ordered the distribution of the cards carrying this warning at every public place. It helped the picture and gave the manager a reputation for being a public-spirited citizen.

Starts Something

Phil Gersdorf started a campaign in the Macon, Georgia, newspapers several days in advance of the run, asking if all the girls of Macon had gone *Boy Crazy*. He worded these like some pessimistic old duck writing to the editor.

He also distributed 1000 small cards inviting the girls of Macon to be his guests at the Rialto. All that was necessary was for them to bring two boys with them. Any number of girls came with two escorts who bought tickets while she smiled at the ticket seller and doorman.

Varies the Stunt

The Garden Theatre, Battle Creek, Mich., had run *Peck's Bad Boy*, the exploitation for which centered around a Jackie Coogan contest and other angles of the young star's daily habits and personal characteristics. Along came *My Boy*, and the manager of the Garden, determined to give his patrons a change of program, selected the old sea captain as a picturesque figure to vary the street menu for a score of Jackie impersonators.

An old salt was found who dressed up to resemble the captain and gave out cards advertising the picture.

Lobby Displays Reduced to a Technique

Lobby displays designed by Manager Noble Hearne, of the Superba Theatre, Los Angeles. Mr. Hearne gives careful attention to detail in contriving his decorations and through the use of stock articles, such as the display board over the entrance and the frames at either corner, succeeds in maintaining the individuality of the theatre. The contrast between the display and the two Universal attractions *Out of the Silent North* and *Once to Every Woman* was accomplished more by the detail than the scheme of decoration. In both cases the box office, the lobby ceiling and cutouts served as the main features. For *Once to Every Woman* the ticket booth was hung with Chinese embroideries, the ceiling latticed and entwined with lotus flowers. Lanterns and cretonne used in the display frames completed the picture. The display for *Out of the Silent North* was made up with painted board to give the log cabin effect to the ticket booth and stairway entrance and boughs hung from the ceiling.

Infidelity Teaser Campaign

How One Exhibitor Startled the Community and Kept Them Talking

Glenwood, Iowa, almost called out the Ku Klux Klan to put Hezekiah Corntassel in order. Hezekiah began airing his dirty linen outdoors. Through the medium of the Mills County *Tribune*, Glenwood, he announced in a black-bordered quarter page ad that he was going to leave his Rebecca, as it was time for a change.

Rebecca got sore and answered that he had better think twice before he changed his wife. On the third day Zeke repented and said he had seen *Why Change Your Wife* in Omaha, Neb., and it got him. He was sorry and invited Rebecca to go with him to see *Why Change Your Wife* playing in Glenwood at the Crystal Theatre.

As a teaser campaign it ranks as nearly perfect. The first ad got a big flash. The catch line read "Why I'm Leaving My Wife Rebecca"—and didn't mention a word about the title of the picture.

The second ad introduced the title, but told nothing about it. The third flash gave the game away. The ad ran, as follows:

WHY I'M LEAVING MY WIFE, REBECCA

They's been many a roomer in these yere parts sayin' as I'm a-gonner leave my wife, Becky. Well, folks, I hain't sayin' I hain't! Beck's been a good girl ter me, but as I ernounced at the last eleckshun, hit's time fer a change. So I'm a-gettin' out. Good-bye, Beck, and good buy folks. I'm a-gonner try my luck with some other woman.—Hezekiah Corntassel.

TAKE CARE, ZEKE!

To the good folks uv Glenwood, as hez been wonderin' what Zeke's been drinkin': Why is this good-fernuthin' husband uv mine, Hezekiah Corntassel, goin' ter leave me? Hain't a-took good keer o' him? Hain't I treated him right? Hain't it true thet the only support he ever got outside uv me wuz his suspenders, and hain't I give him them? Zeke, afore yer spend my two dollars fer yer railroad fare, calc-late and ponder:

"Why Change Your Wife."

—Rebecca Corntassel.

MEBBE YER RIGHT, BECKY

I been a-thinkin' uv what yer sed last Monday, Rebecca, and don't know but what I'll stay. Hit's because I loves yer, Beck, and besides, if I gits, the boys sez they'll string me up. So I hain't a-goin', I saw a pitcher in Omaha not a'long ago, and hit's acome back ter me. Hit's name is

"Why Change Your Wife."
And it's a-playin' at the
CRYSTAL THEATRE

Prize Exploitation

Benjamin Wallerstein of the Broadway Theatre, Buffalo, has won a $50 prize for his exploitation of Universal's *Robinson Crusoe*. Mr. Wallerstein turned his lobby into a log cabin, put a man, dressed like Robinson, on the streets, painted footprints of Friday on streets for blocks and elaborately decorated the marquise. Business, by the way, was overflow as a result of his efforts.

The Rialto, Waterloo, Iowa, displayed a cutout from the 24-sheet designed by Associated Exhibitors for its presentation of "The Devil." A "Go and See The Devil" in electrics and plenty of illumination gave the theatre a long-distance attraction value at night. Display arranged by Alexander Frank.

EQUIPPING THE THEATRE

Novel Exploitation of New Chairs

New Collins Theatre in New Jersey Installs Mov-Ezy Chairs and Holds Contest to Determine How Patrons Like Them

The first theatre in the East to completely install the new Mov-Ezy chairs is the New Collins Theatre, Lyndhurst, New Jersey; and the management made the most of the innovation by exploiting the new chairs and arousing public interest in the latest angle of theatre comfort.

The opening took place at the evening performance on August 1. For several days the country surrounding Lyndhurst, including several small cities larger than Lyndhurst, was broadcasted with the announcement that the Collins would show the people something new in seat comfort and that a contest with awards of $100 and season passes for the best article on why the patrons preferred the new type of seat would be held. The importance of the film for that one evening was really dimmed, so great was the interest in the new chairs.

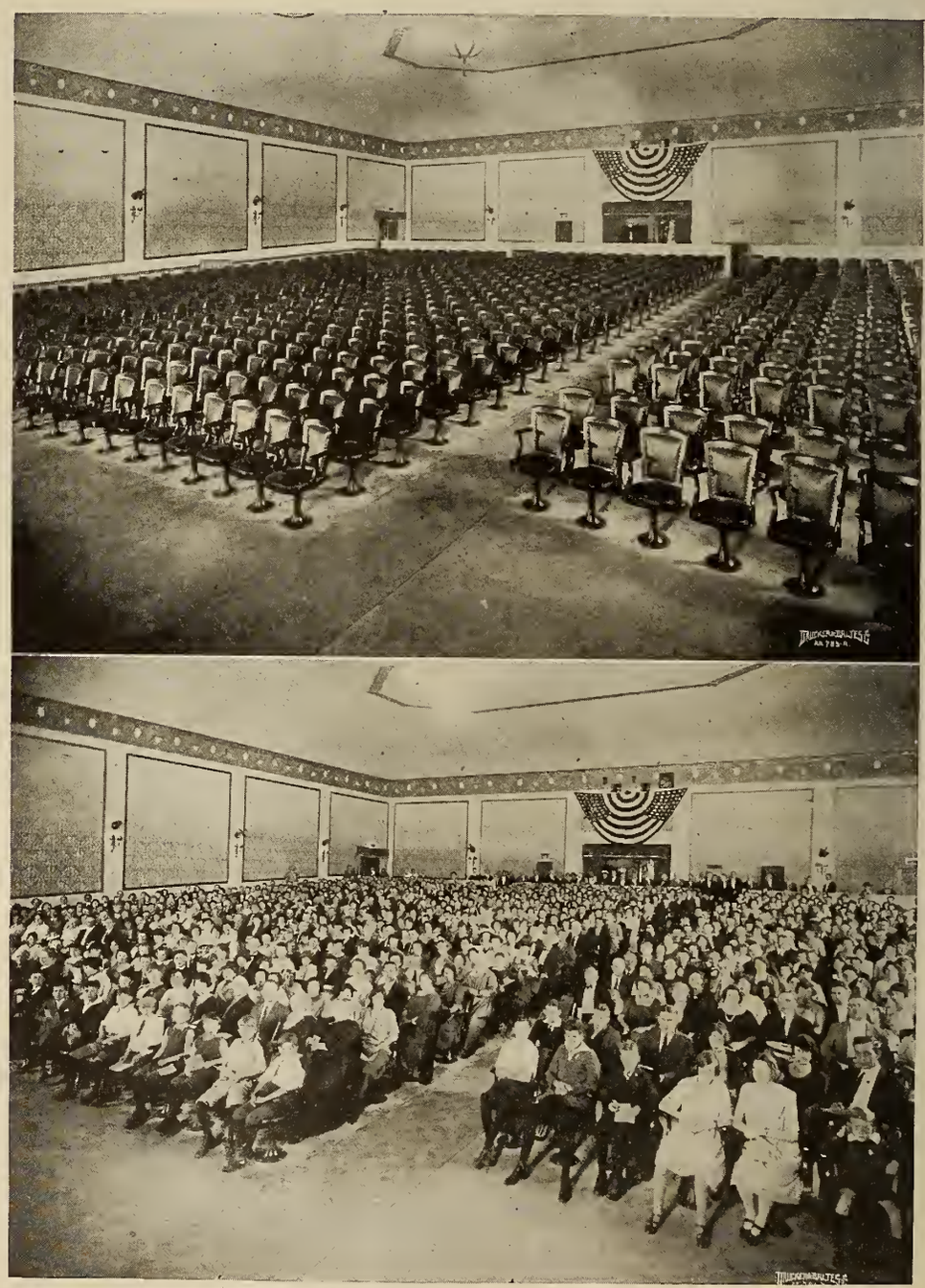
When the audience was seated the opening number on the bill, a specially made reel illustrating the advantages of the new chair, with neat titles was shown. It showed how patrons passing along rows, going to or from their seats, were not forced to disturb those who were seated and held enrapt by the picture.

The film showed also how a quarter turn of the new chair allows ample space for the moving patron to pass without cramping the knees of the seated patron or compelling the latter to arise. It did not require much time for the audience to appreciate the new arrangement and on the day following the premiere contest letters began to pour into the theatre office.

The new chair has been in process of development for quite a time. They are patented and the manufacturers, Josiah Partridge & Sons of New York City, state that they are noiseless in operation and swing back into position when not intentionally turned to one side. In its statement to theatre owners the company says:

"The most important feature of the appearance and comfort of a theatre is the seating arrangements. One glance at the Mov-Ezy chairs suggests what their installation will mean to your patrons.

"Mov-Ezy chairs eliminate the annoyance, inconvenience, and interruptions occasioned by late arrivals endeavoring to get to their chairs by climbing and stumbling over persons already seated. A quarter turn of the chair, without the necessity of its occupant rising, provides ample passage space. Mov-Ezy chairs always maintain perfect alignment except when intentionally swung to one side. They are noiseless.

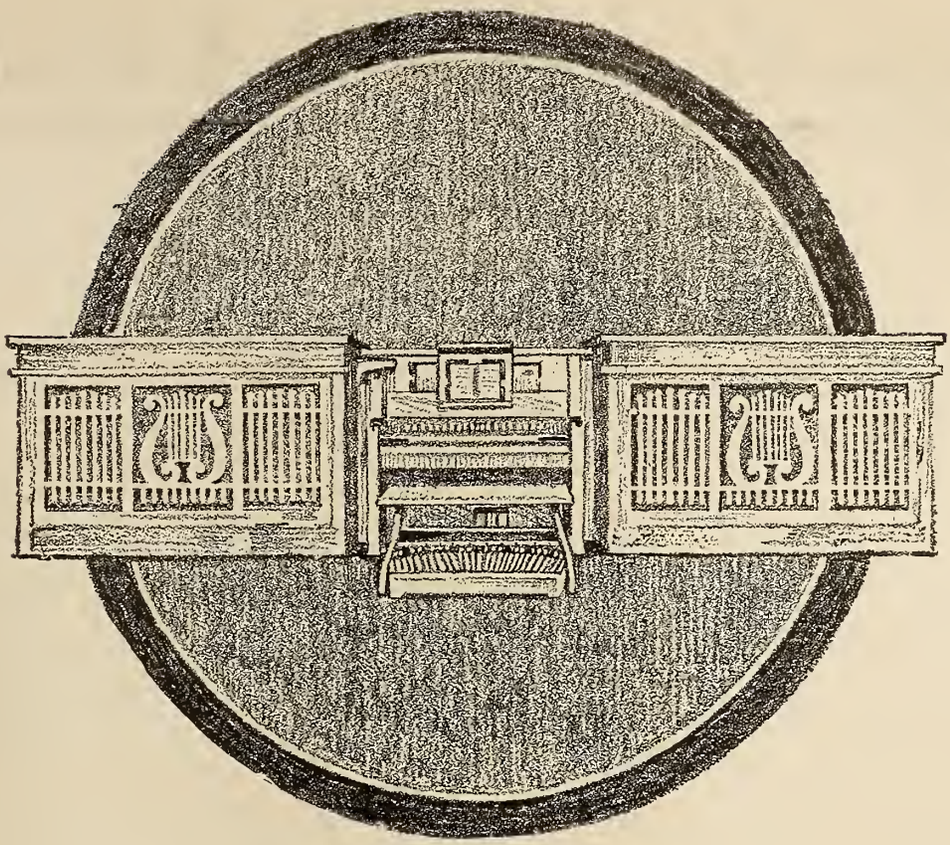


EXPLOITED NEW STYLE THEATRE CHAIR

The upper photograph gives one a clear idea of the neat arrangement of the new Mov-Ezy chair installed by Josiah Partridge and Sons Co., N. Y. City, in the New Collins Theatre, Lyndhurst, N. J. It is easy to picture the ease with which the theatre floor may be cleaned with this type of chair installed. On the opening night the audience shown in lower photo engaged in a contest to determine who could write the best description of the chair and why it was preferred.

"Mov-Ezy chairs are individual chairs, each with two arm rests. They are roomy, comfortable and convenient, presenting a splendid and distinctive appearance, allowing each person a maximum of freedom of movement, yet taking up no more actual floor space than the old-fashioned cramping and immovable type. It requires less time to fill and empty a theatre where they are installed, besides improving sanitation and cleaning.

"Mov-Ezy chairs come in a wide variety of desirable types designed to harmonize with any scheme of interior decoration."



Appealing Music—
The Mark of Good Management

No longer can even the smallest home of silent drama succeed without good music.

The most prosperous house in any community has recognized the pulling power of superior, appropriate musical accompaniments.

The wonderful Cremona Orchestra-Organ contributes the musical background so necessary to put your film across big. South Sea Islands or Labrador settings, travel, comedy, or what-not, there is instantly available just the right music pipe-organ, orchestra or combination, played either by hand, by standard player roll or solo roll to best create that sense of reality that satisfies the lover of pictures.

But best of all—the Cremona is not prohibitive for the smaller house. Write for literature.

The Marquette Piano Company,
Chicago, U.S.A.

The Cremona
Theatre Orchestra-Organ

It Can Be Done—With Service

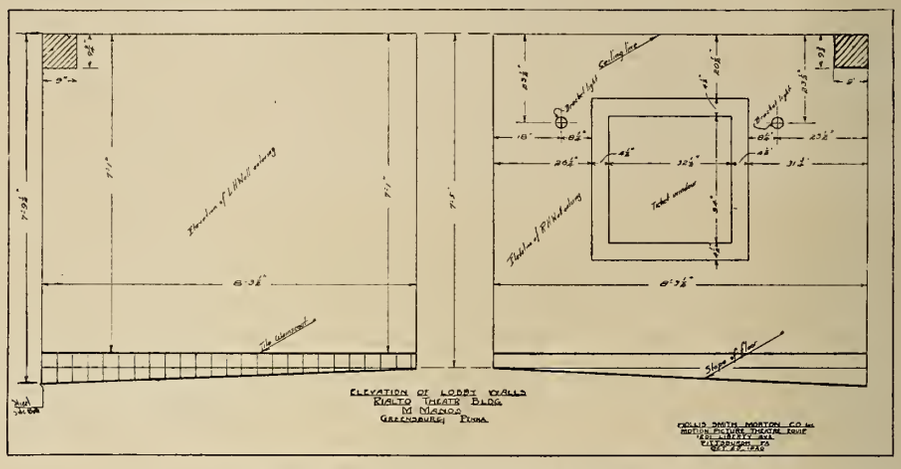
The Problem of Putting Poster Frames in Side of Lobby With Ticket Office Was Presented and Solved

Nearly eight and a half feet of good display space were going to waste on one side of the lobby of the 1000 seat Rialto Theatre, Greensburg, Pa., which was too much for M. Manos, the owner. Wasted lobby space is wasted patronage, and Manos decided to use it to attract attention, since that is one of the best things that poster displays do in lobbies.

He wanted a ticket booth window located in the center of this side wall and around that he decided in favor of poster frames. The job if done by a local firm would have cost quite a bit, with carpenters, painters and special lobby frame makers on the job.

However a supply dealer with a service department had been handling the business of the Rialto and E. B. Morton, the engineer was called in. He drew a set of service plans for the rejuvenated lobby sent them on to the New York frame maker represented by Morton in Pittsburgh and the ticket window and poster frames were made to fit.

The manufacturer shipped them knocked down—like automobile dealers ship machines—and Morton made the installation without interrupting performances. The drawing shows how the problem was met and overcome and the story illustrates what service means when practically applied.



IS THIS YOUR LOBBY PROBLEM?

The service drawing above, by E. B. Morton, of Pittsburgh, shows how M. Manos, of the Rialto Theatre, Greensburg, Pa., utilized the waste space on the side of his lobby and installed poster panels and ticket booth window. The lobby is small; most small house lobbies are small and perhaps this will answer the problem in your mind right now.

WHAT DON'T YOU KNOW ABOUT PROJECTION?

No matter how well posted you may think you are on projection fundamentals it will do no harm to keep in touch with Wesley Trout's short articles on projection and booth management. Below he furnishes more information on the subject he is so thoroughly acquainted with.

By Wesley Trout

(Q) What is meant by the term frequency?

(A) The number of cycles per a second with an alternating current is called frequency. The frequencies in most common use are: 25 cycles, 60 cycles and 135 cycles per a second. The 60 cycles is most generallly used for lighting the theatre and for the projection arc, and frequently for electric motors. Motors on all projection machines are for 60 cycles.

(Q) What is meant by the term cycles?

(A) With an alternating current where the current flows first in one direction and then in another with a change in the polarity for each reversal, a cycle includes a change in polarity to the opposite, and back to the starting point. That is, a cycle includes flow in two directions and consequently includes two polarities; and this is repeated over and over again in the alternating current.

(Q) What is the effect of increasing the aperture of a lens?

(A) Increasing the aperture of a perfect projection lens or a combination of lenses with undirected light has two effects.

(A) It increases the definition, that is, the image shows a finer structure than does a lens of a smaller aperture, i.e., it will show more lines to the millimeter or inch.

The effect of increasing the aperture of a projection lens when using directed light as with a motion picture machine depends somewhat upon circumstances. If the directed light spreading out in the form of a cone has a greater diameter than that of the projection lens, the larger the lens up to the full diameter of the cone, the greater the amount of light which gets through, and the brighter will be the screen image just as with undirected light.

(Q) What is meant by the term reflection?

(A) By this is meant the change in direction of rays of light when they meet a surface. The principal kinds of reflection are: regular reflection, irregular reflection, and semi-regular reflection.

(Q) What is regular reflection?

(A) If the surface is smooth, as in a mirror, the incident and the reflected ray will be in the same plane and will make equal angles on opposite sides of the normal erected at the point of reflection. Most cases of irregular and semi-regular reflection if considered from the standpoint of a small enough part of the surface are really cases of regular reflection; that is, any small particle of which the surface is made reflects light striking it regularly, but each particle of the surface reflects the light in a different direction. Taken as a whole, such a surface will not reflect the light regularly.

(Q) What is meant by irregular reflection

(A) If the surface is irregular then the light striking it is reflected in various directions depending upon the position of the irregularities on the surface receiving the light.

(Q) What are the requirements of a good grade of transformer coils for the transformers used for the projection machine arcs?

(A) They should show very little evaporation at 200 deg. Fahr., and they should not give off gases at such a rate as to produce an explosive mixture with the air at a temperature little below 356 deg. Coils should not contain any moisture, acid, sulphur or alkali compounds.

(Q) How can you tell if a coil contains any moisture?

(A) The presence of moisture can be very easily detected by thrusting a red hot nail in the coil; now if there is a "crackle," water is present. Moisture can be easily removed by raising the temperature slightly above the boiling point, 212 deg. Fahr., but the time consumed (several days) is excessive.

(Q) What size carbons should be used on 60 amperes of alternating current?

(A) Use five-eighths cored upper and lower.

(Q) What is the best size carbons to use on 75 amperes alternating current?

(A) The best size suited for this amperage is three-fourths upper and lower.

(Q) If arc lamp cannot be started what is some of the causes?

(A) This may be because there is no voltage in the main line. The presence of current in the line may be easily determined by using the testing lamp. The connections in the arc lamp may not be good or a fuse may be blown in the circuit some place. See that the switches are properly closed.

(Q) What is the cause of a direct current ammeter not registering?

(A) In first installing an ammeter if the hand does not register on the dial when the current is turned on and the projection arc lamp started, either the instrument is out of order, or more likely the wires are wrongly connected. Remember that the ammeter must be inserted in *one wire* then if it does not register when the lamp is burning the wires were inserted wrong. Trace all the wiring and see that it is correct.

(Q) What size motors is the internal resistance method used?

(A) Best suited for small motors.

BRIGHTER, BETTER PICTURES

The new Taylor Hobson Projecting Lens Passes 52% More Light because of patented construction which permits lens to be placed very close to film gate. Perfect Definition. Send for Descriptive Circulars. Thirteen Focal Lengths.

Burke & James, Inc.

240 E. Ontario St., Chicago 225 Fifth Ave., New York (3)

MAKE YOUR OWN SCREEN

Reduces Amperage. Applied to Any Surface.

SILVO SCREEN COATING

Produces True Lights on Screen

THE GOLDEN COMPANY

1913-15 Harrison St., Chicago, Ill.

Established 1916 4

For Better Music

THE FOTOPLAYER

THE AMERICAN PHOTO PLAYER CO.

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Save in cost and secure beautiful permanent color effects by using

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REYNOLDS ELECTRIC COMPANY

Mfrs. of Flashers, Small Motors, Etc.

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Complete Satisfaction

American Film Company Laboratories print films to your complete satisfaction.

Our corps of film printing experts take pride in doing their best. They get the most out of your negatives.

We would appreciate your giving us a trial—on your very next order.

NEGATIVES STORED FREE.
Write for full particulars.

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Ordinary film reduced to American Standard Safety Size.

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and
London, England

Samuel S. Hutchinson, President

American 10 Points

1. **QUALITY.** Prints known for brilliancy and clearness. Expert staff, trained by years of experience, assures highest quality prints obtainable.
2. **REPUTATION.** Gained in 10 years of experience.
3. **RESPONSIBILITY.** A concern of strong financial standing.
4. **LOCATION.** In the proper geographical location, assuring quick delivery anywhere.
5. **EQUIPMENT.** All of the most modern obtainable.
6. **CLEANLINESS.** Within two blocks of Lake Michigan. Away from dirt and dust.
7. **SAFETY.** Plant approved by both city of Chicago and Board of Fire Underwriters.
8. **PROMPTNESS.** Accustomed to serve exacting requirements.
9. **PRICES.** Reasonable and competitive.
10. **GUARANTEES.** Write for our unique guarantee of quality work.

ROYAL FLUSH

LABELING

No Mixing—No Muss

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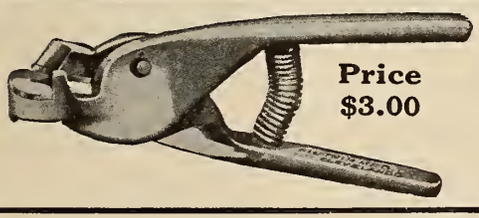

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New De Brie High Speed Camera Is Now on the Market to Supply Long-Felt Want Among Cameramen

The new De Brie high speed camera, news of which motion picture cameramen have been awaiting with keen interest for several years, is now on the market. The Motion Picture Apparatus Co. of New York City, now under management ownership of the Willoughby Corp., has taken over the exclusive rights for the machine for United States, Mexico and Canada.

The first shipment of this latest camera has almost been exhausted, so great was the response, and among the first to make practical use of one was Jack Eaton, maker of sport films, who in a letter to the distributing company declares that it is proving itself the peer of all motion analyzing cameras.

The history of high speed camera making is replete with unsuccessful attempts to manufacture high speed and high frequency cameras, capable of analyzing rapid motion and slowing it down sufficiently for the eye to follow such motion in detail.

In tracing the developing of this type of photography H. McKenzie, in charge of the Motion Picture Apparatus Co., said:

"None of the cameras developed the ability to produce pictures at the rate of 200 or more per second, the speed necessary to make them practical. It remained for De Brie in France, after long experimentation, to perfect a camera which, though light and simple in manipulation, has been found to meet all the requirements and produce a steady picture on the screen—as steady as the pictures taken at the normal rate of 16 pictures per second.

"The De Brie high speed camera is made of metal but is extremely light in weight. It carries an outside, double magazine of 400 feet capacity and is fitted with an automatic film trap which is opened only when the camera is shut. The magazine fits in a groove and is locked in place by means of a screw inside the camera.

"The front of the camera is opened by turning the knob beneath the lens to the mark "O" and when opened is held in place by a spring catch at the top of the camera. The entire mechanism is enclosed, the only movement visible being the piloting pins, two on each side, insuring absolute accuracy and steadiness.

"The mechanism is driven by means of a large gear on the outside of which the crank handle is attached and can also be supplied with motor drive when desired. The camera is extremely easy to load and in operation the crank is driven with much less effort than is required with the average speed camera.

Two views of the new De Brie high speed camera showing the interior mechanisms and exterior with tripod. This new box is being handled in the U. S. by the reorganized Motion Picture Apparatus Co., New York City, which has opened a cameraman's headquarters at that address.

"The camera is equipped with ball bearings throughout and has a complete oiling system by means of which the oil is applied at one point only and is distributed automatically to all bearings and surfaces liable to wear.

"A speed indicator is fitted on the sloping top of the camera denoting the number of times normal at which the pictures are being taken and also the actual number of pictures per second that are being produced. The dial is marked:

Number of pictures normal,
3-4-5-8-10-15.

Pictures per second,
48-64-80-128-160-240.

The new cameras are on view at the offices of the Motion Pictures Apparatus Co., 118 West 44th St., New York City, where distribution for the entire country, Canada and Mexico is made. The Willoughby company, which has specialized for years in handling photographic materials, has taken over the management of the Forty-fourth street store, which is rapidly becoming a headquarters for cinema and still cameramen. In addition to handling cameras, laboratory equipment, projectors and other cine equipment, a repair service has been installed which is in charge of an expert who is both a camera operator and cine mechanician. The company extends an invitation to all cameramen to visit the store.

The supply of cameras on hand includes Chronik, De Brie, regular and high speed, Ertel, Pathe, Sept and Universal. Cinematograph publications, carbons, camera carrying cases, tripods, film cement, changing bags, counters, crystals, dissolvers, double exposure attachments, raw film stock, filters, finders, generators, finder glasses, camera handles, irises, lamps, flares, lenses, magazines, and all other camera accessories. A new catalogue and price list has just been issued by the company.

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We buy, rent and sell motion picture and still cameras, lighting equipment, home projectors, etc. Quick turnovers. Small profits. Write—Seiden. 835 Eighth Ave., New York City.

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.

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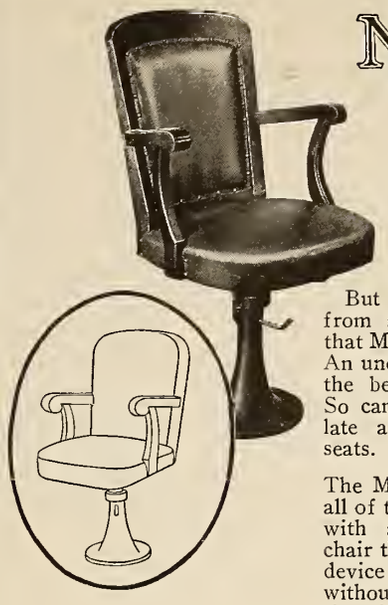

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The MOV-EZY does away with all of this. It provides every one with a beautiful, comfortable chair that by means of a patented device enables the occupant, without even getting up, to swing the chair to one side to allow others to pass.

We're proud of this chair and it gives us real pleasure to show it to theatre owners, managers and others interested. Stop in at your first opportunity.

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"Now I can glance at the Simplified System at any time in the day, week, month or year and tell whether the red ink sign is up. I'm ahead of the game so far this year."

Don't go along another day unaware that you are losing money.

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EXHIBITORS TRADE REVIEW

152 W. 42nd St., N. Y. City

CONSTRUCTION NEWS

New Theatres—Changes in Ownership—Theatres for Sale — Theatres Wanted

Live Opportunities

New Theatres

INDIANAPOLIS, IND.—Archt's name is withheld regarding plans for the new theatre for n. e. corner Washington and Capitol Streets, Ind. Owner, Fred R. Bonfield, 700 Fletcher Savings & Trust Bldg., and Glen E. Black, mgr., Park Theatre Co.

FT. WAYNE, IND.—Archt. Guy Mahurin, 501 Lincoln Life Bldg., is drawing plans for $50,000 church auditorium to be erected on Cottage and Indiana Aves.

WHITING, IND.—Archts. Shattuck & Layer, 19 S. La Salle Street, Chicago, Ill., have completed plans for the new $750,000 community house.

CLAYPOOL, IND.—Archts. Griffith & Goodrich, Physicians Defence Bldg., Ft. Wayne, Ind., have awarded contracts for $100,000 Claypool Community building.

DETROIT, MICHIGAN.—Archts. Stahl & Kinsey, 628 McKerchey Bldg., have completed plans and are now receiving bids on general contract work for the new $90,000 community house.

HAMTRAMCK, MICH.—Archts. J. G. Kastler & Co., 524 Detroit Savings Bank Bldg., Detroit, Mich., has awarded contracts for the new $100,000 auditorium.

SHEBOYGAN, WIS.—Archt. W. C. Weeks, 720 Ontario Avenue, is drawing plans for a new $80,000 theatre for Eighth Street, Sheboygan. Owner, Ernest Hosfer, prop. Rex Theatre.

LANCASTER, WISCONSIN. — Archts. Claude & Starck, No. 8 S. Carroll Street, Madison, Wis., have awarded contracts for the new Municipal Theatre bldg. Owner, City of Lancaster, care John M. Stone, City Clerk, City Hall, Lancaster.

MINNEAPOLIS, MINN.—Archt. Mr. Colburn, Plymouth Bldg., is finishing plans for $500,000 theatre building for Hennepin Avenue, between 7th and 8th Aves. Owner, Blue Mouse Theatre, Wm. A. Sobelman, mgr.

HIBBING, MINN.—Archts. Holstead & Sullivan, Palladio Bldg., Duluth, Minn., are engaged in drawing plans for community center.

SIOUX CITY, IOWA.—Archts. Buettler & Arnold, Grain Exchange Bldg., Sioux City, have filed plans for the new $80,000 community bldg.

OELWEIN, IOWA.—Archt. H. H. Burr, 603 Commercial National Bank, Waterloo, Iowa, has drawn preliminary plans for theatre to be built in Oelwein by owner, T. H. Kerwin, also of Oelwein.

ST. LOUIS, MO.—Archt. J. Hal Lunch, Dolph Bldg., will receive bids about June 26, 1922, for new $100,000 community bldg. to be at Kingshighway and Cote Brilliante Aves., St. Louis.

ST. LOUIS, MO.—General contract awarded H. O. Hitsch & Co., Wainwright Bldg., for the new $50,000 theatre on 10th and Pine Streets, by Stifel Estate Co.

KANSAS CITY, MO.—Archts. Lowe & Bollenbacker, 108 S. La Salle Street, Chicago, Ill., have completed plans for the new community bldg., to be erected at Broadway, between 57th and Westover Road.

GREEN BAY, WIS.—Architects Carr & Foeller, Assoc. 603 Minahan Building, have completed plans for the $125,000 clubhouse for 117 Jefferson Street. Owner, Knights of Columbus, Columbus Club, C. K. Bong, chairman building committee.

MADISON, WIS.—Architects C. W. & George L. Rapp, 190 North State Street, Chicago, Ill., have completed plans for the $300,000 theatre for 216 State Street, Madison. Owner, Marcus Heiman, 190 North State Street, Chicago.

LANCASTER, WIS.—Architects Claude & Starck, 8 South Carroll Street, Madison, Wis., have completed plans and awarded contracts for the $100,000 theatre for Lancaster. Owner, City of Lancaster, care John M. Stone, City Clerk, City Hall, Lancaster.

KANSAS CITY, MO.—Architects McKecknie & Trask, 719 Gloyd Building, have completed plans for the $250,000 clubhouse for Ninth and Baltimore Avenue, Kansas City, Mo. Owner, University Club, H. P. Treadway, secretary, Rockhill Manor.

DALLAS, TEX.—Architect Bertram C. Hill has completed plans for the $50,000 theatre for 1519-1521 Elm Street, Dallas. Owner, Popular Amusement Co.

Building Notes

The Leland, Albany, N. Y., will be managed by Oscar J. Perrin. The theatre is one of the largest motion picture houses in the city and is located in the business center. For years Mr. Perrin acted as manager of the Empire Theatre at Albany.

The Madison, Troy, N. Y., was badly damaged by fire early Saturday morning, July 29. The house is owned by Rosenthal Brothers, of Troy, who also operate the Majestic Theatre and who recently announced plans for the construction of a new house which will be known as the Roseland.

M. E. Comerford, head of the M. E. Comerford chain of over 65 theatres at Scranton, Pa., and other Pennsylvania cities, although he has four new playhouses under construction, is to take on another project at Hawley, Pa., in Wayne County. Manager Henry T. Richardson, of the Comerford Theatre, at Hawley, states Mr. Comerford looked over the ground with a view to putting up a new resort to seat 1000 persons and to cost $60,000.

The Rialto Theatre at Cordell, Okla., has installed an up-to-date radio set and is prepared to receive all that the air offers.

Our Theatre at Parks, Tex., has closed down indefinitely..

W. B. Shugars, of Pottsville, Pa., has purchased the Pinegrove Theatre from A. B. Gicker, of Pinegrove, for $15,000. The playhouse occupies a lot 34 x 110 ft. and seats 800 persons. Pinegrove is near Pottsville, on the road to Harrisburg, Pa., and is the center of an agricultural district.

The Columbia Hose Co. at Saint Clair, Pa., which had plans drawn and bids offered for the erection of a theatre, has decided to postpone action on the project until the mine strike ends. The plan was to place the engine room in front on the first floor, run the lobby to the theatre along the side and have the auditorium in the rear, with meeting rooms and lounging quarters for the firemen on the second story.

Thomas E. Husband and son, Bert Husband, new owners of the Palace Theatre at Edwardsville, Pa., bought from James E. Thomas, have announced they will manage the playhouse personally and will open on Labor Day.

I. Schlank, vice-president and general manager of the Peoples Theatre Co., in visiting Allentown, Pa., where work has been started on a playhouse to seat 1500 persons, announced Allentown has been made headquarters of the fifty-two theatres in Zone No. 1. Offices will be opened in the Perkins Building in that city.

The Lyric Theatre at Chandler, Okla., has closed down indefinitely.

Walter Penn has taken over the management of the Gem Theatre at Palestine, Tex.

The Liberty Theatre has opened at Ranger, Tex., with W. D. Palmer as manager. The Liberty was formerly known as the Majestic.

Clyde Nuckols has taken over the management of the Picture Show at Itaska, Tex.

The Hippodrome, Allentown, Pa., is remodeling.

The Peoples Theatre Co., Inc., erecting a playhouse on Seventh street, Allentown, Pa., has settled the differences which arose with business people in the block who objected to the theatre being constructed at the edge of the lot line.

The Palace, McAdoo, Pa., is being rebuilt and enlarged. Modern lighting and ventilating fixtures are being installed.

Charles Hooper is doing his own contracting at Shickshinny, Pa., in erecting the new Charles Hooper Theatre on Main Street. James McGlynn, of Wilkes-Barre, Pa., is the architect. Two store rooms and two apartments will be contained in the structure in addition to the playhouse.

The Palace Theatre at Edwardsville, Pa., owned by T. E. Husband and leased to Thomas S. Thomas of Plymouth, Pa., is closed pending extensive alterations and improvements. When these are completed the playhouse will be one of the best appointed amusement resorts in the coal regions.

The Criterion Theatre at Enid, Okla., has just completed the installation of a new air-washing ventilation system.

Seattle Pathe Exchange moved into its new home at 2027 Third Avenue.

The Lyric Theatre at Pryor, Okla., is being remodelled and repainted.

The Orpheum Theatre at Lawton, Okla., has closed down indefinitely.

The R. D. Thrash Equipment Co. at Dallas, Texas, is now taking orders for marble fittings for box offices in theatres.

The following Texas theatres report new equipment purchased: Plaza Theatre, Falfurrias, Motiograph Projectors; Baily Bros., Gandy, New Projectors; Mission Theatre, Mission, Complete interior decorations; Palace Theatre, Abilene, special built lobby and box office.

The new Vernon Theatre, Mount Vernon, Wash., opened Tuesday, July 11th. O. O. Ruth, manager, also operates a house in Stanwood, Wash.

Pells & Swanson, who control the moving picture situation in Everett, Wash., theatres have closed all but three, the Everett, Orpheum and Star theatres, for the summer.

Loew's Palace Hip Theatre, Seattle, has reverted to the management of Ackerman & Harris, with Joseph A. Muller, one of the oldest and best known showmen in the Northwest, as manager.

J. W. Sutton is announced as manager of the Sumner Theatre at Sumner, Wash., recently reported sold to McGill and Sutton.

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EXHIBITORS TRADE REVIEW

Vol. 12
No. 13

August 26, 1922

Price
25 cts.

"The Sheik" broke the money record—
"Dr. Jekyll and Hyde" broke the attendance record—
BUT

"Blood and Sand" Breaks Both in Sweltering August!

THE money record for the Rivoli Theatre, New York, was held by "The Sheik." This was in November, in a week containing two holidays, and the war tax was higher. The attendance record was held by "Dr. Jekyll and Mr. Hyde."

"Blood and Sand" last week broke them both. This was one of the hottest weeks of the summer, and on two of the days there were heavy rain and hail storms.

"THE SHEIK"
Money Record—$35,084.69

"DR. JEKYLL AND HYDE"
Attendance Record—60,496

"BLOOD AND SAND"
Money—$37,006.42 **Attendance—62,334**

Heat, Rain and Hail Mean Nothing When You're Showing "BLOOD AND SAND"

JESSE L. LASKY PRESENTS

RODOLPH VALENTINO
in "BLOOD AND SAND"

With Lila Lee and Nita Naldi

From the novel by Vicente Blasco Ibanez and the play by Tom Cushing. Scenario by June Mathis

A FRED NIBLO PRODUCTION

A Paramount Picture

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR, President — NEW YORK CITY — Paramount Pictures

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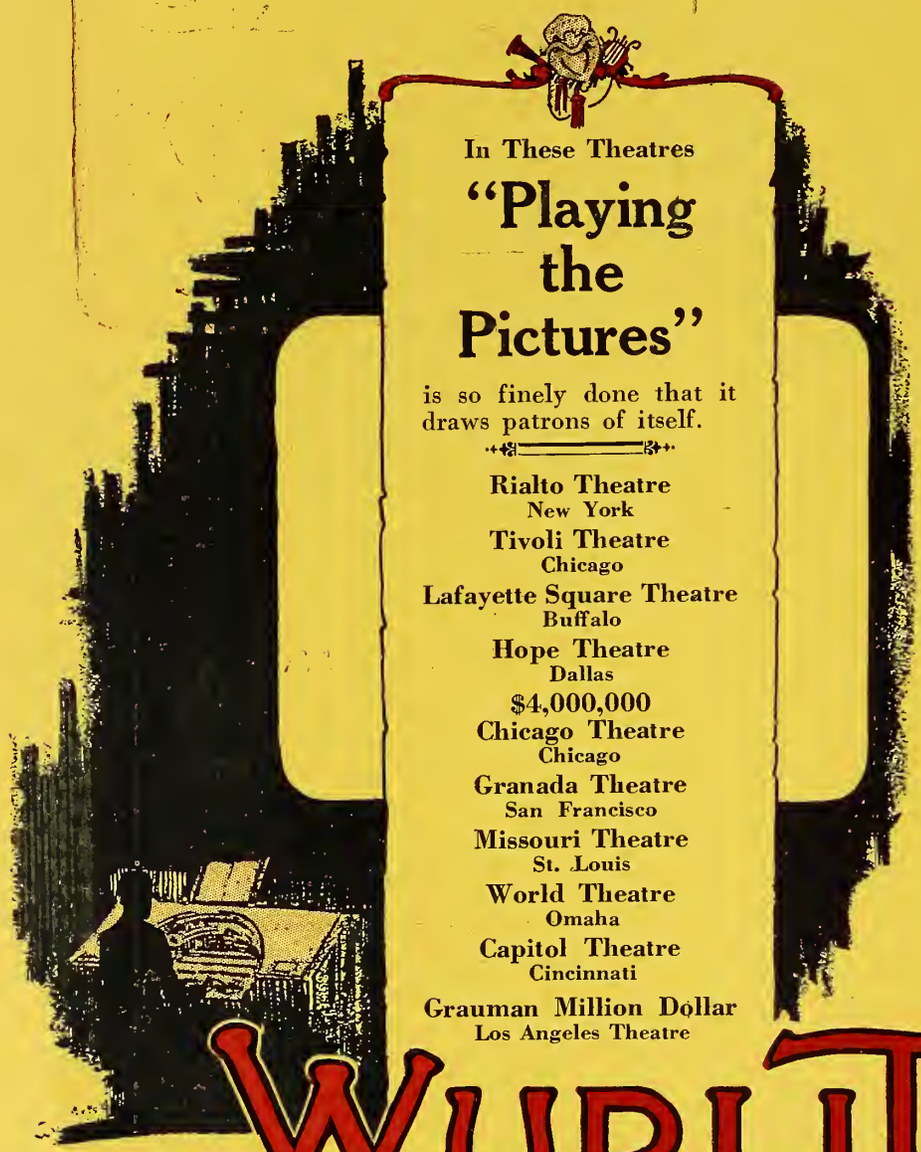

In These Theatres

"Playing the Pictures"

is so finely done that it draws patrons of itself.

Rialto Theatre
New York

Tivoli Theatre
Chicago

Lafayette Square Theatre
Buffalo

Hope Theatre
Dallas

$4,000,000

Chicago Theatre
Chicago

Granada Theatre
San Francisco

Missouri Theatre
St. Louis

World Theatre
Omaha

Capitol Theatre
Cincinnati

Grauman Million Dollar
Los Angeles Theatre

Every showman, actor, musician and every man or woman who must win fame and fortune on personality is striving for that indefinable, elusive, enigmatic "something" so few possess and thousands drudge their weary lives away in seeking.

God gave it to Mary Pickford. It lives in John McCormack's appealing voice. Stradivarius put that "something" in his Violins.

It has been built in the WURLITZER UNIT ORGAN.

This wonder organ unconsciously weaves a band about its hearers that brings them back again and again. Organists play it as if inspired.

On the edge of the "make believe," where all picture patrons stand, hearts open underneath its magic beauty to receive the BEST the picture has to give. That's what gets a picture over in one house where it has failed miserably in another.

There is WURLITZER MUSIC for every style of Theatre, whether large or small and Wurlitzer prices and terms are within the reach of all.

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EXHIBITORS TRADE REVIEW

The Public Knows

PRE-RELEASE showings of pictures in widely scattered sections of the country demonstrate that the public knows a good picture when it sees one.

Every exhibitor has had the experience of opening with a film about which he wasn't so sure himself, seeing it play to fair business stimulated by exploitation, and then pulling the crowds.

Every exhibitor has had just the opposite experience, too.

The public knows when there is a good picture, knows the name of the theatre, the highlights of the story, who the players are, and pretty nearly everything worth knowing—from the public's viewpoint—about the show.

Many exhibitors will tell you they have never been able to figure out just how it is that the public gets the information, and gets it so accurately. Mostly, it is explained on the "word-of-mouth" basis. But the reaction is sometimes so sudden that even that explanation doesn't seem to suffice.

WHAT'S the answer, and what's the lesson?

Why, this: we're out of the Klondike stage of the industry. Nothing will do now except real pictures. They're the only ones that will survive the test. In the same way, and for the same reason, the only exploitation that will justify itself is exploitation that correctly represents the picture, doesn't overstate or exaggerate, is attractive and compelling, but without a boomerang.

The public knows. The public is critical—very critical. It "shops," of course. And it "shops" for theatres just as it "shops" for pictures. The public develops very quickly an aversion to a theatre in which it has seen two or three poor pictures in close succession, or at narrow intervals.

THE reasoning is something like this: the last picture we saw at THAT theatre was pretty poor. Well, we'll take another chance tonight, and go again—and again the picture is not so good. By this time, a percentage of the theatre's patronage—sometimes a fairly large percentage—is dissatisfied, with the result that they stay away for long periods.

Nothing will bring them back except the certain knowledge that the picture is exceptional. If they know that, they'll come back. If they don't, they won't. And the chances are they won't go to anybody's else theatre, in the meantime, either. They become very cold on the whole subject of motion pictures.

The effect is a virtual strike against the picture theatre on the part of a large section of the public, a percentage which the exhibitor cannot afford to lose.

THERE'S a lesson and a warning in this for the whole industry: don't try to give the public poor product, even mediocre product, and expect to register success with it. It can't be done—any longer.

What's the other side of the story? Every time an exceptional picture is shown, on Broadway, or on Main Street, in any town anywhere, the public will be there in large numbers. Pre-season showings in many cities have already proved that—this year—right now.

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EXHIBITORS TRADE REVIEW

A. B. SWETLAND, *President;* L. W. BOYNTON, *Editor and Publisher;* JAMES M. DAVIS, *Treasurer;* OSCAR COOPER, HOWARD McLELLAN and GEORGE BLAISDELL, *Associate Editors;* C. S. MILLS, *Business and Advertising Manager;* N. A. MacLAREN, *Circulation Manager.*

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Calendar of Current and Coming Events

August 24-25

Meeting of the M. P. T. O. of Minnesota, Minneapolis.

August 26-September 2

Northwest "Go-to-the-Movies" Week, with Minneapolis as center.

September 4

Opening of the new Eastman Theatre, Rochester, N. Y.

September 25-26

Semi-Annual Convention, M. P. T. O. of Kansas, Salina, Kan.

Business Aids for the Exhibitor

ATTENTION is invited to the several articles in this issue which contain specific information of business value to the exhibitor. The improvement of theatre management is a wide field, and there is plenty of opportunity for progress in it. The saving of money, and the control of expenditure through practical systems, is one of the most important problems with which the exhibitor has to deal in the conduct of his theatre.

But systems, elaborate in theory, and of little use in practice, do not even attract the exhibitor's attention. He has not time for them. Certainly, he ought to have time for those that have been proved workable. It is the latter class of information which Exhibitors Trade Review prints, and we believe careful study of it will reward any theatre owner or manager.

For example, this issue presents a carefully written article on "The Advantage of Booking Sheets," prepared by one of our own staff, and based on first hand observation in the general offices of a large circuit. A kindred subject is treated under the heading "Keeping Track of the Business," which shows the great benefit of practical system in theatre operation.

In a somewhat more specialized field, the story of the coupon book is told on another page. This plan alone should be of real value to theatre men in helping them solve the problem of making the theatre more attractive to entertainment buyers and thus building box-office receipts.

Publication of such articles is part of the established editorial policy of Exhibitors Trade Review. Theatre operation is becoming more and more a business, and it is clearly a trade paper's duty to see that the exhibitor is kept constantly informed of new ideas—business ideas—that will help make his house increasingly successful—or pull it out of "red ink," as the case may be.

Northern California Goes Into Action

THERE was a significant meeting in San Francisco the other day. All branches of the industry were represented. Our correspondent describes it—the detailed story will be found on the opposite page—as the most important event in the history of the industry in the Golden Gate city.

Co-operation—practical co-operation—was the keynote. All the interests represented agreed that the time had come for team work on common problems and for ratification in action of the policies laid down by Mr. Hays.

The message sent by Mr. Hays through Rupert Hughes stressed the fact that the Hays organization is working for the good of all the industry. The justification—the appeal—of this program is found in just such enthusiastic meetings as that held in San Francisco.

And there is cause for congratulation also in the fighting attitude taken by the Californians toward those who plague and harass a great industry under the guise of reform. Frank Devlin, a former state official, who has been retained as general counsel by the Motion Picture Theatre Owners of Northern California, summed it up by saying:

"Look the situation in the eye. The personnel of the industry is an average cross-section of American manhood and womanhood. We will not take dictation from the paid destroyers and vilifiers of our industry."

The industry in the San Francisco territory advanced the ratification of the Hays program, brought first hand to the Coast by Mr. Hays himself and over-whelmingly indorsed during his recent visit to Los Angeles.

Industry of Northern California Mobilizes in Support of Hays Policies and for War on Screen's Enemies

Special to Exhibitors Trade Review

SAN FRANCISCO, Aug. 15.

TWO hundred exhibitors and allied members of the motion picture industry in Northern California hurled defiance to agitators for political censorship of the screen at a convention here to-day, called to harmonize the picture forces with the policies of Will H. Hays.

The meeting was the most important event in the history of the industry in Northern California, in the opinion of the film men participating. It was declared to be the only meeting ever held in the San Francisco territory that has been truly representative of the industry in its various branches.

Congressman Julius Kahn, of California; Rupert Hughes, the Goldwyn author-director, who brought a message from Mr. Hays; and representatives of the churches, the municipality and the Federal Government were speakers at a banquet to-night which closed the session.

In Honor of Devlin

The convention marked the debut of Frank Devlin, former chairman of the California State Railroad Commission, as general counsel for the Motion Picture Theatre Owners of Northern California. Mr. Devlin is acting for Northern California in a capacity similar to that of Mr. Hays in the nation.

Rupert Hughes, the toastmaster at the banquet which was given in Mr. Devlin's honor, declared that the present period in motion pictures is the darkest hour before the dawn out of which will rise a new art triumphant and unshackled.

The telegram sent by Mr. Hays to Mr. Hughes read as follows:

"Have just had telegram from San Francisco that you are going to be the toastmaster of the banquet there on the fifteenth and asking this association to have a representative there. We have no one in California actually representing the association and I have no one there and I have wired that you yourself will represent this organization. I want you to make at the banquet the following statement for me:

" 'The purpose of our Association —the Motion Picture Producers and Distributors of America—is pretty well understood. The announcement has been made repeatedly in the press as well as in the different statements and speeches that have been made. However that there may be no question about just what we are trying to do, I want to call your attention to the articles of association as filed in Albany, N. Y., under the Board of Trade Statute of the State of New York, where the objects are definitely stated. Quoting verbatim, they are as follows:

For Good of All

" 'The object for which the Association is created is to foster the common interest of those engaged in the motion picture industry in the United States by establishing and maintaining the highest possible moral and artistic standards in motion picture production; by developing the educational as well as the entertainment value and general usefulness of the motion picture; by diffusing accurate and reliable information with reference to the industry; by reforming abuses relative to the industry; by securing freedom from unjust or unlawful exactions, and by other lawful and proper means.'

" 'And I particularly call your attention to the fact that in the statement of their purposes the men who have made this Association do not say that it is to foster the common interest of producers and distributors, but that it is created 'to foster the common interest of those engaged in the motion picture industry.'

F. J. McWilliams, of Madison, Elected President of Wisconsin M. P. T. O.

(Special to Exhibitors Trade Review)

Milwaukee, Wis., Aug. 16.

THE annual convention of the Motion Picture Theatre Owners of Wisconsin, held August 15-16 in the Colonial Rooms of the Hotel Wisconsin, Milwaukee, was, according to the new president, F. J. McWilliams, Madison, Wis., the most constructive ever held in the history of motion pictures in the State. More than 150 Wisconsin exhibitors attended the convention, the attendance on the second day being almost double that of the first.

An invitation was read at the first day's meeting from Al Steffes, president of the Minnesota and North and South Dakota exhibitors' association, requesting the Wisconsin exhibitors to attend movie week at Minneapolis on August 25. A telegram of greeting from Sydney Cohen, president of the Motion Picture Theatre Owners of America, was also read.

In his address before the convention Joseph G. Rhode, outgoing president, said the big issue of the day was high film rentals. A resolution opposing high film rentals was adopted. Steps were also taken by the convention for the combating of the carnival evil. Another resolution adopted by the convention opposed the Hoy system.

A motion which was greeted with cheers was the proposal that word be sent to Carl Laemmle to the effect that the Wisconsin exhibitors would be greatly pleased if he should see fit to return George Levine, now head of the short subject department in New York, to Milwaukee. A resolution opposing the block plan of selling films was unanimously adopted by the convention and one strongly opposing the music tax was also passed.

A feature of the convention's work was the organization of a public affairs committee consisting of twenty-two members, with one member in each of the Congressional districts. The purpose is to keep in touch with public affairs of any nature in which the Motion Picture Theatre Owners of Wisconsin can be of assistance.

Mr. McWilliams, who was elected by acclamation, is manager of the Strand Theatre at Madison, and has been connected with the film business in the Wisconsin territory for the last fourteen years.

Other officers elected were: Vice-president, Charles Guelson, Badger Theatre, Stoughton, Wis.; treasurer, Joseph Winninger, Davidson Theatre, Waupun, Wis.; recording secretary, J. H. Silliman, Downer Theatre, Milwaukee; sergeant-at-arms, Steve Bauer, Atlas Theatre, Milwaukee.

F. C. Seegert, of the Regent Theatre, Milwaukee, was elected a member of the national executive committee. Former President Rhode was elected to the state executive committee for a period of five years, and Tom Foster, Stanley, Wis., was elected to fill the vacancy in the state executive committee made by the election of Mr. McWilliams as president. Others elected to the state executive body were: Ernest Langemack, Colonial Theatre, Milwaukee, for a term of two years, and Henry Goldman, one year. Eugene Phalen of the Allis Theatre, West Allis, was elected as a member of the grievance committee for three years.

Pacific Northwest Strong for Hays — Prosperity Returning, Is Exhibitor Belief

By L. W. BOYNTON, Editor, Exhibitors Trade Review

SEATTLE, August 14.

THERE are two things which stand out most conspicuously in the attitude of the men of the industry on the West Coast. The first is a hearty endorsement by exhibitors and exchangemen of the Hays policies. They believe in his sincerity. They believe in his ability to improve general standards. They agree that there must be team work and they are willing to co-operate. That's the West.

And the second: Exhibitors met by the writer in the Coast distribution centers are all sure that prosperity is returning. The only cloud on the horizon seems to be the question of transportation, not the moving of films, for that matter has been anticipated and attended to, but in the moving of crops to market by the railroads.

The Northwest Film Board of Trade today, anticipating a possible rail tie-up, arranged for prompt deliveries of film by motor truck to all exhibitors usually served from the Seattle, Spokane and Portland exchanges. Salesmen are maintained at those points, and also at Yakima and Wenatchee. The same plan has been adopted by the San Francisco and Los Angeles exchanges, which are determined that there shall be no dark houses for exhibitors on account of inability to move film. This commendable move, which was speedily put into execution on the Coast, should be followed in other exchange centers.

Never has this writer witnessed such loyalty and co-operation as is evidenced by the West Coast exchangemen. They are all boosters for their towns, the whole Coast and the industry.

For example, there is Herman Wobber, Famous Players' Division Manager, who reports that the Paramount September Drive will be the biggest ever seen on the Coast, each exchange under his jurisdiction attempting to outdo the others. Pathe Division Manager Wessling declares that business is increasing normally. He has been with Pathe ten years and his enthusiasm for his company and his industry increases daily. Harry Leonhardt, Goldwyn Division Manager, is just about the busiest man on the Coast. I met him in Los Angeles, again in San Francisco, and in Seattle.

These men are typical of the exchange branch of the industry on the Coast. It will be a pleasure to write about all of them in detail later—about their efficiency and their royal hospitality.

"'While it is an association of producers and distributors primarily, yet our efforts are directed most certainly to the benefit of the entire industry. Thus the purpose of our Association is succinctly stated in legal language and becomes a very definite program of our effort. This is not a vague gentleman's agreement. It is the legal statement of a legal purpose by a legally organized body. It creates no super court autocratically to pass upon pictures nor to do many of the things which have been suggested. The purposes of the Association are stated in its articles of association and I respectfully submit to you that no articles of association breathing a more important message could well be found.'

"This is a statement which we had read at the banquet at Los Angeles the other night. In addition, I want you to say anything that you feel will do good about our Association and what we are trying to do, because I am sure you do sense it and do sympathize. Thanks and best wishes."

Sensational exaggerations about the industry on front pages of newspapers will be combated through a committee appointed during the afternoon session. W. Harold Wilson, San Francisco correspondent of EXHIBITORS TRADE REVIEW; Thomas D. Van Osten, of the M. P. T. O. of Northern California and editor of *The Independent Exhibitor;* William H. Taylor and Charles M. Thrall were appointed to protest to newspapers against distorted and featured scandals.

A telegram from Mr. Hays to Mr. Devlin was read expressing regret that Mr. Hays could not be present and extending best wishes. Other messages were received from Jesse L. Lasky of the Famous Players-Lasky Corporation; Carl Laemmle, president of the Universal; Richard Walton Tully and Sol Lesser.

A permanent organization of all the interests represented was proposed and the following committee named to work out the details: W. W. Kofeldt; Morgan Wash; R. A. McNeil; W. A. Krank; M. L. Markowitz; Paul Gerson; E. H. Emmick; T. C. Reavis and L. Beach.

One of the important speakers at the banquet was the Rev. James L. Gordon, pastor of the First Congregational Church of San Francisco.

"The motion picture is the greatest mechanical invention of a thousand years," he said. "For ten years it has kept America safe and sound and it will be the first defense against Bolshevism in the future."

Dr. Gordon recommended the public appearance of actors in churches. He also urged the frequent attendance of preachers at motion picture theatres.

In extending the city's good wishes to Mr. Devlin, Edward Rainey, secretary to Mayor James Rolph, declared: "Yours is a new business challenging the attention of the world, but you must learn the difference between giving the public what it wants and putting something over on it."

Congressman Kahn made an impressive speech. He spoke as a friend of both Hays and Devlin.

Womanhood was represented by Mrs. Anne Godfrey, educational representative of the Federal Bureau of Naturalization, who declared the motion picture to be the most vital factor in the assimilation of foreigners. The financial interests spoke through H. A. Nater, vice-president of the Bank of Italy.

A ringing message was brought by Mr. Devlin.

"Have no fear," he counseled. "Look the situation in the eye. You need not apologize or go on the defensive. The personnel of the industry is an average cross section of American manhood and womanhood. We will not take dictation from the paid destroyers and vilifiers of our industry."

The convention and banquet arrangements were admirably handled. P. J. Hanlon of Vallejo was introductory convention chairman; Thomas D. Van Osten, convention manager, and John P. Meehan, honorary chairman.

Censorship Repudiated in Georgia

Federation of Women's Clubs Active in "Live and Let Live" Policy As Opposed to Legalized Inquisition—Luxury Sales Tax Bill Also Dies on Calendar

THAT the passage of a state censorship bill in Georgia would prove a "tragedy," was the stand taken by the Georgia Federation of Women's Clubs, through a letter written by Mrs. Alonzo Richardson, chairman of the Federation's Division of Citizenship, to members of the Georgia Legislature.

Anti-Censorship Sentiment

Mrs. Richardson's letter, it is declared, expresses the prevailing sentiment in the Better Films Committee of Atlanta, of which she is a member, and the sentiment of similar organizations throughout the six Southeastern States. It also represents what is rapidly coming to be the sentiment of the majority throughout Georgia, Alabama, Florida, South Carolina and, to a lesser extent, Tennessee.

In sending Mrs. Richardson's letter to EXHIBITORS TRADE REVIEW, Turner Jones, Public Relations Representative of Southern Enterprises, Inc., points out that "no member of the industry has entered the Legislature this year in connection with the censorship bills. When we have been approached in this regard we have invariably referred the interested party to the Better Films Committee."

Mrs. Richardson's letter is of great importance, not only because of the part it played in the Georgia situation, but also because it ought to be useful to exhibitors everywhere in seeking the active co-operation of Women's Clubs. The letter follows:

"As chairman of the Department of Citizenship of the Georgia Federation of Women's Clubs, as a member of the Advisory Committee of the National Board of Review of Motion Pictures, and as a member of the Better Films Committee of Atlanta, I feel that I can legitimately present to you, as a legislative official of the State of Georgia, the true attitude of the women's clubs of this state and the opinions of that ever increasing number of men and women now working in several cities in Georgia for the betterment of motion pictures.

"After making a thorough study of the operation of state censorship in Ohio, Pennsylvania, New York, Maryland and Kansas, the only states in which it exists, we have become convinced that this form of regulation cannot help the situation and that it has proven a failure in these states, so far as the betterment of pictures is concerned. At the recent convention in Chautauqua, N. Y., many women from these states assured us of this fact.

"Motion pictures come under my division of state federation work and I can truthfully say that the vast majority of the women of Georgia do not want censorship, but desire to follow a community program of education, leadership and selection based upon the democratic principle of co-operation.

"Already we have established Better Films Committees, based upon these principles, in the leading cities of Georgia. In these cities the motion picture theatres are co-operating in a most satisfactory manner to give the public at large clean pictures and to give suitable pictures for children. As mothers we are more interested in the problems of the child and motion pictures than in any other phase of the matter. Censorship cannot standardize an adult amusement so as to adapt it to children and we feel that this important angle of the question can best be handled through our volunteer committees.

"Enclosed is a copy of the findings of the Southeastern Conference for Better Films which included some four hundred religious, civic and educational leaders of the six Southeastern states (Georgia primarily), which utterly repudiates state censorship. These findings have been approved and endorsed by such bodies as the Grand Jury of Fulton County, the Committee on Inter-Church Co-operation and the Christian Council, by some of the minister's associations, by the Women's Club, parent-teacher associations, Civitan Club, etc.

"These facts are respectfully submitted for your consideration of this subject. We are having good pictures in Atlanta, and the fact that in a town in Georgia, an objectionable picture reported to the Better Films Committee and in turn reported to Mr. Hays, and was immediately withdrawn, is but one instance of the real effect of the co-operative effort. Georgia clubwomen are busy working out the "live and let live" plan and I earnestly beg of you to help us, rather than hinder by voting for the passage of a state censorship bill, which, in the minds of the women actually doing the work, would prove a tragedy."

Luxury Tax and Censorship Bills Die

By Anna Eugene Aiken
Atlanta, Aug. 17.

The Georgia Legislature adjourned last night without action on the luxury tax or censorship bills. The vigorous and highly intelligent co-operation of exhibitors in the Georgia Amusement Protective Association gained this victory.

Ohio Exhibitor Fights Blue Laws

Frank Murphy Uses "Common Sense Newspaper and Screen Campaign"

In his battle against the blue law Sunday closing agitation at Wilmington, Ohio, Frank Murphy, manager of the Murphy Theatre, that city, has attracted much favorable interest through his dignified and logical campaign, according to a correspondent of Associated First National Pictures. In co-operation with the editor of the Wilmington *News-Journal,* Murphy launched his "common-sense" movement in defense of Sunday amusement on Aug. 1. In addition to the use of the newspaper, the theatre manager took full advantage of the possibilities of his screen and billboard service.

In the newspaper Murphy presented his argument, clean-cut and dignified, and marked by his fair-minded attitude towards the question, in a three-column advertisement. Flanking this the editor of the newspaper placed news articles describing the stands taken by the Mayor of Manchester, Ohio, and the same officials of Sandusky, who re-

fused to close the picture theatres of their towns and gave their reasons in no uncertain terms. Details of the efforts of ministers and reformers in both of these neighboring cities to close up the motion picture theatres were given in clear and convincing manner.

And Murphy's advertisement, which was titled "A Square Deal For Everyone," with a straight-from-the-shoulder outline of facts. His example might be followed with profit by other exhibitors facing similar agitations against Sunday amusements. The text of the advertisement follows:

"Shall Wilmington have a common sense law enforcement, or shall we have a radical blue law enforcement which has been tried out in many other places (to their sorrow)? Shall we have clean, innocent amusement for our young people on Sunday, after they have fulfilled their religious obligations or shall we continue to force them to seek their amusement at the shows, parks and dance halls of Dayton, Springfield, Columbus and Cincinnati, returning home at 2 or 3 o'clock in the morning, which they are doing every Sunday? Is it right that a business that did more for charity and other war activities than any other business in town shall be made a victim of blue law enforcement? Is it right that a business that has been helping the College, the public schools and the churches of the town shall be singled out and closed on Sunday, while every other business in town can run, when they are all violations of the same 'Blue Laws'?

"We are not asking any special favors, but we are asking for a square deal, every one is entitled to that. We are not making any charges against any other business in town, but you can read the letters from a couple of mayors of other Ohio cities and see what are the violations of law going on around us every Sunday.

"These letters can be found in today's *News-Journal*. Read them over carefully and consider what the effect of a strict enforcement of the Blue Laws would have on Wilmington.

"Remember when we start in to close there is no place to stop until we finish the job.

"This letter is not meant as a threat against our officers or anyone else. It is to try to help the people in general to see these things in the same light we do."

Bitter Sunday Battle in Tennessee

Memphis Sentiment Overwhelming Against Blue Laws, But Church Committee Prepares for Conflict

Threats of the Laymen's Committee of the Protestant churches of Memphis to make Memphis a "Blue Sunday" town are having little effect on Memphis theatres, which are going along, planning for the opening of the 1922-23 season.

The cases against Charles A. McElravy, manager of the Consolidated Enterprise Theatres, and Lloyd Dearth, manager of Pantages, which were to have been considered on Aug. 11 by the Shelby County Grand Jury, have been postponed indefinitely because of the fact that attorneys for the Laymen's Committee were unable to secure their witnesses on that date. McElravy and Dearth were arrested on complaint filed in justice court, charging them with violation of a law enacted by the Tennessee Legislature in 1803, which provides a fine of from $3 to $40 for operating a place of amusement on Sunday.

Meantime, it is understood that attorneys for the churches are attempting to unearth state laws, which, when put to a test, will prove more binding than the 1803 model. Both the theatre managers and the attorneys for the churches are aware of the fact that the theatres could worry along and keep running, even if the managers were assessed the maximum fine on each Sunday. The committee from the churches has announced it will leave no stone unturned until all Memphis amusement houses are closed on Sundays. The matter will be carried to the Supreme Court of the United States, both sides agree, but even if the showmen win in court, they admit that the rural legislators will outvote the city law makers when blue laws are introduced in the Tennessee Legislature.

Sentiment in Memphis is overwhelmingly against Sunday closing.

Sunday Chautauqua Means Theatres, Too, Say Kansas Exhibitors

Augusta, Kan., does not have Sunday motion picture shows—or, at least, it did not. Last week a chautauqua, supported by the ministers of the town, widely heralded a Sunday performance, while public sentiment forced Jack Johnson, owner of the Isis Theatre, to close his doors. Things looked rather dark. In a huge black bordered box on the front page, W. K. Leatherock, publisher of the Augusta *Daily Gazette*, had the following to say:

"If the local moving picture shows were to attempt to operate on Sunday you would find hundreds of local people up in arms in an effort to close them up. In all probability, the onslaught would be led by those who are prominent in church activities.

"Yet next Sunday the Chautauqua will open here and give two performances, one in the afternoon and one in the evening. It is probable that the union services of the churches will be dismissed early so that every one can attend the evening performance. The afternoon performance at the chautauqua will be a vaudeville performance of about the same class as is usually shown in local theatres.

"The Sunday performances of the chautauqua are indorsed by ministers and many church people. Yet there is only one major difference between a chautauqua and vaudeville theatre. A number of public spirited citizens signed a contract guaranteeing the chautauqua company a certain amount of money before the first performance was even booked. The theatre takes chances just like other business institutions.

"One can operate on Sunday without running afoul of the law. The manager of the other would probably land in jail if he attempted to run on Sunday. Can you beat it?"

Following this incident, the M. P. T. O. of Kansas, through M. Van Praag, president, instructed exhibitors of Augusta to open on Sunday in the future and assured them that the entire support of the State exhibitors' organization would be behind them.

New York T. O. C. C. Would Prevent Coal Shortage in Theatres

Concerned over the possibility of a shortage in coal, the Theatre Owners Chamber of Commerce of New York, at a meeting held Tuesday, August 15, appointed a committee to take such steps as in their judgment the emergency seemed to make necessary.

William Brandt was named as chairman of the committee, with instructions to select associates to work with him. Mr. Brandt has asked to serve with him Lou Blumenthal, Leo Brecher and Bernard Edelhertz, and they have accepted.

Mr. Brandt stated on Wednesday his committee immediately would take up the whole question with the local Mayor's Committee on Fuel, which has been created to take charge of the coal situation in New York City, and the State Fuel Administrator.

It is the understanding in New York that if the shortage becomes acute only the essential industries will be allotted coal.

"The members of the Chamber of Commerce, representing 700 theatres, each theatre consuming on an average of 50 tons of coal annually, desire to be included in the 'essential' class," said Mr. Brandt. "We claim to be essential within the meaning of the term. During the last great shortage it was demonstrated that the theatres were sought by many persons who had no coal in their homes and came to the heated theatres just to keep warm.

"We are willing to help the local and state committees in every way possible, as, for instance, turning out the lights in front of the houses and on our big signs, which in the aggregate require considerable fuel for their operation.

"It is absolutely necessary that the theatres be heated. It was the desire of the Chamber of Commerce that the plight of the theatre owners be presented to the proper authorities now rather than to wait until the emergency was upon us."

Washington Board of Trade Ready

Exchange Organization Prepares for New Arbitration Plan — To Meet Exhibitors

IMPORTANT changes in policy and also in officers was made by the Film Board of Trade of Washington, D. C., at a meeting of the organization held last week.

R. Clinton Robin, Pathe, was unanimously elected president. The other officers elected were: Walter Price, Goldwyn, vice-president; Eugene Wilson, Vitagraph, treasurer, and C. M. Thomas, Strand Film, secretary. It was also voted to continue the services of Charles E. Wagner as corresponding secretary.

It is understood that in line with the new policy it will be the purpose of this Association to form a solid foundation upon which the new Hays plan can be strongly built.

According to the new president it is hoped that the Association will be able to develop harmony between the exchange and the exhibitor through closer co-operation with the various exhibitor bodies in the territory. Plans are now in the process of development by which a better understanding between the distribution and the exhibition branches of the business can be had.

The first step in this direction will be the establishment of a Grievance Committee composed of three exchangemen and three exhibitors, one appointed by the Virginia Exhibitors League, one by the Maryland Exhibitors League and one representing the District of Columbia. The exchanges will be represented by Clinton Robin, Pathe; Joseph S. Hebrew, Fox, and C. M. Thomas, of the Strand Film. The Film Board of Trade of Washington is expected to invite the heads or representative committees of the various exhibitor organizations to Washington for the purpose of better explaining the plan they have in mind and also to receive assurances of their co-operation.

According to President Robin, it is hoped that by the adoption of these plans the Film Board of Trade of Washington will be strongly organized and will be able to fall in line with the new Hays Arbitration Plan, announcement of which is expected shortly.

Northern N. Y. Theatre Owners Hold Meeting

A largely attended and enthusiastic meeting of the Motion Picture Theatre Owners of Northern New Cork, which is a regional unit of the Motion Picture Theatre Owners of New York State, Inc., was held August 14 at Malone.

President V. A. Warren of Massena presided. Progress toward the securing of one hundred per cent membership was reported, and it is expected this goal will be reached within a short time. Robert Landry, of Ogdensburg, is vice-president of the organization, and Frank Meehan, of Malone, secretary-treasurer.

The Old Homestead

With Theodore Roberts, George Fawcett, T. Roy Barnes, Harrison Ford and Fritzi Ridgeway. Adapted from Denman Thompson's play by Perley Poore Sheehan and Frank Woods. Directed by James Cruze. Scenario by Julian Josephson. A Paramount Picture.

The Advantages of Booking Sheets

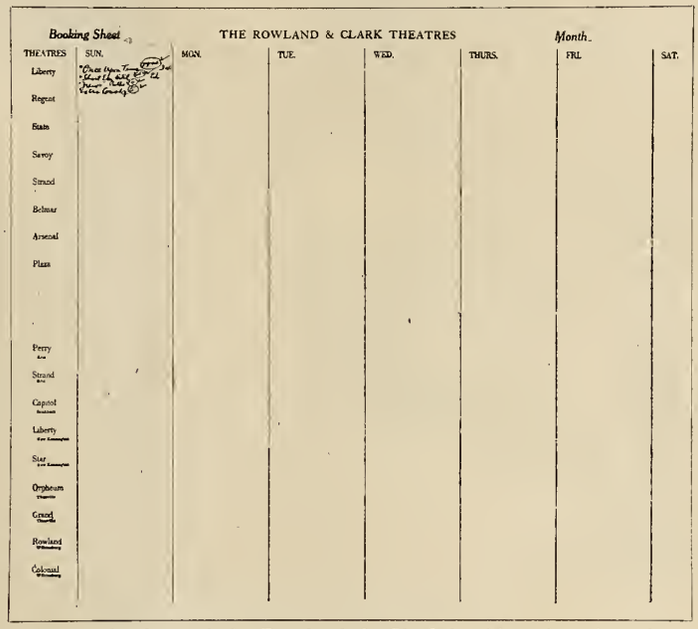
Here Again System Has Its Place in the Successful Conduct of a Circuit of Theatres and Here Is an Example

By HOWARD McLELLAN

BY means of a booking sheet the shows presented in the Rowland & Clark circuit of theatres in Pittsburgh and nearby suburbs and cities are kept track of for months ahead of actual showing and play dates are pretty regularly insured. There are many different kinds of booking sheets and nearly every theatre man has his favorite type or has a dream of what his favorite should be.

The booking sheet reproduced on this page is the Rowland & Clark idea. It has been in use for several years and W. E. Kirsch, who handles it for the circuit, says it has never fallen down on the job. It works for the seventeen houses in that circuit and this includes four first run houses in Pittsburgh, five neighborhood houses in the city, two first runs in Erie, Pa.; two in Wilkinsburg, Pa.; two in Titusville, Pa.; one in Kensington, Pa., and will work for one house building in Braddock, Pa.

This sheet, thanks to the generosity of the Rowland & Clark management, has been adopted in many houses from coast to coast.



Booking Sheet — THE ROWLAND & CLARK THEATRES — Month_

THEATRES	SUN.	MON.	TUE.	WED.	THURS.	FRI.	SAT.
Liberty							
Regent							
Stanley							
Savoy							
Strand							
Belmar							
Arsenal							
Plaza							
Perry							
Strand							
Capitol							
Liberty							
Star							
Orpheum							
Grand							
Rowland							
Colonial							

This sample sheet of the Rowland & Clark booking sheet is 22 by 17 inches. It lists all the theatres in the circuit and in the first column after the Liberty Theatre, under Sunday, we have shown the system that is worked with the sheet. When the film is booked a notation is made in pencil. When a play date is given it is erased and substitution made in ink. When the show is delivered the bill goes to the booker and he inserts the cost opposite the title of the picture (shown in the circled figures). The bill is then turned over to the house manager for each theatre who checks it against the circled figures. The article explains the advantages of this method.

The writer sat down at Kirsch's desk in Pittsburgh a few weeks ago and asked him to sum up the advantages this system offers and to explain its working. The advantages he pointed out are:

"I can go ahead and set in dates for six months or a year ahead."

"It keeps track of our bookings for years back and in case a dispute arises as to bookings I can refer to the back files."

"I can get the total film cost for all houses or any house, for any day or for every picture or set of pictures."

"It is a handy and accurate reference for every department in our organization. The publicity and advertising department finds it especially useful to get out its matter in advance."

Explaining it further Kirsch said:

"The house manager gets his show from this booking sheet. As the circuit booker I make up this sheet as fast as play dates are given. At the present moment (this is written on July 22) I am booked ahead on this sheet as far as September.

"The house manager when he gets his show from this booking sheet checks the bill for his show against this sheet, and as we pay our bills once a week, his bill for the show is put into a mail box in the main office and with this bill in hand he calls for the booking sheet and checks against it. There is no chance of a slip.

"When the picture is booked I set down the title in pencil opposite the name of the house in the column under the day of the week. When the dates are actually confirmed I erase the pencil notation and set it down in ink, and then I know they are permanent. As each feature or subject comes in with its price that price is set down opposite the title in red ink, which the house manager and I check."

It is a simple operation. Kirsch assured the writer that very few mistakes had occurred and that when they did it was an easy matter to rectify them.

The system has been in use since 1917. The sheet is printed on bookkeeping stock 22 inches wide by 17 inches deep. It is on ordinary ruled stock and is kept in a canvas covered loose leaf cover.

The booking sheet also proves its usefulness in preventing loss of shows in delivery to and from the theatre and delivery mix-ups that rob the next man of his show. From the booking sheet a list of programs for each theatre is made up, for each day, or change in program. This is given to the film delivery man in the place of the old and antiquated six-card system where a card was made for each show to be delivered and returned. These cards were frequently lost.

In Rowland & Clark houses the show data is taken from the booking sheet, typewritten on a sheet in which the name of each theatre is printed, with one carbon copy. The original is retained in the booker's office and the duplicate is given to the delivery man.

Opposite the title of the picture is the name of the exchange. The delivery man takes the sheet, calls at the exchange, gets his show and takes it to the theatre named on the sheet. He retains the sheet until the show is ready for return and goes to each theatre for his collection. In this manner lost shows—the bugaboo of the exchange—are eliminated.

The delivery sheet is finally returned to the booker, who checks it against the booking sheet. He has physical evidence then that the shows were delivered and returned. The delivery sheets are retained by the booker for a considerable period to be referred to in the event that a claim for lost film is made.

The delivery sheet also acts as the delivery man's order for the film which is to be used at the exchange.

If the booker happens to be away, or the house manager is ill, the delivery man knows where each show is coming from and where the old show is to be returned.

Hays Going to Minneapolis

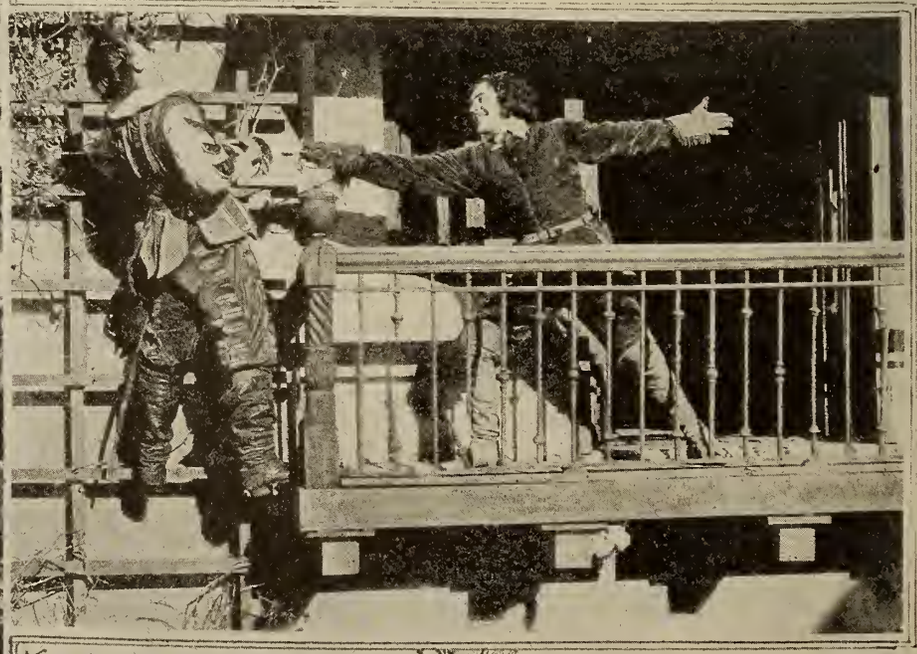
Will H. Hays will attend the convention of the Motion Picture Theatre Owners of Minnesota, to be held in Minneapolis next week. Mr. Hays will leave New York Wednesday, Aug. 23, and, according to present plans, will address the convention at its session on the second day, Friday, Aug. 25. It is expected he will then return direct to New York.

The convention is being held just before the opening of Northwest "Go-to-the-Movie" Week, a plan in which Mr. Hays is greatly interested and the adoption of which on a national scale is being considered, it is understood.

Added significance is given to Mr. Hays' trip to Minneapolis also by the fact that it will be the first state exhibitor convention he has addressed.

The Three Must-Get-Theres

Max Linder's burlesque on "The Three Musketeers." First release of the newly organized Allied Producers and Distributors Corporation, subsidiary of United Artists



Keeping Track of the Business

How Some Circuits Have Systematized Handling of Payrolls and Theatre Reports

SYSTEM in a theatre is a fine thing if you keep it up. It becomes a waste when you start a system and then discard it before it has been given half a chance. Some managers with lofty ideas get up cards and sheets for all departments in the theatre, pay a neat price to the printer then let everything go by the boards.

Two things must be absolutely systematized in a theatre—the payroll and the daily receipts. The house staff must be paid on schedule and unless you keep a record of your receipts you never know where you are and the government tax authorities are liable to pop in on you any day and raise a fuss.

It is not difficult in these days to find system in theatres. Even the smallest house has adopted some kind of a system and the circuits and chains are all thoroughly systematized. The systems differ, however, in almost every theatre, or group of theatres. The fact remains that they can be made uniform, and if percentage ever becomes universal—and there is more talk about it to-day than ever—a uniform system of recording receipts and expenditures will be necessary.

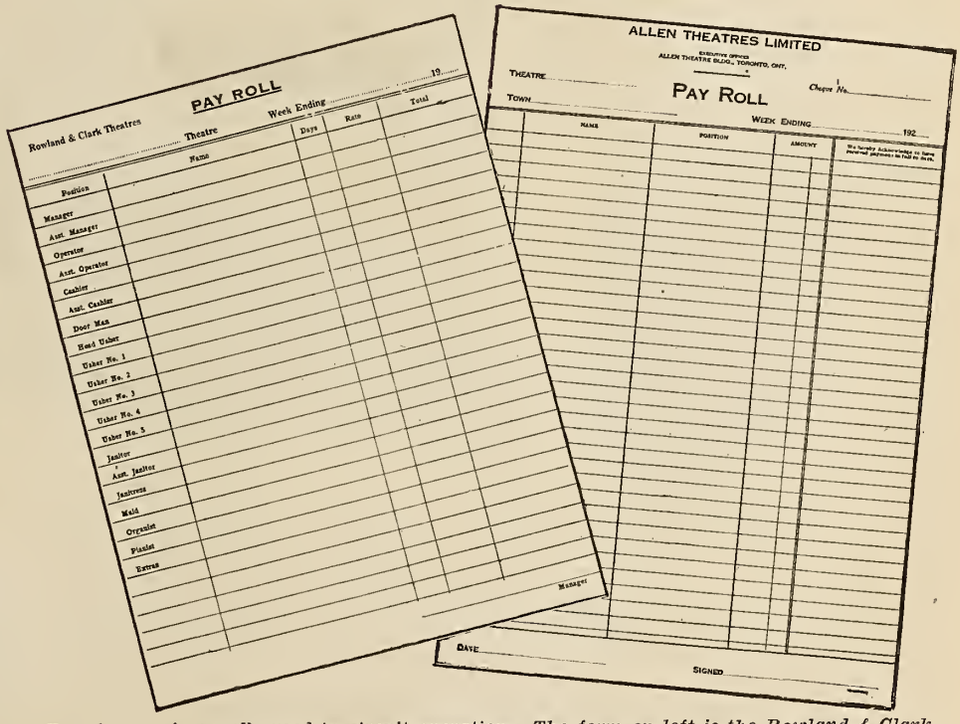
Where stockholders must be satisfied reports on the theatre's business must be made with regularity. In fact they are demanded by accountants and auditors serving the stockholders.

Taking the payroll for a start pretty much the same information is detailed on all payrolls as the two specimen payroll reports in the accompanying illustrations show. The Rowland & Clark payroll is more detailed than the Allen Theatre sheet but on the latter the employee signs his name upon receipt of his money and the record thus becomes complete and stands as a receipt. This form is used in nearly every case where cash is used in paying off. It is an absolute check.

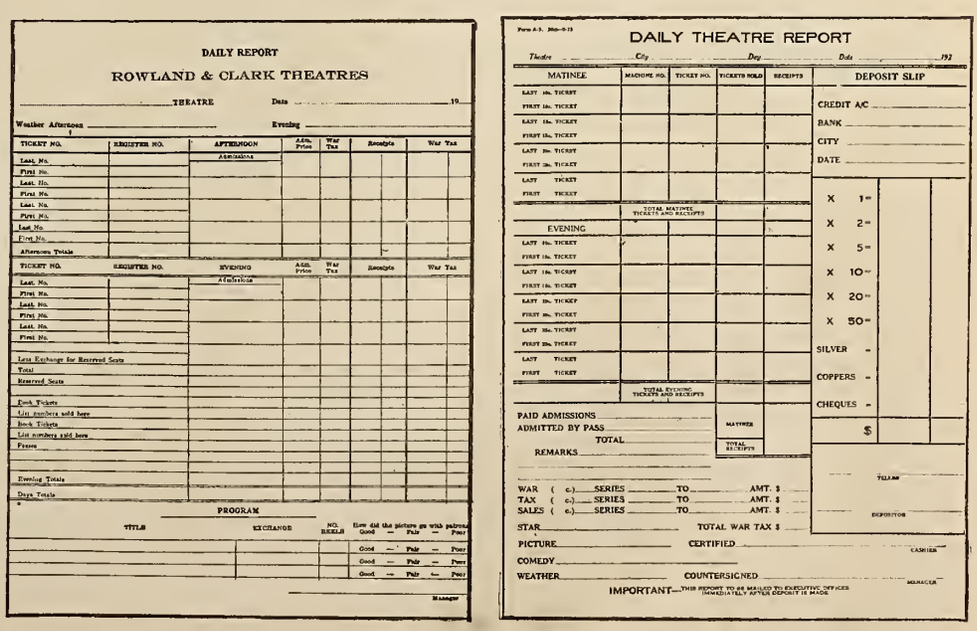
The Rowland & Clark form omits the employee's signature as the help is paid by check. It is a little more complete than the Allen form in that it enumerates all the positions, the days employed and the rate per day or week. In both cases the house manager signs the payroll and is responsible for its accuracy.

The daily theatre reports, also shown in the illustrations, are alike except in the type arrangement. Both reports are used with automatic ticket selling machines and the machines are a great help. With the Rowland & Clark form the manager alone signs while the Allen form requires the signature of the cashier and the counter signature of the manager, thus dividing the responsibility. On both reports complete track is kept of weather conditions, but the Rowland & Clark form goes farther than the Allen in that it requires the manager to give the titles of pictures, number of reels and an opinion as to how the picture went with patrons.

To answer the question as to how the picture went with the public the house manager must keep in touch with his audiences so that he may express an opinion as to how the picture went. Sometimes a picture will draw big crowds but the comment in the audience will be unfavorable in which case the report shows a good business at the box office but unfavorable comment from patrons. This feature is valuable in determining frequently whether a picture that relies solely upon its exploitable title has fallen down when the audience saw it.



Two forms of payrolls used in circuit operation. The form on left is the Rowland & Clark idea in use for a number of years. The right shows the Allen Theatres' system, which is of Canadian origin. The latter, as the last column shows, serves as a receipt.



Two daily theatre reports. In the form on the left the manager must give his opinion of how the picture went with patrons, which is carrying out the personal touch idea to perfection.

Under Two Flags

Priscilla Dean stars in this Universal-Jewel picturization of Ouida's novel. Directed by Tod Browning.

Two Styles of Coupon Ticket Books

One at the Regular Price the Other at a Reduction and Both Are Successful

In a recent issue a pretty little question was raised as to who discovered and first used the coupon ticket book now in use in many theatres. Carl Miller of the Miller Theatres, Fremont, Ohio, has been using coupon books for six years. Besides the theatres mentioned in this article we find the Jensen & Von Herberg houses in the Pacific Northwest sell $4 worth of admissions for $3.50 and the idea is successful.

Have you ever tried the coupon, or book ticket, stunt as a steady business builder?

Do you really understand how the idea is put over? Are you in doubt as to the U. S. tax regulations on the subject?

We have taken two instances of the successful use of the book of tickets, one in the Brooklyn Strand Theatre, Brooklyn, N. Y., and the Rowland & Clark neighborhood houses in and around Pittsburgh, Pa.

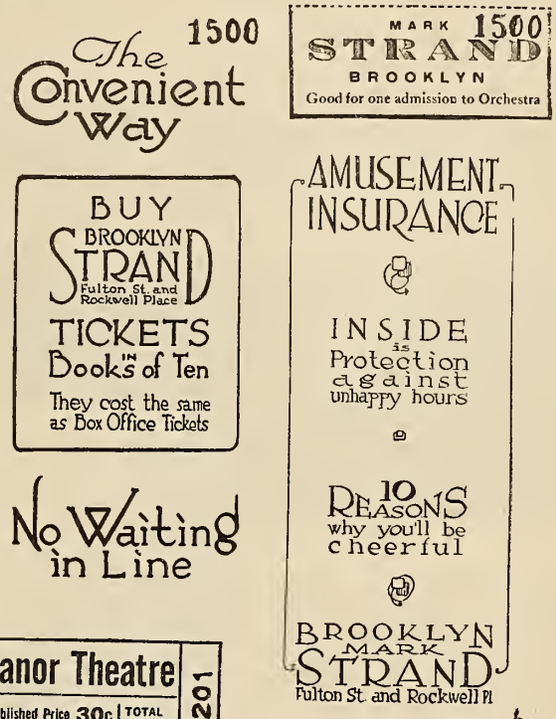
Rowland & Clark use the book tickets in three of their smaller houses where there is a certain amount of community spirit; where families are in the habit of attending; where going to the movies is one of the most popular afternoon and evening outdoor sports.

In Pittsburgh the tickets are always on sale at the box offices and considerable thought has been given to a suggestion that they be placed on sale at various stores. On the first day they were placed on sale at one of the small theatres twenty-two of them were sold without any special effort or advertising. The record demand was during the week preceding Christmas when 400 books were sold in one day. The demand is always greatest at that time because the coupon book is an ideal gift.

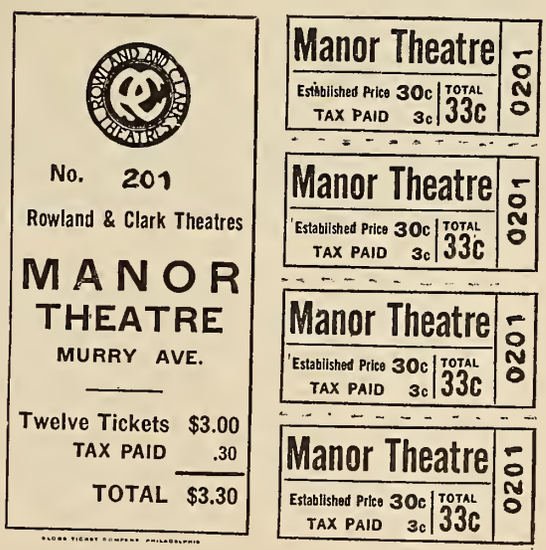
The book of twelve tickets costs the patron $3.30 which includes the 30c. war tax. It is on the war tax that many theatre men stumble when considering the coupon book, believing, as many do, that the tax must be paid on each ticket within the book. If this were so the total tax would have been 36 cents instead of 30.

The tax question was settled by W. E. Kirsch, booker and office manager for the Rowland & Clark circuit, who wrote the Bureau of Internal Revenue in Pittsburgh, Pa., and received the following ruling, which, of course, applies to every federal revenue district in the country:

"*Where you sell a book of* 12 *tickets for* $1.50 *the tax will be* 15 *cents; and where you sell books with twelve tickets for* $1 *the tax would be* 10 *cents as the* $1.50 *and* $1 *are the amounts you charge for admission.*"



The Strand Ticket Book is 2¼ by 4½ inches printed on ordinary ticket stock, but is not a "bargain book," just a convenience and a good one



The Rowland & Clark books are 2 by 4¼ inches and save the buyer 72 cents. They have proved a big success

The Strand Idea

Books of ten tickets have been placed on sale at various times at the Brooklyn Mark Strand Theatre by Managing Director Edward L. Hyman. On the screen at the theatre is an announcement telling of the books, and there is also a sign at the box office where they are being sold.

"These books are not only suitable for Christmas giving, but can be on sale all the year around," Hyman says. "Every showman in the country can attract steady patrons to his theatre by selling these books. The ten tickets, and the knowledge that he does not have to wait in line every time he visits the theatre, is an incentive to the purchaser to attend regularly.

"Many persons have bought these books to give someone for Christmas. There are no price marks on the tickets, and the ten cost the usual amount including war tax."

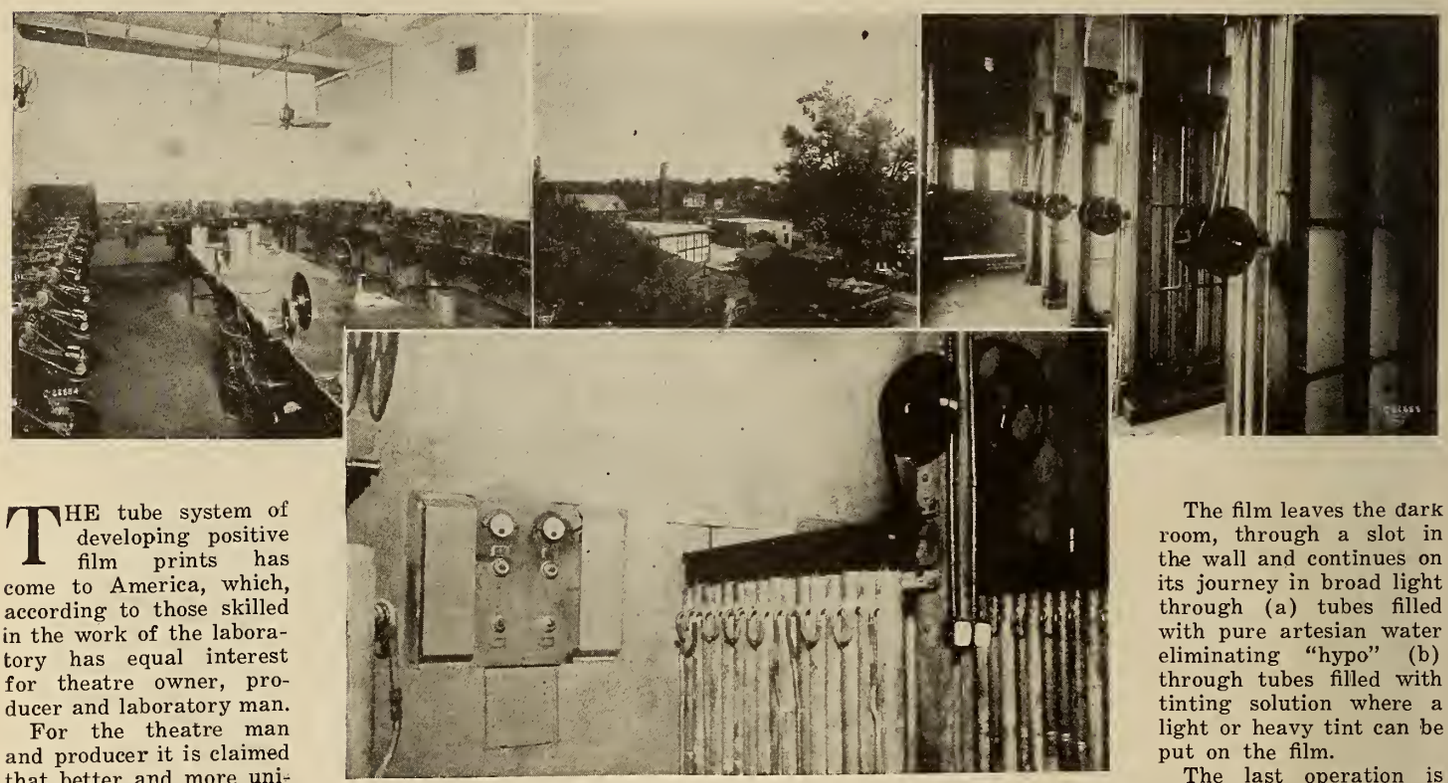
The books are each numbered and on the front cover is the following: "The Convenient Way. Buy Brooklyn Strand Tickets in Books of Ten. They cost the same as Box Office Tickets. No waiting in line."

The inside front cover says: "A book of Mark Strand tickets assures you, or the person you give it to, with a consistently artistic and carefully selected policy of entertainment. The management suggests a book of Mark Strand tickets as a gift that will meet with appreciation from the recipient. The Brooklyn Mark Strand ticket book plan is an assured method of buying happiness."

The back cover announces that the booklet is "amusement insurance" and that "inside is protection against unhappy hours." The tickets are declared to be ten reasons why the purchaser will be cheerful. The inside back cover tells of the policy of the Brooklyn Mark Strand.

How Film Is Developed in Tubes

Innovation in Laboratory Technique Adopted at New Flushing Plant



The lower photograph shows a section of the tube system in the dark room. The film is conveyed slowly through the tubes by means of sprockets at the top of each lead tube. On the wall is an ammeter for each system, signal lights and place for each record card. It is possible to stop development at any point. The photo at the left is the perforating room. Center photo is the Associated Screen News plant at Flushing, N. Y. On the right are the new dryers, enclosed in glass with the film always in view of the inspectors. The plant is managed by E. G. White, treasurer and general manager; Paul M. Bryan, editorial manager; Clinton White, salesmanager, and C. E. Schwengeler, laboratory manager, all of whom are men of long experience in laboratories. The laboratory is within twenty minutes of New York City. In taking it over from the Gaumont company much rebuilding and a complete installation of new machinery was necessary.

THE tube system of developing positive film prints has come to America, which, according to those skilled in the work of the laboratory has equal interest for theatre owner, producer and laboratory man.

For the theatre man and producer it is claimed that better and more uniform prints are obtained by the tube system. For the laboratory man it means that an easier way of obtaining standard prints has been found, if the claims of the tube system advocates are justified and already this system has been in use in Europe with definite improvement.

The tube system is installed at the laboratory of Associated Screen News, Inc., Flushing, L. I., a modern plant taken over by Associated Screen from the Gaumont Company of Paris. It is now in operation and an inspection of its workings was made by the writer and other members of the Trade Press.

For many years it was claimed that hand development was the only practical method of insuring the proper kind of prints. For more than fifteen years the tube system has been in vogue in Gaumont's French plant. At one time photographers laughed at the tank system until the Eastman Kodak Company and other manufacturers proved that it produced more uniform, a better grade and quality of prints than would be possible by hand.

Then the tube system came along adding what benefits it possessed to those demonstrated by the tank system. This system is an interesting development and its description here will throw light on the laboratory business, an intricate technical branch of the industry which exhibitors are prone to overlook because they encounter very little trouble with modern American prints and therefore have little occasion to kick or investigate.

Instead of going through tanks the positive film in the tube process comes from the printing machine wound on a reel. Each series of tubes and the Associated Screen lab has more than two dozen series—is threaded with about 280 feet of blank film. One end of the undeveloped positive film is attached to one end of the blank, or leader film. Then it begins its journey, slowly, through tubes filled with developing fluid.

After development it continues its journey in the dark room through lead tubes filled successively with developing solution, rinsing water and "hypo" solution.

The film leaves the dark room, through a slot in the wall and continues on its journey in broad light through (a) tubes filled with pure artesian water eliminating "hypo" (b) through tubes filled with tinting solution where a light or heavy tint can be put on the film.

The last operation is drying. After leaving the last tube the film enters a glass box where it is dried. The drying drums which have always required much space are eliminated.

And the most interesting feature of the new process is that the moving film is at every stage of the process under the constant observation of the human eye.

The glass dryers, in addition to placing the film before the inspector continuously, prevent dust from reaching the sensitized film, which, in its wet condition clutches any foreign particle that may touch it. The spotty condition of prints, sometimes seen on the screen (where they are magnified to unpleasant dimensions), is due in many instances to collection of dust by wet positive prints during the course of the process of development.

Months were spent manufacturing and installing the tubes. It was necessary to solder the tubes together into complete units, to insert glass tubes at the top of each tube where the eye could watch the developing and tinting solutions and finally the interior of each tube was painted with a non-corrosive paint to insure the absence of particles of lead or dust which might have been collected there.

The News of the Week

Ince to Release Through 1st National

Eight Pictures Scheduled—First Will Be "Skin-Deep," About Sept. 1

Announcement was made this week by Thomas H. Ince and Associated First National Pictures, Inc., jointly, that eight Thomas H. Ince special productions would be released during the season of 1922-1923 through the Associated First National.

The negotiations between Thomas H. Ince and the executive committee of Associated First National Pictures terminated at Indianapolis, where an agreement was signed by Robert Lieber, president of First National, and Clark W. Thomas, general manager of the studios, representing Mr. Ince.

The Ince productions have been produced each as an individual special in accordance with the Ince producing policy with especially selected casts, under the supervision of Mr. Ince. They represent an estimated negative investment in excess of $2,500,000.

The first of the series will be released about Sept. 1. The others will follow at intervals of four and six weeks.

Harris & Ewing Photo

Thomas H. Ince

The first release will undoubtedly be *Skin Deep*, a drama of New York's east side. It was directed by Lambert Hillyer with a cast including Milton Sills, Florence Vidor and Marcia Manon.

Among the early releases will be *The Hottentot*, an adaptation of Willie Collier's stage success. The chief role is portrayed by Douglas McLean, supported by Madge Bellamy.

Douglas McLean will be the featured player in *Bell Boy* 13, a comedy drama. Under the working title of *Jim* a drama has been built from Bradley King's original story with John Bowers, Milton Sills, Marguerite De La Motte and Francelia Billington in the cast.

The Sunshine Trail is the title of a comedy drama in which Douglas McLean will be featured, supported by a cast of well known players.

It will be followed by *Someone to Love*, a drama of the circus in which the heroine is portrayed by Madge Bellamy and the hero by Cullen Landis. Frank Keenan, Lloyd Hughes and Marguerite de la Motte appear in a drama temporarily titled *The Brotherhood of Hate*, a story of old Kentucky. The eighth of the series will be *A Man of Action*, in which Douglas McLean will star.

In addition to the eight productions announced for release, First National is distributing the following Ince pictures: *Hail the Woman*, *Mother o' Mine*, *Homespun Folks*, *Lying Lips* and *The Cup of Life*.

Two New F. B. O. Features Are Now Nearing Completion

Two feature productions which will introduce new F. B. O. stars to exhibitors are now nearing completion at the R-C Studios in Los Angeles. These are *The Three Cornered Kingdom*, in which Ethel Clayton will make her debut under the F. B. O. banner, and *When Love Comes of Age*, the first Ray Carroll production starring Helen Jerome Eddy.

Miss Clayton is directed in *The Three Cornered Kingdom* by Wesley Ruggles and Warner Baxter is her leading man. The picture is from a story by De Vernet Rabell and tells of the adventures of an American girl in a mythical Balkan principality. Others in the cast are Murdock MacQuarrie, Andre Begendre, Genevieve Blinn and Victory Bateman.

When Love Comes of Age is adapted from a story by Miss Carroll and presents Helen Jerome Eddy in a story of New England. William A. Seiter is wielding the megaphone. Miss Eddy's leading man is Harrison Ford.

Both these productions are scheduled for early release by the Film Booking Offices.

"Grandma's Boy" Enters 14th Week in Los Angeles

Entering its fourteenth week in Dr. H. B. Breckwedel's Symphony Theatre, Sunday, Aug. 13, the Harold Lloyd-Associated Exhibitors attraction, *Grandma's Boy*, has now equaled the best record ever made for the continuous run of a feature picture in Los Angeles.

Grandma's Boy passed the high water mark for a comedy feature seven weeks ago. Up to Aug. 10 more than 325,000 persons had seen the big attraction in Los Angeles alone, according to a telegram received by Arthur S. Kane, president of Associated Exhibitors.

Last week *Grandma's Boy* got off to a splendid start in the Heilig Theatre, Portland, picturegoers and reviewers in the Oregon metropolis giving it just such a reception as had marked the opening of the world's premier in Los Angeles.

Grandma's Boy opened in Denver this week. Arthur S. Kane received this telegram Sunday:

"Harold Lloyd in *Grandma's Boy* got away to a flying start to-day, running at both Rialto and Princess Theatres on Curtis Street. No question but that all records for big pictures will be broken. Homer Ellison, big boss of above theatres, says he feels sure this wonderful picture will run for at least two weeks. It is the best thing given Denver picture fans in many moons."

Mrs. C. S. Jensen Dead

Mrs. Emaline Etta Jensen, wife of Claude S. Jensen, manager of Jensen & Von Herberg, died at her home in Portland of double pneumonia after an extended illness on Monday night, Aug. 7. She leaves two small children and her husband. Mrs. Jensen is mourned by a large circle of Seattle friends formed while Mr. Jensen was active manager of the Coliseum Theatre here several years ago.

Babson Statistical Organization Finds Period of Business Expansion and Prosperity Already Here

That this country has now entered the anticipated period of industrial expansion and prosperity is the conclusion reached at the ninth annual conference of the Babson Statistical Organization held during the week of August 1 at Wellesley Hills, Mass. Delegates to this conference were the heads of large producing and financial concerns and secretaries of commercial organizations from all over the country, with a few from foreign countries. One delegate from the motion picture industry was present—John E. Storey, Pathe general representative.

The administration at Washington was represented by Vice-President Calvin Coolidge and James Davis, Secretary of Labor, who were among those delivering optimistic addresses.

"These addresses," said Mr. Storey on his return to New York from the conference, "including that of Roger W. Babson, all conveyed the one predominating idea that at present and for some time to come the principal incentive of every big manufacturing, financial and distributing organization should be 'Sales Promotion.' The general sense of the conference was that sales promotion and intelligent distribution are the two principal problems of the next two or three years."

To Film New York-Brazil Flight

"The Log of the SC-1" Will Be Pathe News Record of 8,500-Mile Seaplane Journey

The Log of the SC-1 is the screen title chosen for the Pathe News motion picture "news serial" record of the 8500-mile seaplane flight from New York to Brazil. Negatives will be rushed back to New York from the various points touched by the voyagers, for developing, printing and release as a feature of the next semi-weekly Pathe News issue.

These and other details were agreed upon at a conference between Pathe News Editor Emanuel Cohen, Pilot Walter Hinton and the navigator, Dr. E. Pinto Martins, a few days before the start of the flight. Also present were J. Thomas Baltzell, Editor Cohen's final choice from his cameramen staff to make the photographic record, and George T. Bye, the member of the party representing the New York *World*.

Editor Cohen made an inspection of the 800-horsepower air cruiser which was to be the home of the party for at least three weeks, and of the Pathe News equipment which had been taken aboard. This included 10,000 ft. of film stock and three camera outfits, one of them a small and compact apparatus to be used for picturing incidents in the life.

Editor Cohen stated that *The Log of the SC-1* would be the first motion picture record ever made of this kind of a voyage. Its serial Pathe News presentation, he said, would include cable news items dispatched from the different ports where landings were made.

Will Hays Now Member of "Wampas"

Will H. Hays has been unanimously elected to honorary membership in the Western Motion Picture Advertisers, comprising the advertising and publicity men of the studios, theatres and exchanges in Los Angeles.

At a meeting of the "Wampas" where the leader of the industry spoke to the publicity men, Arch Reeve, president, offered Mr. Hays the membership in his organization.

"Our business is to sell specific pictures to the public," said Mr. Reeve in his address to Mr. Hays. "Your business is to sell the entire motion picture industry to the public, so we feel that you should be a member of the Western Motion Picture Advertisers."

The offer was gratefully received by Mr. Hays and the following day at the mass meeting held in the Hollywood Bowl the leader of the industry was presented with his honorary membership card by Pete Smith, vice-president, in the absence of the president.

Marilyn Miller May Co-Star in Jack Pickford Film

That Marilyn Miller, bride of Jack Pickford, will in all likelihood co-star with Husband Jack in his next production is one of the features of a statement recently issued from the Pickford-Fairbanks studios. It is understood that Miss Miller's contract with Flo Ziegfeld runs only until next September, at which time she will be free to take that fling at films which she has said she wanted to attempt. Jack Pickford is now completing *Garrison's Finish.*

Another announcement was to the effect that the new company recently organized as a subsidiary of United Artists Corporation is to be called Allied Producers and Distributors Corporation. At the same time a report to the effect that United Artists intended to put out a program was emphatically denied, it being explained that such a report probably had spread because many persons in the industry had not yet learned the official name of the new allied organization which is to distribute pictures of other independent producers on exactly the same basis as that under which the four United Artists—Mary Pickford, Charlie Chaplin, Douglas Fairbanks and D. W. Griffith—now market their productions.

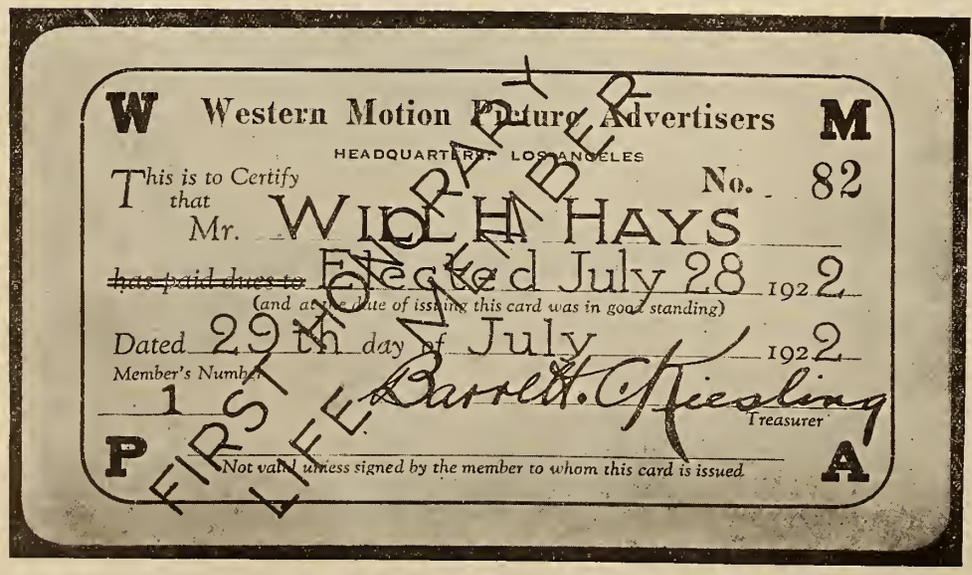
"The allied company, which is everything that the name implies," explained Douglas Fairbanks, "was formed not so that the present United Artists could make more money—which, by the way, none of us needs—but to insure an outlet for other independent producers, some of them star-producers, working on exactly the same basis as we who make up United Artists Corporation now operate."

British Film, with Mae Marsh, Is Coming Here

Two pictures made by Graham-Wilcox Productions, Ltd., of London, "Flames of Passion" and "The Wonderful Story" are to be sent to America for showing in the early fall, and are the first of a series of screen plays that are designed for the international market.

In "Flames of Passion" British and American talent are combined. Mae Marsh is starred, supported by C. Audrey Smith, Miss Hilda Bayley, Miss Eva Moore, A. G. Poulton and George K. Arthur.

Graham Cutts directed the picture.



Honorary life membership card in the "Wampas" issued to Will H. Hays

Duke Lee Is to Make Personal Appearance with "Buffalo Bill"

Duke R. Lee, who plays the role of Buffalo Bill in Universal's new historical serial, *In the Days of Buffalo Bill*, has obtained leave of absence from Universal City in order to tour the country as "The Man Who Knows the Movies," making personal appearances as a sort of "Answer Man in person." Besides answering any questions concerning moving picture making and moving picture people, Lee recounts much interesting information about picture making and about the ideals which prompt the picture makers.

Lee was picked to play the role of William F. Cody in the "Buffalo Bill" chapter-play because he was a personal friend of Buffalo Bill and traveled with the celebrated Wild West Show for many years as an expert marksman, rider, roper and knife thrower. During his tour Lee will make personal appearances with *In the Days of Buffalo Bill.*

"Heroes and Husbands" Is Current First National Release

Katherine MacDonald, in *Heroes and Husbands*, produced by B. P. Schulberg, is a First National Attraction scheduled for current release. It was written by Charles A. Logue and directed by Chet Withey.

Miss MacDonald is supported by Nigel Barrie, Charles Clary, Charles Gerard, Mona Kingsley and Ethel Kay.

Goulding and Smith Celebrate

Alf Goulding, director, and David Smith, his assistant for the past five years, will celebrate their association together this week. They have been with Julius Stern, president of Century, for three years and the two others with Pathe. Goulding and Smith have been responsible for many successful Brownie and Baby Peggy comedies. Goulding has been appointed director in charge of the Century Comedy Fairy Tale Series.

Here's a painting from "Human Hearts," the Universal-Jewel directed by King Baggot from Hal Reid's play of small town life. If the remainder of the picture is as appealing as this "still" it ought to be worthwhile

Long Run for "Tailor Made Man"

Charles Ray Picture a Hit in Los Angeles —Theatre Sets Aside Precedents

The California Theatre, Los Angeles, where the premiere of Charles Ray's first picture for United Artists, *A Tailor Made Man*, was held, has set aside all former rules and is giving the picture an indefinite run, according to announcement by United Artists. Telegraphic reports to United Artists give the facts that the first week's run of the production drew more than thirty thousand patrons and that the theatre management's rule of limiting pictures to one week has been set aside, continuing the Ray production indefinitely, after which the production will be played at the Miller Theatre.

Frederick A. Miller, managing director of the theatre, stated in a telegram to Hiram Abrams that "The world premiere of Charles Ray in *A Tailor Made Man* did the biggest week's business the California Theatre has done this year. This is undoubtedly Mr. Ray's best picture. Open second week to-morrow and expect to get a long run on this wonderful picture."

The premiere of this production was made very much of a gala affair by Mr. Ray's new associates. They welcomed him into their circle with floral tributes that filled the lobby of the playhouse. On a basket of red roses was a card bearing this message, "With best wishes for a record run — Mary Pickford." Another floral piece had the inscription, "Welcome to the ranks of United Artists—Hiram Abrams, President." Another rich cluster bore the card of Douglas Fairbanks, and still another from David Wark Griffith.

Framed telegrams from Mr. Griffith and Mr. Abrams reposed near by.

From the first day of the run of the picture Mr. Ray has been the recipient of letters and telegrams from members of the profession and outside complimenting him upon the production. Hal Roach wired him, saying, "*Tailor Made Man* one of the best pictures I have ever seen." H. Warren, manager of the Motion Picture department of Barker Brothers, wrote, "I had the privilege of enjoying one of the best pictures I have seen in the past five years."

Joseph M. Schenck after seeing the production wrote Mr. Ray, saying, "Your portrayal of John Paul Bart is splendid and I certainly enjoyed the picture. Congratulations." Paul Bern, editor in chief for Goldwyn, wrote, "I congratulate you on the extraordinary things you have done to make *A Tailor Made Man* into a motion picture. You certainly have made it interesting, bright, humorous and thrilling screen entertainment. It is a mighty fine job, away above the average, and you have my admiration for it."

Monroe Lathrop, recently appointed exploitation manager for Mr. Ray, put over a big campaign for the picture.

"Blood and Sand" Breaks All Rivoli Records

"The proof of the greatness of any picture is found in the reports from the box-office, and measured by this infallible standard 'Blood and Sand' comes close to being the greatest motion picture ever made."

This was the remark of Adolph Zukor when informed that the production had broken all records for attendance and receipts at the New York Rivoli during the first week of its run in the metropolis.

At the Rivoli, "Blood and Sand" topped the best previous receipts for a week at that house by nearly $1,500, according to a statement from the Paramount office. The former record was held by George Melford's production, "The Sheik," which featured Valentino and Agnes Ayres. "Blood and Sand" grossed $37,006.42, as against $33,084.69 for "The Sheik."

Marion Davies to Be Starred in "Adam and Eva"

Contracts have been signed by Guy Bolton and George Middleton, the authors, and F. Ray Comstock, the manager of the play, *Adam and Eva*, whereby the International Film Service Company, Inc., acquired the motion picture rights to this successful comedy for Cosmopolitan Productions. Marion Davies will be starred in the production.

Adam and Eva ran for a whole season at the Longacre Theatre in New York, and was presented by two companies on tour for two seasons more.

Nita Naldi Chosen for Crook Role in Alice Brady's Drama

Nita Naldi, whose portrayal of the role of Dona Sol, the Spanish vamp, in *Blood and Sand* has been praised by the New York and Los Angeles critics, has been added to the cast of Alice Brady's new Paramount picture, *Anna Ascends*, which is now in production at the Long Island studio.

Miss Naldi will have a feminine crook role in the picture, which is said to give her an opportunity to equal her work in *Blood and Sand*.

Pyramid Announces Three New Stories for Photoplays

Arthur N. Smallwood, production manager of Pyramid Pictures, Inc., announces the purchase of three stories for photoplay production, namely, *Wife in Name Only*, by Bertha M. Clay; *Captain Eri*, by Joseph C. Lincoln, and *What Fools Men Are*.

Lewis Allen Browne has adapted for screen use Adeline Leitzbach's stage version of the Bertha M. Clay novel, and this dramatic offering will be put into production at once.

Mr. Smallwood plans to bring an all-star cast of exceptional merit together to present his special feature, *What Fools Men Are*.

Withey to Direct Elsie Ferguson

Chester Withey will direct Elsie Ferguson in her new Paramount picture, *Outcast*, which is scheduled for production the latter part of August at the Long Island studio, instead of John S. Robertson as has been previously announced. Mr. Robertson is at present directing Mary Pickford.

Faire Binney in "Flapper Love"

Faire Binney is at work on Eugene Walter's story, *Flapper Love*, which Director George W. Terwilliger is making for Pyramid Pictures, Inc., in the Pyramid studios in Astoria, L. I.

To Create Accessories for Pictures

Sol Lesser and Associates Launch Project for Big Manufacturing Enterprise on Coast

One of the biggest deals of the year has been recorded in Los Angeles by Sol Lesser, who with his associates, Mike Rosenberg and Irving M. Lesser of Principal Pictures Corporation and with the aid of his West Coast associates, A. L. and M. Gore and Adolph Ramish, has launched a project whereby accessories pertaining to exploitation of motion pictures will be manufactured and sold to exchange centers and exhibitors.

It is the plan of Mr. Lesser and associates to erect a building in Los Angeles in the industrial section of the city. In this edifice will be installed machinery and workmen who will create and turn out every available accessory that the film executives deem worthy of exploiting a photoplay. Artists will be engaged and designers will have their shops in the building. The entire work will be carried on and manufactured on the coast, according to Lesser.

The scheme, as Mr. Lesser relates it, will bring more harmony and closer co-operation between the producer and the exhibitor and exchange men. The nucleus of the idea was obtained by Mr. Lesser at a meeting of the Western Motion Picture Advertisers last week when he was one of eight speakers whose topic was co-operation between the producer and distributor. Another speaker on this topic was Motley H. Flint, of the Los Angeles Trust & Savings Bank, Los Angeles.

According to Lesser, the new project represents close to a million dollars before it will be ready to function. It is the plan of Lesser to begin the accessories on his own productions which include the Jackie Coogan Productions, in which the West Coast Theatres, Inc., are also interested; the Elinor Glyn stories, of which Dorothy Phillips is now making the first and in which Mike Rosenberg is directly interested; the series of Dick Hatton, Lester Cuneo, Irving Cummings, and other stories.

Mr. Lesser gives as an example the accessories that would naturally be manufactured and supplied the exhibitor or distributor insofar as the Jackie Coogan productions are concerned. These would include a motion picture edition of "Oliver Twist" (speaking of the Dickens film) which could be used in many ways; Jackie Coogan walking dolls, stationary dolls and statuettes, beautifully hand-colored slides, elaborate sets of photographs of the star and the supporting players, novel herald effects, beautifully designed lithographs, cardboard window cards, cardboard frames for production stills—these and dozens of other novelties for exhibitor use.

It is the plan to open offices in New York City as well where a point of distribution can be maintained. These offices would come under the managership of Irving M. Lesser, who is now in the East.

Public Demands Happy Ending, Schenck Declares

Joseph M. Schenck, who produces for First National, believes there is a bit of Peter Pan in everyone, and that the sooner all the producers realize it the better.

Mr. Schenck is so serious on the subject that he is taking a vote on the favorite characters in fiction with the result that so far that Cindrella and Pollyanna are in the lead.

"Sometimes people drop into a motion picture theatre who are disillusioned and in a mood of desperation. They want to be diverted, to forget their troubles, and what is more, they instinctively want their perspective of life changed," says Mr. Schenck. "Think of the exhibitors' responsibility. The pictures shown should therefore be so filled with the humanities of life that they will mellow the most desperate mood.

"And tears, too. People want plenty of tears, preferably sandwiched with laughter. It is the best test of a picture when some one in the audience is heard to say, 'That might happen to anyone'."

Mr. Schenck is the producer of the Norma Talmadge, Constance Talmadge and Buster Keaton features. Miss Talmadge is rapidly nearing completion of the Robert Hichens story, *The Voice From the Minaret*, under direction of Frank Lloyd, and Mr. Schenck feels that this production will send her audiences home with the keen realization that the voice of conscience must always be listened to and that its happy ending is quite worth the temptations to be overcome.

Alec B. Francis in Edward Sloman's "Blind Justice"

Final Scenes Being Filmed for "Knighthood"

Laddin Rock farm, near Stamford, Conn., has been selected as the natural background for the tournament scenes in *When Knighthood Was in Flower*, with Marion Davies as the star, and the Cosmopolitan company under direction of Robert G. Vignola has begun work on that location.

Two hundred and fifty citizens of Stamford impersonate the old English populace who used to crowd the sidelines at such affairs and cheer their favorites.

Goldwyn Announces Order of Release for 8 Pictures

Goldwyn this week announced the order of release of the first eight of its twenty super-features for the coming season, as follows: Rupert Hughes' *Remembrance*, John Barrymore in *Sherlock Holmes*, *The Sin Flood*, Peter B. Kyne's *Brothers Under the Skin*, Anzia Yezierska's *Hungry Hearts*, *The Christian*, from Sir Hall Caine's novel, *A Blind Bargain*, with Lon Chaney and Marshall Neilan's first production in association with Goldwyn—*The Strangers' Banquet*, from Donn Byrne's novel.

Universal to Film "The Hunchback"

Universal has definitely decided to film "The Hunchback of Notre Dame," Victor Hugo's famous novel. Word flashed to the coast from the Universal home office early this week to begin work on the film, which is planned to be the biggest picture of the year for Universal.

Universal is not ready to announce its selection of star or director.

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Scene from Associated Exhibitors' "Dusk to Dawn," starring Florence Vidor and directed by King Vidor, from Katherine Hill's novel, "The Shuttle Soul"

Studio Revel of Asst. Directors Plays to S.R.O.

There's only one reason why the Midsummer's Night Studio Revel of the Assistant Directors' Association, held Aug. 10 at the Willat Studio, Ft. Lee, did not play to "standing room only." And the reason is because the assistant directors proved themselves all that Will Rogers implied when he defined an assistant director as an "Undertaker, because he will undertake anything."

At the big entertainment staged by the association they undertook to seat everybody that put in an appearance, and the wonderful part of it is that they did.

The big studio was filled to brimming with celebrities of the stage and the screen, with a generous sprinkling of the dear public.

A stage was erected against the inside wall and graduated seats put up all around the studio. The stage was roped off to make a ring, wherein several boxing exhibitions took place.

Later in the evening stars of the screen and the stage performed. It was an ambitious program even for the Assistant Directors' Association to attempt. The list of stars present comprises names that have been up in electrics all over the country. One cannot mention a few as any more prominent than all and to list all would make this look like a directory.

Niblo to Film "Capt. Applejack" for Metro Release

At a luncheon given at the Hotel Astor in his honor, Fred Niblo, motion picture director, announced that the first of his four productions, to be released by Metro, will be a screen version of the current theatrical hit, "Captain Applejack."

This play by Walter Hackett ran for two years in London, and, as presented

Fred Niblo

by Sam H. Harris in New York, has run for eight months.

After revealing the name of his initial production, to be presented by Louis B. Mayer, Mr. Niblo appealed to the editorial and critical guests present at the luncheon which Metro arranged in celebration of the director's connection with the company, for a frank criticism of his picture.

The man who directed *The Mark of Zorro, The Three Musketeers* and *Blood and Sand* prefaced his request for serious opinions upon the quality of his work by stating that he took the art of motion pictures seriously. In the course of his introduction to the company by J. E. D. Meador, director of advertising and publicity for Metro, it was stated that Mr. Niblo gave up a highly lucrative position on the stage to work a year, without pay, in a motion picture studio, there to learn what he could of the new art.

Mr. Niblo left this week for California.

Camera Work Is Completed on Fairbanks Picture

Douglas Fairbanks in Robin Hood is practically completed. The cameramen have ceased their grinding, and the work of cutting, editing and titling is well under way for this United Artists release.

The task of editing and titling is being carried on under the supervision of Fairbanks himself

It is expected that at least a month will be taken up with the final preparation of the picture.

It was directed by Allan Dwan. Present plans call for the release early in the fall. The first showing will be in New York city, after which it will be released in other cities.

Hamilton Accumulates Automobiles

In Lloyd Hamilton's first feature two-reel comedy for Educational, *The Speeder*, practically every known make of automobile, representing some $200,000 worth of investment, will be seen. The comedian succeeded in having traffic tied up on busy Sunset Boulevard, in Hollywood, for fifteen minutes, and in that time a large number of wealthy motorists, riding in the most expensive cars, worked in the picture as "extras," but without pay checks.

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Personal Interest **will get every ounce of value out of your negative, nothing else in the world can do it, that is the reason** ***Evans Personal Attention Prints*** **get full value for the picture.**

Personal Interest Follows Your Picture Through Every Stage

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On location with John M. Stahl during the making of "The Dangerous Age," a Louis B. Mayer-First National attraction

"The Storm" Wins at Box Office

Pre-Release Showings Bring Popularity for Universal Production

The Storm is creating havoc with box office records from coast to coast, reports Universal. Although it is still being shown only in a few pre-release bookings, it has established a popularity for itself far greater than any Universal picture ever before produced, it is understood.

General release of *The Storm* is set for Labor Day, the first Monday in September. Universal sales officials predict that by that time it will have been booked in more than thirty per cent of the big houses in the United States and Canada.

The Storm had three consecutive Broadway runs. It was first shown at the Capitol for one week, where it did capacity business. Then it was transferred to the Central Theatre at an advance in price, where it enjoyed a four weeks' run. Following its Central Theatre run, it went into the Broadway for a week.

In Chicago *The Storm* also had a triple engagement in the first run houses, playing the Chicago, the Tivoli and the Riviera, three of the leading Balaban and Katz houses. S. Katz of that firm, communicated with Universal as follows:

"It takes rank among the first three money-makers and pleased the audiences as well as any picture shown at this theatre. We shall eagerly await more pictures like *The Storm*."

Among the other first run theatres which have played *The Storm* or are about to play it are the Empire, Syracuse, N. Y.; Leland, Albany, N. Y.; Olympic (two weeks), Buffalo; Capitol, Cincinnati; Kearse, Charleston, W. Va.; Strand, Akron; Mozart, Canton, Ohio; Colorado, Denver; Majestic Garden, Grand Rapids; Pantheon, Toledo; Adams, Detroit; Ascher's Merrill (two weeks), Milwaukee; Strand, Hartford, Conn.; Sun (two weeks), Omaha; Karlton (two weeks), Philadelphia; Rialto, Washington; Grand Opera House and Alhambra, Pittsburgh; Aris, Erie, Pa.; Imperial, San Francisco, and Pantages, Toronto.

F. B. O. Poster Campaign Will Be Started Soon

A billboard campaign which will advertise Film Booking Offices of America releases in New York and Chicago and eventually in every large city in the country was this week arranged by the F. B. O. Under the terms of the contract, it is said, more than $100,000 will be spent in this direct-to-the-public advertising campaign.

The contract calls for many replacements and a total of 200 24-sheets will be seen in New York and a slightly larger number in Chicago. This campaign is by no means sporadic, but will continue during an entire twelve months. It is planned to extend the scope at an early date so that F. B. O. posters will cover every large city in the country.

"This poster contract," said Mr. Schnitzer, vice-president of F. B. O., "is another step toward ultimate leadership by the Film Booking Offices of America. We are doing this primarily in the interest of exhibitors, for this campaign will follow the principles of all our advertising in popularizing first and foremost each individual picture. Not a single twenty-four sheet will be devoted to the exploitation of the F. B. O. trade mark."

New Fox-Trot, "Nanook"

The success accorded the Pathe feature, *Nanook of the North*, has resulted in a new fox-trot, "Nanook," which will be heard in a new Broadway musical production and will also aid the exploitation of the feature. Cameo Music Publishers are issuing the "Nanook" fox-trot, which was written by Herb Crooker, Milt Hagen and Victor Nurnberg, who were also responsible for the fox-trot, "The Isle of Zorda."

Vignola to Begin New Production

Robert G. Vignola, who has just completed a vacation, has returned to the Cosmopolitan studios and will shortly begin another production. *When Knighthood Was In Flower*, starring Marion Davies, is about completed and, following the final touches, Mr. Vignola will begin work on his next picture.

Selznick Will Have Production Unit in the East

The Selznick Pictures Corporation are about to resume production in the East. This does not mean that work at the United Studios in Los Angeles will be discontinued.

A new production unit under the personal direction and supervision of David O. Selznick is about to be established to begin work in New York City.

This production unit will be in addition to the one now operating on the Pacific Coast in charge of Myron Selznick, president of Selznick Pictures Corporation, which went west some months ago after a long tenantcy of the Selznick studios in Fort Lee, N. J., and on West Forty-eighth Street, Manhattan.

The establishment of a second producing unit is in line with the general policy of expansion which the Selznick Company is said to be planning for the future.

The first picture to be made in the East under the new arrangement will be the special starring Theda Bara which will mark her return to the screen after an absence of almost two years.

Geraghty Returns to Paramount Long Island Studio

Thomas J. Geraghty, formerly chief supervising director at the Paramount Long Island studio, will return from Hollywood this week to resume his old post. When the Long Island studio was closed a year ago Mr. Geraghty went to London to be chief of the scenario department of the Paramount studio there. After eight months in Europe he went to the Lasky studio in Hollywood, where he has been a supervising director.

With Mr. Geraghty will come E. Lloyd Sheldon, author and scenarist, to be a new member of the Paramount Eastern scenario department.

Universal Issues a Novel "Buffalo Bill" Press Book

An unusual press book is that which Universal is issuing for *In the Days of Buffalo Bill*. The issue contains twenty-four pages of advertising matter, stunts, tie-ups, lobby displays and complete outline for exploitation. This latter extends to each of the fifteen chapters. There is a feature newspaper story. Then there are sixteen pages printed on one side devoted to publicity. The cover is in colors. Altogether it is a publication that reflects credit on the organization issuing it.

"Thematic Cue Sheet" Reported in Big Demand

"The Thematic Music Cue Sheet, issued by a number of the film companies has undoubtedly filled a long felt want in the industry, judging from the congratulatory letters from musicians and exhibitors throughout the country, that are being received by the distributors and makers," says a statement from the Cameo Music Publishing Co.

M. J. Mintz and James C. Bradford are responsible for this new departure.

Lester Tobias Goes with Universal

After having been connected with the Famous Players and Realart organizations for the past four years, Lester S. Tobias, until recently sales representative for Paramount in its New Haven Branch, has resigned to accept a post with Universal in the same city.

"Grandma's Boy" Highly Praised By Al Jolson

"*Grandma's Boy* is the greatest comedy picture I ever saw, and I've seen them all," declared Al Jolson, arriving back in New York from Los Angeles, the other day. "Just to show you what I thought of it:

"I went to California expecting to make some pictures of my own. I saw Harold Lloyd at the Symphony and—well, I got cold feet. That line of Pope's came to me, the line about fools rushing in where angels fear to tread, and I beat it back to New York without daring to look a camera in the face. I had a long, hard, hot, dusty trip across the mountains and deserts, but it was worth it all—just to see *Grandma's Boy*."

"One of the reviewers, wishing to pay Mr. Lloyd a particularly high compliment, has referred to him as the Al Jolson of the pictures," the interviewer reminded him.

"I wish I were worthy to have my name linked with his in that way," the Broadway idol responded, modestly. "I'll tell you honestly and truly, my ambition now is to be called the Harold Lloyd of the stage."

Conditions Hopeful, S. R. Kent Finds on Cross Country Tour

"While exhibitors are expecting a return to normal business after Labor Day, they are not going to be fooled by a false dawn, and in buying their product for next season they are being guided by an intelligent, alert faith—a faith which has been justified by the past performance of the product offered for sale."

Such is the declaration of S. R. Kent of Paramount, who returned to New York this week after having spent a month touring the country from Los Angeles east.

"Wherever I went," said Mr. Kent, "I found that uniformly the big first run accounts were finding conditions on the upward swing. The smaller places, especially in the Middle West, are waiting for the coming of cooler weather before committing themselves to an optimistic buying policy.

"But all of them—big and little—are demanding big pictures. They tell me that if they are given two big pictures and an even break on the weather in September—they expect to swing into a season more prosperous than anything they've had in a long time.

"Wherever I went I found the utmost enthusiasm for Paramount's early action in announcing, with release dates, casts, exploitation and advertising accessories, the now famous forty-one pictures which form our product for the six months ending February 1. From the owner of the biggest chain of theatres to the smallest individual exhibitor I received thanks for what they consider the biggest boom ever given the industry."

Getting Ready for "Buffalo Bill"

The opening chapters of *In the Days of Buffalo Bill* have been received in all Universal Exchanges, and preparations are being made to hold pre-views for exhibitors in each territory. Universal considers this serial the ultimate in chaptered pictures, and plans to go further in putting it across than ever has been done for any other serial.

EVERYTHING YOU NEED IN SHORT FEATURES

NEELY EDWARDS

AS "Nervy Ned," the most comical tramp on the screen, in a roaring series of single-reel chucklers.

HARRY CAREY

IN a series of two-reelers made from his most popular program features of romance and adventure in the West.

LEWIS SERGENT

OF "Huckleberry Finn" fame, in a series of one-reel messenger boy comedies.

ROY STEWART

HERO of the sensational, thrilling chapter-play, "The Radio King," in a series of eight two-reel adventures of the Lumber Country.

JACK LONDON

THE most popular of this famous author's adventurous sea stories in a series of two-reelers starring JACK MULHALL.

MOLINA

AND HIS FAMOUS TRAINED BULL.

SOMETHING decidedly different in comedies—novelties that will bring thrills and laughs.

Universal

Everything in Short Features for any house Anywhere!

Live News of the West Coast

BY RENEE BEEMAN

EDWARD SLOMAN has completed the filming of *Blind Justice* and is now preparing the film for early screen presentation. Those acquainted with Mr. Sloman's efforts in the directorial field declare that *Blind Justice* is one of the most powerful plays in theme and action he has ever handled for the screen, excelling in quality *The Ten Dollar Raise* and *Shattered Idols*, which he directed for J. L. Frothingham; *The Westerners* for B. B. Hampton and others.

The story is from the prolific pen of Frank R. Adams and is presented with a remarkable cast, including Milton Sills, Alice Francis, Pat O'Malley, Charles Clarey, Carmel Myers, Walter Long, Eric Mayne and Jack Mower.

It is becoming a recognized fact by a number of producers and exchangemen that there is still a great deal to learn about exploitation from the exhibitor's point of view. The exhibitor has complained that the exploitation sent out by the producers and exchanges is not forceful enough, or from the right point of view, and with this in mind, President J. E. Bowen of the Federal Photoplays, Inc., has commissioned the heads of his different departments to spend three afternoons a week for one month in the Tally Theater, Los Angeles, to study exploitation from the exhibitor's viewpoint.

The Federal Photoplay, Inc., is presenting the world's premiere of *Heart's Haven* at the Tally Theater and it is expected the feature will have a long run. The premiere is under the supervision of Lincoln Hart, formerly associated with Thomas H. Ince and David Hampton, son of B. B. Hampton, who is rapidly following in his father's footsteps.

Production on the first of a series of twelve two-reel "specials," featuring little Arthur Trimble, latest child screen actor to achieve stardom, has commenced at the Hollywood studios.

Master Trimble, who is but five years old, can hardly be classed as a novice, having portrayed many juvenile and kiddie roles in dramatic features for the past three years. He is also well known for his stunt work in comedies.

The production staff will consist of Fred G. Becker, director; Clem Beauchamp, assistant director; Hal Mohr, cinematographer; Norman Kennedy, art director.

Broad Daylight is an all star production directed by Irving Cummings with Jack Mulhall, Lois Wilson, Ralph Lewis and others in the principal roles. Harvey Gates wrote the story and scenario, which embraces the most "ultra" society crook atmosphere. The picture will be released through Universal. This is said to be the only independently produced picture distributed by Universal.

Irving Cummings is filming his stories at Universal City. Universal is buying the young producer's pictures outright.

After 14 weeks of continuous work, Mary Pickford has completed her new version of *Tess of the Storm Country*, the Grace Miller White story which established this little star's perennial fame a decade ago, when she made her first feature picture.

The last scene was made on location near Los Angeles and showed a dog capturing the villain just as he was about to grasp the fleeing Tess, that belligerent hoyden of the squatters' village so convincingly portrayed by the lovely Mary.

Present indications are that the *Tess* will not be more than seven reels.

Owing to the popularity of this vehicle, every precaution has been taken with the production to make it superior to anything Miss Pickford has ever done. Direction has been under the guidance of John S. Robertson, and Chas. Rosher handled the camera. In the cast are such film notables as Lloyd Hughes, Gloria Hope, Forrest Robinson, David Torrence and Jean Hersholt.

In filming this play 20 sets were built, one of them an entire fishing village.

Joseph M. Schenck, one of the largest independent producers of motion pictures; Mrs. Margaret Talmadge, mother of the stars, and John Considine, Jr., secretary to Mr. Schenck, will accompany Norman and Constance Talmadge on their trip to Europe about Sept. 1. They will tour England, France, Germany, Italy, Algeria and Egypt.

Constance Talmadge has completed *East Is West*, while Norma is busily engaged taking final scenes for *The Voice of the Minaret*. Sidney Franklin and Frank Lloyd, directors of the Talmadge units, are giving their productions final editing before forwarding to New York.

According to Mr. Schenck, the Talmadge girls will return late in November to film three stories each. Norma Talmadge will picturize *Within the Law*, to be followed by *The Garden of Allah*. No vehicles have as yet been selected for Constance Talmadge.

The Universal art director, Elmer Sheeley, and the technical director, Archie Hall, are supervising the construction of a replica of the Prater, or pleasure park of Vienna, which will be used for Eric von Stroheim's next big picture, *Merry Go Round*.

With the return of Mack Sennett to his studio last week, the work of cutting and editing *Suzanna* is progressing rapidly under the direction of Mr. Sennett and Director F. Richard Jones. This early California romance, starring Mabel Normand, will be released in the fall.

B. P. Shulberg has started production of *The Lonely Road*, starring Katherine MacDonald and under the direction of Victor Schertzinger. The story is of the rural type that have proven Mr. Schirtzinger's biggest successes. It is said to be an admirable vehicle for the American beauty.

Bryant Washburn has been engaged for the leading male role in *June Madness*, Viola Dana's newest Metro starring picture which is being produced in Hollywood under the direction of Harry Beaumont.

Cosmopolitan Film Co. is putting the finishing touches on its first picture, the *Bishop of the Ozarks*, written by Congressman Howard, who also plays the lead. The picture has been made under unusual circumstances, in that every shot has been preceded by prayer, according to Dr. Guy Bogart, the secretary of the company.

Actual photography will be finished this week on Rupert Hughes' production of *Gimme*, the story of the young wife who has always to ask her husband for money, and it promises to be one of the most entertaining of the Hughes contributions to the Goldwyn pictures.

When Vice-President Abraham Lehr entertained Will H. Hays at the Goldwyn Studios Colleen Moore served a dessert of her own making to the diners, who were, reading from left to right, beginning at the head of the table: Mr. Lehr, Mr. Hays, Miss Moore, Rupert Hughes, Marshall Neilan, Hal Roach, Max Puett, unidentified, Fred Beetson of Hays office, Allen Holubar, Lawrence W. Boynton, Joseph M. Schenck, William Jennings Bryan, Jr., and David Selznick

Short Subjects and Serials

"Toonerville Topics" Is Real Comedy

There's Fun in Several Sequences of This Rural Travesty and the Mirth Is Materially Lifted by Worthwhile Titles

Toonerville Topics, which Educational is releasing, is one of the best of the series. There are several sequences that will make for hearty laughter, even if you are sitting in a projection room watching it with the operator the only other person present. Several factors contribute to this result.

One of these is the excellent set of titles prepared by Ralph Spence. Then again there is a story behind the picture, a tale that while supposed to turn on the Skipper, finely played by Dan Mason, also has its ramifications. There is a "Broadwayward" young man who comes to the little town, where he is promptly smitten by the "peach orchard"—and no wonder. The best of the fun comes when the sweetheart of the girl informs her the newcomer is crazy, his delusions being called into full flower whenever the conversation turns on checkers.

So when the city man, informed by the same sweetheart of the girl that the charming miss is a great devotee of checkers, presents her with a fine checkerboard he immediately and forcibly is placed under restraint—and in spite of his vigorous protests.

The work of the unnamed girl is most pleasing. Another character that stands out is that of Ezra McNutt, played by a real comic. Don't miss looking over this two-reeler. G. B.

Dozen Witwer Fight Stories to Be Made by "Film Booking"

A new series of H. C. Witwer fight stories are to be put on the screen by the Film Booking Offices. P. A. Powers of the F. B. O. this week announces the purchase of the screen rights for twelve of these popular short stories.

The Witwer pugilistic stories have given their author a position of prominence in the magazine world. Mr. Witwer's stories have been published in Collier's and Cosmopolitan magazine, and those which already have been put on the screen have proved themselves excellent box office attractions. The new series is expected to prove an excellent addition to the F. B. O. short subject program and is in line with the company's policy of supplying exhibitors with a high-class and well diversified list of attractions.

No announcement has been made as yet of a star, but it is understood F. B. O. has already selected a popular actor who is perfectly suited by personality and physique to meet the difficult requirements of the champion boxer. Production will start at an early date at the R-C Studios in Los Angeles.

Sternbach Is Back on the Job

Bert Sternbach, casting director for Century Comedy, resumed his duties at the Hollywood Studio, where he arrived with Abe Stern from New York. Sternbach went as Mr. Stern's companion to Europe, where the two visited England, France, Germany, Belgium and Austria. His first act upon returning was to obtain talent for Century's next fairy tale, *Little Bo Peep*, in which Baby Peggy will star. Over 300 head of sheep have been hired for this picture and the supporting cast is now being assembled.

Jack Earle, Young Giant, Prefers Screen to Big Tops

Jack Earle, the 7-foot-3 young giant who though only fifteen years old, weighs 237 pounds, did such good work in *Jack and the Beanstalk* that Julius Stern decided to let him play the father in Hansel and Gretel.

Earle, who had never appeared on the screen before, also displayed dramatic talent in *Peggy of the Mounted*, in which he takes the part of a desperate smuggler who is overcome by the tiny ranger impersonated by Peggy. Earle, who might easily get a job with a freak show, prefers the silver screen, and it is so unusual to find a giant of his size who can act that Century Comedies will use him to complete the illusion of the special fairy tales now being produced.

Earl Hurd Comedies Get Flying Start in Broadway Theatres

The Earl Hurd Comedies, which Educational has just begun releasing, got off to a flying start in New York, with the first two pictures showing simultaneously in opposition Broadway houses. *One Ol' Cat*, the first picture of this new series presented by C. C. Burr, went into the Rivoli Theatre with *Blood and Sand* on Aug. 6 for an indefinite run, and is still showing at that big house. The following Sunday, Aug. 13, the Strand program included *Fresh Fish*, the second number of the series.

Other Broadway bookings of Educational Pictures during these two weeks included *Toonerville Blues*, comedies by Fontaine Fox, at the Capitol the week of Aug. 7, where it was announced in street lights; *The Drifters*, one of the Wilderness Tales by Robert C. Bruce, at the Capitol the same week, and *A Penny Reward*, a Campbell Comedy, which continued through both weeks at the Criterion. *Poor Boy*, a Mermaid Comedy featuring Lloyd Hamilton, was at the Branford in Newark the week of Aug. 5.

Stanley Houses Book Johnny Jones Series from Pathe Exchange

Pathe reports that its new series of six Johnny Jones Comedies are being liberally booked in a single contract. Following the showing of *Supply and Demand* at the Stanley Theatre, Philadelphia, the Stanley Booking Agency took the whole series for the houses in its circuit. The New York Capitol Theatre engagement of the same picture produced similar results, newspaper reviews being emphatic in their approval. Bookings for Marcus Loew theatres were early in evidence.

Regarding the active demand throughout the country for this new Pathe product, exhibitors are said to be impressed with the juvenile star's wide reputation gained through his "past performances" in picturized stories by Booth Tarkington. The formation of "Johnny Jones Club" in many sections indicates the affection in which this boy actor is held by thousands of boy patrons of the screen—which has not missed the attention of exhibitors.

The second of the Johnny Jones Comedies, *Makin' Movies*, is announced for August 27.

William Desmond and Laura La Plante, in a scene for Universal's serial, "Perils of the Yukon," found acting no summer sport in these Alaskan rapids

"The Empty House," of Holmes Series, Possesses Strength

The Empty House, one of the series of "Sherlock Holmes" stories which Educational is releasing, matches its predecessors in strength and suspense. Eille Norwood, as the portrayer of the wily detective, continues his fine characterizations, aided by Hubert Willis as Dr. Watson.

The story is of Moran, the card cheat who kills the fellow clubman who had uncovered his dishonesty and had threatened to expose him if he did not leave the city. The clever manner in which Holmes goes about catching the guilty person, even to the extent of exposing himself to the murderer and inviting a fate similar to that of the man who was killed, is convincingly shown on the screen.

The capture of Moran through the substitution of a dummy of the detective where it may be seen from a window of an empty house opposite the Holmes home is excitingly portrayed. It demonstrates how a conviction may be secured without an eye-witness. In this case it was the employment by Moran on the dummy of a high-powered air rifle with a soft-nosed bullet identical with that found in the body of the murdered man that clinched the case of Holmes. The picture is worth while. G. B.

"Makin' Movies", by Johnny Jones, Has a Touch of Humor

Johnny Jones, described as "the juvenile star of bright business deals on the screen," follows his *Supply and Demand*, in which he sold mousetraps, with *Makin' Movies*. Johnny purchases a Moviette camera—the brand is very distinct—on the excitement plan on the promise to pay $15 as an initial installment and puts on an Uncle Tom show. He knows how to operate the camera, because we are shown in a close-up a copy of the instructions in regular printed form.

The picture possesses elements of fun for the juvenile and some for the adult. One of the latter instances is where Gertrude Messinger as Little Eva, crossing "the ice," is outdistanced by the "hounds." A retake is naturally essential. Johnny gets excited and turns his crank about 120 to the minute, as a result of which the picture projected in due course on the screen is so slow as to put the neighbors in fits of laughter. If the regular audience has sufficient knowledge of the technique of the camera to "get" the cause of the effect they certainly will enjoy it.

The picture is in two reels and will be released Aug. 27. G. B.

Forest Fires in Northwest Disarrange Bruce Schedule

Robert C. Bruce, who is in the Northwest making his second series of Wilderness Tales for Educational, has had to rearrange his schedule considerably because of the dense smoke throughout the lower country due to forest fires.

"In every timbered county in the states of Oregon and Washington," writes Mr. Bruce to the home office of Educational, "there is at least one forest fire burning at the present time, and the country is full of smoke, which makes it very difficult to plan ahead. But I believe that the smoke does not reach much over 5,000 feet, so that we are going to high altitudes for the rest of the summer. This week I am making a prospecting trip of three days to the top of Mount Adams to see whether or not it is feasible for us to go into the high altitude at the present time."

REVIEWS OF CURRENT SHORT SUBJECTS

A LADIES MAN.—Hunt Stromberg Production, three reels, released by Metro.—Bull Montana has material that makes the picture somewhat of a novelty in the comedy line. There is a fairly good plot to the story and some ludicrous situations with a wide range of appeal. A wealthy family adopts a son for whom they plan a brilliant social career. When he is still a youngster he disappears from home and several years later returns to greet his parents who have invited a large gathering to meet him. When Oswald enters he is not the suave, polished gentleman that his mother had dreamed him, but a roughneck with pugilist outlines. He brings along a couple of his pals who contribute much to the mirth as the story progresses into a mysterious ghost affair that renews the interest during the last reel. There is good entertainment value throughout and plenty of action.

THE TIMBER QUEEN—Pathe Serial. Chapter 7, entitled "Mutiny," includes a lively fight on shipboard as the three conspirators endeavor to prevent Ruth from reaching her destination. The fight is prolonged, and due to fault somewhere as the picture was seen by the reviewer, either in the camera department probably or in the projection, which was unlikely, the figures in the "scrap" moved with ridiculous swiftness. It is a matter that seemingly may be remedied by the operator slowing down a bit if the fault be in the photographing. The end of the chapter shows Ruth imprisoned below decks, the ship on fire, and the crew in two boats escaping.

PATHE REVIEW 170.—There are remarkable views of the treatment accorded young victims of the white plague in a New York institution. Troops of children swarm through the snow with no clothing other than a breech clout and enjoy their fun. The "Photographic Gems," idylls in light and shade, deserve every bit of the title. There are golf shots by Kirkwood, Australian champion, that will have marked interest, by reason of the skill displayed, even for those who never swung a club.

PERILS OF THE YUKON.—Chapter 9, *The Gold Rush* Universal Serial.—This chapter is filled with thrills and excitement including some excellent shots of the gold rush. Standing records Petrof's claim and discovers Scully making an attempt to destroy the register. Three new characters are introduced into the story here and the development of the plot builds up keen interest for the coming episodes.

OFFICIAL URBAN MOVIE CHATS, No. 29.—Distributed by Hodkinson.—John Barton Payne, chairman of the Central Committee, American Red Cross, expresses his appreciation of educational motion pictures. Also there are some attractive views of New England in midwinter and comparative views in the tropics. Also included are animal subjects, showing the peacock and the monkey, which are entertaining. Another interesting part of the film shows Luther Burbank at home and in his remarkable garden.

SCREEN SNAPSHOTS—Pathe release.—An interesting number, with good judgment displayed in nearly all instances. It is questionable, however, if the scene taken in the studio wherein the director shows one of the players how to kiss a woman will enhance the respect of the public. Kissing is a function or whatever you will that as a rule requires little instruction so far as concerns grown men and women.

ROUGH ON ROMEO—Pathe single-reel release.—Paul Parrott is the featured player in a comedy marked by fun that turns on a male one-piece undergarment. It's perfectly proper, you may be assured. His "intended" is forced to set the paternal house on fire in order to win her man, but what's a little thing like a little fire in a case like that?

SIMPLY SHOCKING.—Star Comedy, released by Universal.—One reel of burlesqued reform with a lot of eccentric goings-on regarding kissing and one-piece bathing suits. Mrs. Simpkins, who is the chief reformer, is finally persuaded to decrease her efforts against others and pay more attention to her own personal affairs by the use of a snapshot held as evidence.

ALL WET.—Al St. John Comedy in two reels, released by Fox.—One of the most highly amusing of the comedies given Al St. John. The first reel, although containing a lot of familiar stuff, is laughable and affords average entertainment. The second reel is screamingly funny and presents some original situations that should be well received.

BATH DAY.—One reel Century Comedy, released by Universal, featuring Harry Sweet and Queenie the horse. which is put through some clever tricks for the benefit of all lovers of animals. Aside from the shots wherein the horse is shown, there is little entertainment value except for those who can get a laugh out of the usual slapstick.

ROVING THOMAS SEES NEW YORK FROM AN AEROPLANE—Kineto.—Pen and ink sketches of a cat drawn in on various views in and around New York. This film is entertaining from its standing as a scenic if for nothing else. The shots of New York are good and there is a bit of comedy worked in by the various antics and acrobatic stunts of the cat.

THE EGG.—One reel comedy, released through Metro.—Usual comedy with Stan Laurel in the title role. There is some lively action with a dash of slapstick and pie throwing involving the uncovering of a plot against a wealthy lumber man who is saved from financial disaster by the hero.

HEAR 'EM RAVE—Pathe Reissue—In this issue there is added to the usual trio of Harold Lloyd, "Snub" Pollard and Bebe Daniels, our newer friend Paul Parrott. The picture is marked by slapstick, but possesses a wealth of snap.

THE MECHANICAL HORSE—Pathe version of Aesop's Fables.—Just as funny as ever, and that's saying enough for any film of the character of this one. The horse is a marvel, and will interest more than the multitude which follows the ponies.

STATE RIGHTS

ALL THE NEWS OF ACTIVITIES IN THE TERRITORIES

Hub's State Rights Men Optimistic

Boston's Independent Distributors All Are Confident Coming Season Will Be Notable for Lively Demand from New England Exhibitors

By George Blaisdell

No one can for three days discuss with Boston exchangemen trade conditions in New England without coming to the conclusion that there are good times coming. The spirit of optimism is practically everywhere evident. The weather in New England during the summer so far has been on the side of the exhibitor and incidentally of the exchanges.

The writer journeyed to Boston primarily to hold converse with independent exchangemen, but also he was fortunate in meeting a number of the representatives of the national organizations, who without exception are looking for a busy winter.

One of the facts uncovered that should have interest on both sides of the film house is the statement by Sam Grand, treasurer of the Federated Film Exchanges, that at the next meeting of that organization he will recommend the body join the Hays organization.

Inquiry brought the figures on the seating capacity of the nine mill towns affected by the textile strike which has been on for weeks. The number is interesting—99,660.

Then, again, there was the question of towns that are overseated. Bridgeport, Conn., with a population of 143,555, contains theatres with 25,522 seats. And motion picture theatres in a city as a rule put on two shows a day.

The statement was made that the New England film man, whether exchangeman or exhibitor, is conservative, that he is slow to adopt expedients in showmanship that come under the general description of exploitation. Leon J. Rubinstein, well known in New York, for six months has been permanently settled in Boston and is devoting his time to editing and publishing *Photoplay Record,* the New England regional, and to matters of exploitation. Among "Ruby's" activities is arranging a dinner which Boston exchangemen will hold and which will be attended by the exhibitors of New England. The theatre men of each community will bring as their guests the editors of their local papers. The idea is to establish contact between the two forces. The dinner had been set originally for the spring, but it was decided to hold it in the fall in order that more time could be given to the arrangements. Will H. Hays has been invited to be present.

The protagonists of lower admission prices point to what has happened to the National Theatre with 3400 seats, which was closed for four years and which now has been opened by P. N. Smith of Syracuse on a daily-change 10-cent basis and is "cleaning up." The Victoria of Lawrence, it is declared, is another similar case.

Sam Grand, of the Federated Film Exchange of New England (Boston and New Haven), and treasurer of the national organization of that name, was the first film executive visited by the TRADE REVIEW man.

It is no figure of speech to say the treasurer of the national body of independent exchangemen, which now is represented in 73½ per cent of the territories, is a man of wide interests. As partial evidence of this it may be cited that among the productions being distributed from his Boston exchange are the William Nigh series of which *Notoriety* is the first; four Betty Blythe productions beginning with *How Women Love,* six Equity pictures, the initial release of which is *What's Wrong With the Women?* six Russell productions featuring George Larkin, another six specials to be announced later, and of short subjects 26 Hallroom Comedies, 12 Tweedy, 12 Monty Banks, 12 Federated, 12 Joe Rock, 26 Federated Screen Reviews and 12 one-reel sacred films.

It will require the services of no soapbox orator to convince the multitude that Sam Grand is entitled to discuss with authority matters pertaining to the independent market.

To Recommend Joining Hays Body

Mr. Grand made the statement to this writer last week that he was going to try to induce his fellow-members in the Federated organization to join the Hays organization. Without going into details the film man let his statement rest right there.

"The coming season will be an independent year," declared Mr. Grand. "For the first time in the history of the trade independents like myself can go out and advertise a national product just the same as do the chain organizations. Ninety per cent of the exhibitors in this territory now realize that where the independents have got such a big lineup for the coming year that they, too, can afford to be independent, and as a result next year you will not see them signing up so quickly as they have formerly."

Across Piedmont Street from the office of Mr. Grand is the spacious building occupied by the American Feature Film Company, one of the finest exchanges to be found anywhere and presided over by Harry Asher. Mr. Asher is the Universal Film Manufacturing Co. in New England. And it will be conceded that's a pretty fair start—a day's work for any man. Then, in addition to all the Big U stuff and 52 Arrow Comedies, 14 Broadway, 12 Speed, 12 Cruelly Wed and 14 Mirthquake comedies, he has taken over the 12 subjects to be released by the Al Lichtman Corporation.

"Yes, I have seen the first release of the Al Lichtman company," said Mr. Asher, *Rich Men's Wives.* It has not everything in it that will appeal to the

West Coast Independents Commend Shallenberger

L. W. Boynton, Editor of "Exhibitors Trade Review," telegraphs from Seattle under date of Aug. 14 that all the independent exchanges in Los Angeles, San Francisco, Portland and Seattle heartily commend the statement issued by Dr. W. E. Shallenberger from Los Angeles in which he urged his fellow-independents to support and to join the Hays organization, the Producers and Distributors of America, Inc. Dr. Shallenberger's remarks were issued following a long conference with Mr. Hays while the two were fellow-passengers on a west-bound train and were printed exclusively in the Aug. 5 issue of "Exhibitors Trade Review."

Mr. Boynton reports the exchangemen declare they will buy only the better pictures demanded by exhibitors. Increasing demand and better business are recorded in the four cities.

"All are very optimistic over fall business and the future prosperity of the State rights market," continues the editor of the "Trade Review." "The exchanges are operated by men of the highest class who are working in harmony with their confreres in the program exchanges for the best interests of the industry."

public—it's a box office attraction, a classy, clean, high-grade production.

Strikes Only Untoward Factor

"Barring the presence of two important factors now standing in the way I feel very optimistic for the coming season. There remain to be adjusted the coal and railroad strikes, for if they continue we are bound to feel them. They must be adjusted. With those out of the way I don't know of anything that can stop an era of prosperity. There are indications of an adjustment in some of the mill disputes, and in fact already some have been settled. Construction work, too, is lively in Boston.

"Our business has been holding up very well and has not fluctuated to any extent. This may be due, of course, to the fact that we are selling on a basis of live and let live. We are doing business with 75 or 80 per cent of the territory on some of our product, so we would not so keenly feel the harsh conditions that have affected many of the exchanges.

"The demand in this territory for short stuff is not so great as in the majority of the jurisdictions. For that, of course, the double feature habit may be blamed. So you may understand why other territories can afford to pay relatively five or ten times as much for short subjects as we can. Where there is a double feature it means fourteen or fifteen reels, with perhaps a comedy and a news reel as the only shorts."

Fred Murphy, of the Crown Film Corporation, and president of the New England Film Board of Trade, talked interestingly of the situation throughout the territory. Mr. Murphy expressed the view that one way to offset the present circumstances was to cut down overhead and build up unit programs—in other words, to cater to the smaller business.

Returning to First Principles

Mr. Murphy said that in following this policy he had done more business this summer than he had during the height of the season. "That is because I went back to the first principles of the business," he said; "to those of the General Film—I locked the show. Yes, if two features are wanted that is the way the show is sent out.

"The independent exchange man cannot get all good pictures unless he pays a tremendous sum of money.

"There has been a remarkable improvement in the last two weeks in the attendance at theatres, but the fact is the business in many of the industrial towns is dead. They are Manchester, Nashua, Haverhill, Lowell, Lawrence, Fall River, New Bedford, Pawtucket and Woonsocket —nine of them. What is the seating capacity of the towns affected by industrial troubles? Let's see."

A little figuring and a talk over the 'phone with one of his brother managers brought the result—99,660 seats in the motion picture houses of these nine towns, or an average of over 11,000 seats in each municipality.

Mr. Murphy said the business had been hit a "terrible wallop" by industrial troubles in the Naugatuck and Pawtucket valleys.

Asked as to the situation in regard to the towns that are said to be overseated, Mr. Murphy was questioned as to Bridgeport. Here it was developed that in a city with a population of 143,555 the theatres contain 25,522 seats. If every house runs two shows a day this means it would require over 35 per cent of the population to fill the seats on a given day.

Earlier Sam Moscow had called attention to Portsmouth, N. H., where three theatres have a seating capacity of 2800, with another house of 1200 seats closed. Here 56 per cent of the population would be required to fill the seats on a two-performance day.

"The personnel of the men in the business directing exchanges will compare more than favorably with those of any other industry in the state," resumed Mr. Murphy. "We have learned a lot and we have mingled a lot with persons in all walks of life, conferred with women's clubs, for example, and have striven to obtain clean, wholesome entertainment for the entire family.

Looks for Peaches and Cream

"If the coming three weeks shall gather momentum as fast as the preceding two I don't see but what it will be peaches and cream."

George M. A. Fecke, president and general manager of the Motion Picture Corporation, is getting ready to send out *Yankee Doodle, Jr.*, which is slated for distribution in September. For it he is looking to do as big a business as he did with *The County Fair*, which he says has been on its rounds for a year and still is going strong. The Burnside picture has been signed by the entire Poli circuit. Mr. Fecke declared he could not see the difference between borrowing money at 25 or 50 per cent and releasing a strong picture in the summer.

Harry Seegal, president of the Pioneer, was seen at his new offices, which will not be opened "officially" until the second week in September. Mr. Seegal started the exchange a year ago not under the most encouraging conditions, and has put over his little concern with a bang that will be heard when he admits his new quarters are ready for business. He concedes he has made money this summer, and he ascribes his plan of "volume" business as responsible for that success.

Mr. Seegal said he believed there was in evidence a change of attitude toward independent product on the part of the New England exhibitor, a change favorable to the exchangeman.

"Some of the fellows say the big picture is the thing," said Mr. Seegal. "But the exhibitor can't book big pictures all the time. And that is the reason I am going out to release sixty-four pictures, all features, during the coming year. I believe the average house in this territory needs that kind of a picture—which can be made to make money for the exhibitor.

Failure to Advertise Short Stuff

"I am going to feature short subjects—that is, if I can get the right material to sell to the exhibitor and then induce him to advertise it. I believe if he will follow this course he will make as much or almost as much money as he will with his feature department.

"Speaking of exploitation there has been very little of that in New England. In fact, we never had much of the real thing until 'Ruby' (Leon J. Rubinstein) came over here. The New England exhibitor is conservative, and you have got to show him on the matter of exploitation, but I believe he is beginning to concede the necessity for it."

Mr. Seegal went through the theatre advertising columns of one of the principal Boston newspapers, and with the exception of a reference to a "Torchy Comedy" at the Loew State Theatre no mention was made of the supporting program at any house.

"Yes, serials are all right," Mr. Seegal said later, "but some of their producers do want a lot of money for them, more than I can see my way to pay, certainly. Here was a case recently—on a good serial, to be sure—where I was asked to pay $24,000 for the New England rights and to supply my own prints, a matter of $5,000 more. Later it was offered me at $16,000, but I could not take the chance.

"You can't give the public big pictures all of the time because the exhibitor cannot get his money out of the public. The talk of overfeeding of pictures is bunk—people simply haven't got the money. It is not always necessary to spend more than $50,000 to make a good picture.

"Then again there's the question of admissions. Take the cases of the National Theatre, seating 3400 persons, and which was closed for four years, and the Victoria of Lawrence. Both went broken under the high prices, but when opened up at 10 cents are cleaning up. Now big pictures as such mean high prices. They are all right for the big house, where there is a tremendous transient trade and where people will spend a dollar that wouldn't think of yielding anything like that sum in their home town.

"If I go to an exhibitor in Lawrence, for instance, with a picture that cost me $8,000 I have got to ask him for from $500 to $1,000, but he can't pay it because his people haven't got the money to spend. He knows there's no use kidding himself with a 'big picture.'

After Volume Rather Than Price

"You may give an exhibitor a schedule of big pictures, but after he has played ten or a dozen they won't stand up. It's like a steady diet of tenderloin steak—it can't be digested. All big pictures means no big pictures. The law of relativity steps in. I am after volume rather than price, and I believe that is the policy that will win this season."

William H. Patten, president, and Joseph A. McConville, treasurer and general manager of the Independent Films, Inc., were found in their offices. The company was started a year ago last May by these two experienced exchangemen, and has prospered. Speaking of the four Arrow Curwoods Mr. Patten said they had obtained excellent circulation for the three already issued.

In Massachusetts, in order to put on shows on Sunday in those centers where they are permitted it is necessary that the program be passed by the state police.

Mr. Patten said state right exhibitors were no longer interested in Broadway premieres as such; what concerned the regional distributor was what the big theatre had paid for the booking.

"We have had an example in this town recently of a well-advertised independent picture getting the jump on a less advertised but better production simply because the producer of the former through his trade paper advertising and publicity had sold the exchanges and the exhibitors. The average independent picture is not given enough advertising in the trade papers," Mr. Patten declared. "And the time is coming when an exhibitor will buy the picture he wants regardless of who produces it. Yes, there has been discrimination.

Herman Rifkin has formed the Eastern Feature Films Corporation, of which he is treasurer and general manager. The president is an assistant district attorney and a former city treasurer. Mr. Rifkin said it was the intention to extend the company's business.

Sam Moscow, of Moscow Films, Inc., is in favor of Federal censorship—that is, if we must have the thing in some form or other, believing the national the lesser of two evils. Mr. Moscow put over *Burn 'Em Up Barnes* in New England and is all ready to repeat the performance with *Sure-Fire Flint* and the other Burr Six.

"I positively do see a picking up in the demand from exhibitors," said Mr. Moscow.

E. V. Corbett, manager of the Lightning Photoplay Corporation, said the summer had been quiet but there was noticeable a marked increase in inquiry.

"Wildness of Youth" Is Tender Story

Ivan Abramson's Graphic Production, Which Contains Last Work of Bobby Connelly, Is Strongly Portrayed

THE CAST

Louise Wesley.....Virginia Pearson
Jule Grayton.....Mary Anderson
James Surbrun.....Harry T. Morey
Andrew Kane.....Joseph Striker
Edward Grayton.....Thurston Hall
Mrs. Martha Kane.....Julia Swayne Gordon
Teddy Wesley.....''Bobby'' Connelly
Dr. Carlyle Preston.....Harry Southard
Senora Gonzales.....Madeline La Varre
Roger Moore.....George J. Williams

Graphic Exchanges and their exhibitor customers and the patrons of the latter will find an unusually moving story in *Wildness of Youth*, which Ivan Abramson has produced for the independent market. The subject will rank with the best of the recently screened State rights subjects. It is stern, straight drama, unrelieved by any attempt at injecting touches of humor. If tears or action that moves to tears be an unfailing stepping stone to popularity—and dramatic history would seem to sustain the statement—then surely Mr. Abramson's picture will be popular.

The production gains added pathos from the fact that it registers for the benefit of the next generation as well as that of the present the splendid artistry of little Bobby Connelly, whose untimely death was recorded shortly after the completion of the picture. Bobby was a born actor.

Aside from the little fellow the honors will go to Virginia Pearson, Julia Swayne Gordon, Harry Morey and Thurston Hall —and Mary Anderson. The latter had a particularly difficult part, one calling for self-effacement, like that of Mr. Morey's, and she met the demands upon her without regard to self. Madeline La Varre as the adventuress made much of her slight opportunity. Joseph Striker's work was commendable as a whole, but on a few occasions he was inclined to act. He, too, had a role that in its sum was not a pleasant one.

The photography of Marcel Le Pickard and the staging of the Tri-Art studios were excellent. Ivan Abramson and Don Dundas are the authors of the story and scenario. They have built a logical tale of to-day, one that runs smoothly and convincingly.

The story reflects just what its title indicates—an uncontrollable son and a headstrong daughter, in love with each other. There is an indulgent mother of the former and also a would-be stern parent of the latter. There is a seemingly respectable and generous broker who wins the consent of the girl to be his wife, an act on the girl's part dictated by motives of pique directed against the young man. There is a benevolent woman, superintendent of a children's home, who, it proves, has lost a son through the rascality of her husband. She finds the one and later through a logically contrived accident comes face to face with the faithless husband. In a scuffle over the possession of a pistol which the latter draws the man is killed. There is a dramatic trial of the young man for murder—there is an abundance of motive —but as the jury returns its verdict the child calls to the judge that the young man is innocent. The mother enters the courtroom, tells her story, the accused is freed and the two young lovers are reconciled.

The ending of this seven-reel production, or the last 2000 feet, is marked by steady accumulating tension. But every one will go out happy. G. B.

Australasian Films and Glucksmann Buy Equity Production

Equity Pictures Corporation announces that *What's Wrong With the Women* has been sold for Australia, New Zealand, Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador.

The buyer for the first-mentioned territory is the Australasian Films, Ltd., of 729 Seventh Avenue, New York City. Jacobo Glucksmann of 220 West Forty-Second Street was the purchaser of the rights for the Spanish-speaking countries.

The delay on accessories has been taken care of, and Equity is accordingly in a position to handle the inquiries.

Millard Johnson, speaking for Australasian Films, declared *What's Wrong With the Women* was as fine a picture as has been shown in the Antipodes.

"Secrets of Paris" Is Making Headway at Yonkers Studio

Work on Charles C. Burr and Whitman Bennett's elaborate production of *The Secrets of Paris*, taken from Eugene Sue's novel, "The Mysteries of Paris," is progressing rapidly. The big studio at Yonkers is the scene of much activity. Three new members have been added to the cast. Rose Coghlan is down for an excellent part, that of the Owl, and everybody is more than pleased with her brilliant work. In spite of years Miss Coghlan is still a great artist and is an inspiration for the younger people to watch. Dolores Cassinelli is playing the role of Lola. For the role of the Strangler, Mr. Bennett has chosen Walter James, standing 6 feet 3 inches.

In the part of the Prince, which is played straight, Lew Cody claims he has the ideal role of his career.

Standard Buys Warner Product

The entire series of forthcoming Warner Brothers productions have been purchased by M. Mitchell of the Standard Productions Company, Atlanta, for the southern territory. The rights include Georgia, Florida, Alabama and North and South Carolina. Standard Productions also is handling *Why Girls Leave Home* and *School Days.*

C. B. C. Issuing a Novel Press Book for Blaney Story

The completion of what is the most complete, extensive and co-operative press book possible for C. B. C. to make has just been announced by the C. B. C. Film Sales Corporation on *More to Be Pitied.*

The book is an unusual one, according to Jack Cohn of that company, because it represents the exchangemen and exhibitors' ideas of what a helpful press book should contain.

For several weeks before any work was begun on the book, officials and members of the exploitation department interrogated showmen—both exchangemen and exhibitors—with a view to learning what it should contain for the greatest amount of real "put it over" power.

Bobby North, of the Apollo Exchange; Ben Amsterdam, Tony Luchese and Sam Grand are among the men in touch with the needs of exhibitors and exchanges whose suggestions contributed to the completeness of the book.

The same plan was used to a certain extent in the planning of the lobby display, which is of an unusual type—that of an attractive oval.

SEATTLE NOTES

Jack Lannon and J. T. Sheffield of Greater Features, Inc., have returned from a two weeks' automobile trip through the Portland territory, during which they tied up Jensen & Von Herberg for Portland on the series of twelve Felix Cartoons, Federated Screen Snap Shots and *The Black Panther's Cub*, which will open at the Rivoli Aug. 19.

Mrs. Ida M. Schwartz of the Schwartz Production Company of Los Angeles spent a week in Seattle recently on business.

Fontenelle Buys Hallrooms

Territory is going quickly on the new series of Hallroom Boys Comedies, and Joe Brandt, who is on the road, reports to the home office of C. B. C. a sale to Fontenelle Feature Films of Omaha for Iowa and Nebraska.

Walter Miller
and
Nellie Burt
in
TALES OF THE TENEMENTS

A series of twenty-six thrilling two reel detective stories written by America's master writer of melodramatic fiction. Ross D. Whytock, formerly secret service man and reporter of New York World.

Franchised to the leading state right exchanges.

Clark-Cornelius Corp.
117 W. 46th St., N. Y. C.

Shallenberger Talks of New Pictures

Arrow President Declares He Never Was So Optimistic as to Trade Conditions and His Own Company's Plans

W. E. Shallenberger, president of Arrow Film Corporation, left for Boston early this week in the interests of his company's fall product and also to give "Arrow Month"—September—additional impetus. The Doctor was accompanied by J. S. Jossey, special representative of Arrow.

"At no time since my entrance into the motion picture industry have I been so optimistic," Dr. Shallenberger said before leaving. "Not only over conditions in general as I find them, but concerning the part which my company will play in the forthcoming era of prosperity. We have assembled for the independent exchangeman a collection of real box office attractions—good pictures, carefully made, which will mean big business for the exchanges and the theatres using them, and which will materially assist in the restoration of public confidence in the screen. *Night Life in Hollywood*, to be released by Arrow in the early fall, has stirred up a tremendous amount of anticipation and excitement among independent exchange men, and I sincerely believe it will prove one of the outstanding successes of the season.

"As regards *Lost In a Big City*, I feel that here, too, we will have another enormous money-maker, because it was made by an organization which knows how to create just that type of picture. Blazed Trail Productions, Inc., the producers, made *Ten Nights In a Barroom*, and every exhibitor and exchangeman is familiar with the history of this picture.

"I expect to get big results and so does my entire organization with the new series of Western photoplays starring William Fairbanks, for which we have just contracted. Fairbanks is a thoroughly capable youngster and, considering the short space of time he has been before the camera, he has gained for himself a personal following which these new productions will do much to augment. Ben Wilson, who is making them for Arrow release, has taken every step necessary to insure the success of the pictures."

Is Your House In the Dark?

"NOTORIETY"

Is What It Needs to Bring It Fame & Fortune

GET IT!

It's Will Nigh's Ace! Some Cast!

Maurine Powers	Rod La Rocque
Mary Alden	Geo. Hackathorne
Mona Lisa	J. Barney Sherry
Ida Waterman	Richard Travers
Anders Randolf	Wm. H. Tooker

Ready for Independent Release in September by

L. LAWRENCE WEBER & BOBBY NORTH

1600 Broadway N. Y. City

MR. EXHIBITOR:
Ask Your Film Company for the
"Thematic Music Cue-Sheet"
(Pat. Applied For)
IT MEANS MORE TO YOU THAN ANY OTHER ACCESSORY
It is the Cue-Sheet that insures a musically perfect presentation.

COMING SOON
PERFECT PICTURES
"NEITHER SCREEN NOR STAGE— BUT LIFE'S WINDOW"

"Notoriety," Being Made by Will Nigh, Has an Unusual Cast

Will Nigh has added four sure-fire players to the cast of *Notoriety*, as announced in these columns last week, making ten top-notch favorites in the one subject. The stellar combination represents one of the longest lists of popular players ever assembled for an independent production.

William H. Tooker, a performer who stands practically alone in his type of character, has been featured in many successful pictures. In the present instance he takes the role of a theatrical manager.

Anders Randolf, sensational actor of *The Lion and the Mouse*, recalls many successes. With Will Nigh he will play the important part of vaudeville agent.

Ida Waterman, on the stage as well as on the screen, has played many notable roles.

Mona Lisa is the last of the ten names to join the line-up.

In the supporting cast also are John Goldsworthy, Ernest E. Pollock, Dorothy Dank, Joe Smiley, Michael Donovan, and William Gidgeon.

Arrangements for state-right distribution of the Will Nigh series of four are being made by L. Lawrence Weber and Bobby North.

Loew Circuit Books Second National's Series of Features

Twelve pictures provided by Second National Pictures Corporation for the current season have been booked by the Loew circuit of theatres, and two of these are showing in New York City and the Metropolitan district. *The Night Riders*, melodrama of the Northwest featuring Maudie Dunham, Albert Ray and Andre Beaulieu, from the novel by Ridgewell Cullum, and *Her Story*, written for the screen by Dion Titheradge for his sister, Madge Titheradge, speaking stage star of "The Butterfly on the Wheel," were selected for the launching of Second National pictures on the Loew circuit.

These are to be followed immediately by *David and Jonathan* and *Broken Shadows*.

Second National Pictures Corporation is nearing the close of the first year in its career and with exchanges covering practically the entire territory in the United States it is preparing for an ambitious campaign in the coming season.

"Country Flapper" Goes to R. D. Craver for His Five States

R. D. Craver, president of the Associated First National of the Southeast, now in New York on company business, left his duties long enough last week to find his way to the Producers Security Corporation, 516 Fifth Avenue, to contract for the distributing rights of Dorothy Gish's *The Country Flapper* in his five Southeastern States. His exchanges in Charlotte and Atlanta will handle the bookings.

Producers Security reports a great demand for the Gish feature from every section of the country and many big first run bookings are being arranged. The success of the picture in the Capitol Theatre, New York, goes to prove, the company claims, that the summer season is not a drawback when the right kind of entertainment is offered.

Louis Baum, Promoted, Is Off to Close Territory

At a meeting held at the Equity Pictures Corporation on last Monday, Louis Baum, at present general manager, was promoted to the position of vice-president. This promotion has been given to Mr. Baum in appreciation for his past services.

Mr. Baum has left New York for a tour of the United States with his new production, *What's Wrong With the Women*. He will stop at Washington, Pittsburgh, Cleveland, Chicago, Denver, Des Moines, San Francisco, Seattle and Minneapolis.

Supplying Theatres with Music

The New York Music Roll Exchange, in order to maintain its service, reports it has secured a selected stock of music rolls from leading manufacturers. The new monthly issues also are added to the stock as fast as released. This makes it possible to supply theatres with any music rolls that may be desired. The company is prepared to supply fresh selections from ten rolls up, avoiding the possibility of patrons growing tired of too often repeated music.

Herman Rifkin Buys "Tarzan"

A deal was consummated this week between Louis Weiss of Weiss Brothers and Herman Rifkin whereby the latter has secured for the territory of New England the rights to "Adventures of Tarzan." The production now has been sold for every territory in the United States with the exception of Washington, Oregon, Northern Idaho and Montana. Rifkin will release the serial October 1.

Eastern Issues Chinese Picture

The Eastern Film Corporation announces the release of *The House of Darkened Windows*. The picture carries the atmosphere of China, and it is said great care was taken to insure accuracy in settings, costumes and customs. Many Chinese appear in the production.

Weiss Brothers Plan Busy Season

Starting with "After Six Days," Company Will Issue Several Features Including "The Woman Who Believed"

After marking time for the past two months, Weiss Brothers, sponsors for Artclass Pictures Corporation, have again resumed activities on an increased scale. They will proceed to place in effect several of the plans affecting their various productions laid during the summer months.

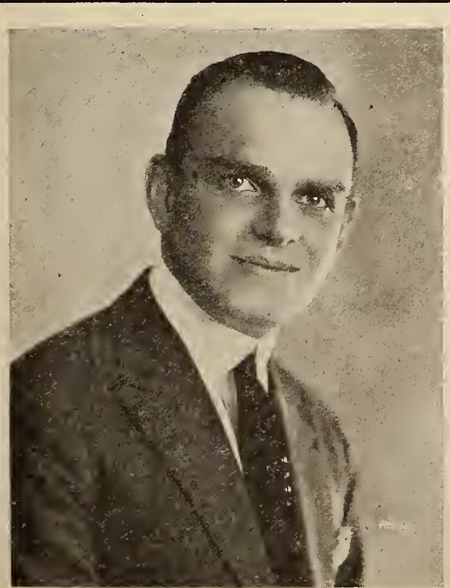
In anticipation of an active fall and winter season the personnel of the organization has been increased in its various departments, the executives in charge of these departments continuing without change.

Additional office space has been taken in the Marcus Loew State Theatre Building. The first of the big pictures of the Artclass organization to receive attention will be *After Six Days*, the feature film presenting the complete story of the Bible from Adam and Eve to the Songs of Solomon. This film will be presented in a Broadway theatre in September for an extended run, following which it will be offered throughout the country in the principal cities as a special road show attraction with augmented orchestra and special exploitation tie-ups.

Another important production on the Weiss Brothers' roster of releases for the fall and winter is the picture titled at the present moment *Destiny*. This film has been acquired for the United Kingdom by Goldwyn and is also playing an extended engagement at the present moment in Paris under the title of *The Three Candles*. It will be released in this country under another title.

The company also will offer a six-part drama under the title of *The Woman Who Believed*. Among its players are Walter Miller, Ann Luther, Dorothy Bernard, Frank Evans, and it will be augmented by Walter Beckwith's wild animals, at present a feature in Luna Park.

Artclass will continue to produce, in conjunction with Jack Eaton, the series of Sport Review single reel films which have gained popularity during the past nine months. These subjects will be released, as heretofore, by Goldwyn. It is said negotiations are now on for the acquisition of a special feature presenting one of Shakespeare's greatest works. Plans for the production of a new serial as a successor to *Adventures of Tarzan*, starring Elmo Lincoln, also are in course of formation.



Charles S. Goetz, general manager new W. B. Exchange

"Saved by Radio" Is Atlantic Enterprises' Initial Production

Saved by Radio is the title of the first production made abroad by Atlantic Enterprises, Inc. A radiogram received at the company's New York office advises that the last episodes are now being filmed and that the feature will be shipped by September 1.

A clean melodrama full of heart interest and suspense is the way Atlantic Enterprises describes its first picture. The story was written by Marx Nathan, and is laid in America and Europe. Every effort has been made by the producer to keep production costs within a limit that will insure a real box-office attraction at a price within the reach of every exhibitor.

Saved by Radio is the first of twenty five-reel features planned by Atlantic Enterprises for the coming year. Another producing unit is now being organized in New York and will probably sail for Europe early in September. The company is now dickering for the services of a well-known director, cameraman and scenario writer for this unit.

Producers Security Offering Apfel's "The Wolf's Fangs"

The Wolf's Fangs, a new Oscar Apfel Production, is being offered to independents by Producers Security Corporation. Mr. Apfel, who just finished directing *Bull Dog Drummond* in England, completed the former picture just prior to leaving.

It is Mr. Apfel's own production and is a romantic tale staged in the North Maine Woods. Wilfred Lytell is starred and is supported by Nancy Deaver and Manila Martan. *The Wolf's Fangs* is described as full of thrills and of scenic beauty.

Producers Security reports activity in the independent market for the production.

Dell Henderson All "Het Up" Over Work in "Sure-Fire Flint"

"If realism and stellar acting by an all-star cast of legitimate actors will put over a production, *Sure-Fire Flint*, starring Johnny Hines, will go over with a bang," said Director Dell Henderson at Burr's Glendale Studio this week in an interview with some local newspaper men who were the guests of Charlie Burr. Henderson is all "het up" about the remarkable results he has obtained from Hines, Doris Kenyon, Edmund Breese, Effie Shannon, Robert Edeson, J. Barney Sherry and Charles Gerrard.

"Never have I seen a cast put such force, such energy and such excellent characterizations in a picture as these players have done," continued Henderson. "To me it was like sitting in on some big Broadway show, and you can't blame me for my thoughts when you realize that all of these actors have appeared in some of the best legitimate shows presented on Broadway.

"The cast has proved an ideal one for just such a comedy-drama, for the manner in which each of these stars has taken hold of his work in the production has been a source of great satisfaction."

"Man Wanted" Will Start Ball Rolling for Clark-Cornelius

According to the Clark-Cornelius Corporation its big fall release to inaugurate the season will be Arthur Housman in *Man Wanted*, a comedy drama specially written by Curtis Benton, whose stories are appearing in current fiction periodicals.

The picture is described as a "rollicking comedy drama." It was directed by Jack Dillon and its cast includes Frank Losee, Flora Finch, Diana Allen, Huntley Gordon, Warren Cook, James Harrison, Ricca Allen, Lou Gorey, Florence Ashbrook and H. H. McCullum.

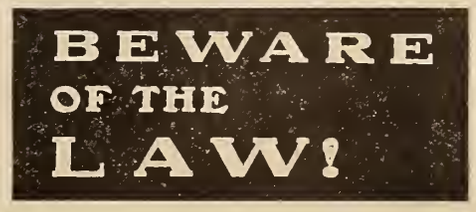
The Clark-Cornelius Corporation has placed this picture at the head of its fall releases. "We feel we have catalogued this picture rightly," said Mr. Rollo, general manager of Clark-Cornelius. "We feel certain both exchangemen and exhibitors will want it as their opening attraction for the fall season. Each year the exchangeman comes to New York searching for a picture big enough to stand the opening strain, something that will bring back the business and put the public in the mood for more amusement."

"Beware of the Law" Nearly Ready for Trade Showing

Charles Jawitz, who will State right his new feature *Beware of the Law* this fall, announces that the production is being rapidly polished into final shape. Editing and titling have been completed, the Ritchey Litho Company's artists are preparing the paper, and a press book jammed full of exploitation material is now being written by a practical showman.

The production, made in the north woods, is said to contain an appeal to every picture fan. Mystery, melodramatic fights, homely human interest and light comedy touches abound. It was directed by W. A. S. Douglas and features a charming actress well known on the screen, Marjorie Payne.

LEE-BRADFORD
CORPORATION
Offers
SUPERSTITION
An Allan Dwan Production
For September Release



Big Circuits Secure Warner Output

Many of the Best Known Independent Names Recorded Among the Firms Buying Product of the Coming Year

The biggest circuits and exchanges throughout the country have contracted for the entire series of seven forthcoming Warner Brothers attractions, according to Harry M. Warner. In the estimation of Mr. Warner these deals serve to indicate in no small measure that exhibitors, regardless of affiliation, are eagerly seeking big pictures, and in doing so are not only catering to the public demand, but also helping to maintain the public confidence in the motion picture industry.

The Warner product has been practically sold solid throughout America. The deals were made with Balaban & Katz, Rubin & Finkelstein, R. H. Lieber, A. M. Fabian, R. G. Tunstall, A. H. Blank, L. K. Brin, M. Mitchell, Regal Films, Ltd., Toronto; Skirboll Brothers, Cleveland; S. & O. Pictures Corporation, California; Joe Skirboll, Pittsburgh; Franklin Film Company, Boston; the Independent Film Corporation, Philadelphia, and Standard Productions, Atlanta.

The series of Warner pictures being made at the coast studios include four Warner Brothers productions and three Harry Rapf productions.

"A feature of these deals reveals two significant facts," said Mr. Warner. "The first is that the concerns that have contracted for our pictures have done so without seeing the pictures. And the second fact is that these men, fully aware of our policy to carry out a sweeping publicity and advertising campaign with each and every picture, have faith in our ability to follow the same procedure with our forthcoming pictures. Furthermore, it serves to indicate in no small measure that exhibitors are shopping for high class productions just as much as the public is flocking to the theatres showing big box-office attractions. A summary of the situation will convince the industry that only big pictures will make money for exhibitors and at the same time help to maintain the public confidence in the motion picture industry."

For these productions a number of prominent screen players, writers and directors have been engaged to picturize the stories. The screen writers include Julien Josephson, Monte M. Katterjohn, Olga Printzlau, Edmund Goulding, Mildred Considine and Isabel Johnston; the directors, Wallace Worsley, William Beaudine and E. Mason Hopper; the players, Marie Prevost, Niles Welch, Jack Mulhall, Wilfred Lucas, Russell Simpson, Ruth Renick, Richard Tucker and a large number of other well known actors and actresses.

Unity Pictures to Enter Distribution Here September 1

Sept. 1 is the date set for Unity Pictures, Inc., of 723 Seventh Avenue, to enter the distribution of their product in the independent market. The first production which Unity will offer will be *Why Do Men Marry?*, featuring Edy Darclea. Miss Darclea will make a series of starring vehicles for Unity within the coming year. Advertising accessories are now being made ready for Sept. 1 release. One, three, six sheets, window cards, press books, special cue sheets, lobby photographs and oil paintings are being made. A special advertising campaign will be started soon on this production.

Unity Pictures, Inc., invites all independent exchanges to write, wire or personally get acquainted with them. It occupies the entire third floor of 723 Seventh Avenue, in which a comfortable projection room is one of the facilities.

Harry Rapf Finishes Work on "Heroes of the Street"

Final scenes for the second Wesley Barry picture, *Heroes of the Street*, produced by Harry Rapf for the Warner Brothers, were filmed last week under the direction of William Beaudine. The first Barry vehicle, *Rags to Riches*, was completed under the direction of Wallace Worsley.

Immediately upon the picturization of the Barry story, Harry Rapf began preparations for the shooting of *Brass*, the Charles G. Norris novel of marriage and divorce. S. L. and Jack Warner will also begin the production of *The Beautiful and Damned*, F. Scott Fitzgerald's tirade against the modern flapper.

"More to Be Pitied" Heartily Praised by North and Blaney

An unsolicited letter of congratulation received by C. B. C. Film Sales Corporation from Bobby North, head of the Apollo Exchange, New York, marks proof of the latter's enthusiasm over this feature.

Immediately following his purchase of this all star feature Mr. North requested that a print be rushed to him, and in an extremely complimentary letter reported that it had gone over 100 per cent with every big exhibitor in the Greater New York territory to whom he had shown it, and that they had all been enthusiastic and booked it.

Another letter was also received from Charles E. Blaney, on whose stage play the film version is based.

"The screening surpassed my expectations beyond words," said Mr. Blaney. "You have produced and followed the story faithfully and retained all the thrills, heart interest, and human appeal. It will please the most critical and appeal to all classes. It's a corker."

Stevenson of Toronto Buys C. B. C. Story for Canada

Canadian rights were sold this week on C. B. C. Film Sales Corporation's series of six, of which *More To Be Pitied* is the first to be taken by Charles L. Stevenson, with offices in Toronto.

Mr. Stevenson notified Jack Cohn of the C. B. C. organization that pictures of that type—melodramas with heart interest—had great appeal to Canadian audiences, and that the original stage play of Blaney had been one of the greatest successes played in Canada.

Following his purchase Mr. Stevenson wrote that he would launch a big campaign through Canada when he released the feature.

For the Independent Market

Why Do Men Marry?

to be Distributed by

Unity Pictures, Inc.

723 7th Ave.
New York City

UNITY PICTURES
EXCELSIOR

New Prices for the Original Green Line

100 REEL BANDS WITH THE METAL BUTTON $1.75

Outwears Ten of Any Other Kind

P. A. GREEN, WALTHAM, MASS.
PIONEER PRINTER & PUBLISHER

One of the stirring scenes in "What's Wrong With the Women," Dr. Daniel Carson Goodman Production being released on the state rights market by Equity

The Voice of the Box Office

How the Latest Releases Are Being Received Throughout the Country

"ALL FOR A WOMAN"
(First National)

Palace, Philadelphia, Pa., Week of Aug. 2.—Admission 35. Pulled splendid business all week.

Exploitation: Lobby display that proved highly effective.

Short Subjects.—"Torchy's Nut Sunday" (comedy) Pathe News and Topics of the Day.

Daily Press Comments.—"Do not miss this picture."—"Record."

"ANY WIFE"
(Fox)

Rialto, Milwaukee, Wis., Week of Aug. 5.—Admission 15-25. Fair business.

Exploitation.—Lobby display and newspaper advertising.

Short Subjects.—Comedy, "Special Messenger" and Selznick News.

Daily Press Comments.—"Miss White is fascinating even as a philandering wife, and displays a fine wardrobe."—"The Sentinel."

"THE ANGEL OF CROOKED STREET"
(Vitagraph)

Winter Garden, Seattle, Wash. — Well sustained patronage.

Short Subjects. — "Busy Bees," Pathe Comedy, International News.

"ACE OF HEARTS"
(Goldwyn)

Garden, Baltimore, Md., Week of Aug. 7. — Admission, afternoon, 20-35; night, 25-65. Won much favorable comment.

Exploitation. — Regular newspaper advertisements and lobby displays.

Short Subjects. — Comedy, "Hickville Romeo;" International News; Vaudeville.

Regent, Philadelphia, Pa., Aug. 9. — Admission 35. Did a very fair business, holding up throughout the week with strong attractions at three nearby theatres.

Short Subjects.—Harold Lloyd Comedy, "Let's Go" (Pathe).

Daily Press Comments.—"Regular dime novel story with plenty of thrills."—"Inquirer."

"AFRAID TO FIGHT"
(Universal)

Superba, Los Angeles, Week of July 30. —Admission, matinee, 25-35; evening, 35-45. The picture pulled very good, in spite of the very hot weather.

Short Subjects. — International News, Art Acord in Western, Century Comedy, 'Hello Mars."

Press Comments.—"Not in many days has Frank Mayo had so strong a role in which the fine human element is so cunningly interwoven." —"Herald."

"THE BACHELOR DADDY"

Colonial, Allentown, Pa., Week of Aug. 7.—Filled up house most night shows and did fairly well in afternoon programs.

"BEAUTY'S WORTH"
(Paramount)

Tivoli, Portsmouth, Va., Aug. 7, 8, 9.—Admission 20-30. Very big business.

Exploitation. — A Marion Davies Doll was given each evening and competition was keen to win them.

Short Subjects. — Comedy "Torchy's Holdup," received mention in the review as "Very laughable" and "one of the big things on the program."

Daily Press Comment.—"A decidedly novel story, well done. Miss Davies' beauty stands out brilliantly."—"Virginian Pilot."

What They Give the Public

STRAND THEATRE
Brooklyn, N. Y.
Week August 13

1. Overture—Suppe's "Poet and Peasant."
2. Dance—Novelty Terpsichore, "Ladies of the Fans."
3. Review—Mark Strand Topical Review.
4. Vocal—"The Lost Chord," in Setting of Church Choir.
5. Special—Mary Aster in *Hope.*
6. Vocal — "The Four Indian Love Lyrics (Finden).
7. Feature — *Fools First* (First National).
8. Comedy—Baby Peggy Comedy, *Tips.*
9. Organ Solo — Chopin's "Polonaise Militaire."

MISSOURI THEATRE
St. Louis
Week August 5

1. The Missouri News.
2. Organ Solo — "And They Call It Dancing."
3. Comedy—*A City Slicker* (Pathe).
4. Tenor Solo—
   "For You Alone."
   "Mother Machree."
5. Musical Prologue.
6. Wallace Reid and Geraldine Farrar in *Carmen* (Paramount).
7. Feature—*Borderland* (Paramount).

PRINCESS THEATRE
San Antonio, Texas
Week August 6

1. Overture.
2. Organ Recital.
3. News Items of the Day (Pathe).
4. Fables (Aesop's).
5. Soloist (Cello).
6. Comedy—*The Adviser* (Educational).
7. Feature—*Over the Border* (Paramount).

LOEW'S STATE
Buffalo, N. Y.
Week August 14

1. Feature—*Over the Border* (Paramount).
2. Comedy—*Please Remit* (C. B. C.).
3. Scenic Revue.
4. Vaudeville.

STANLEY THEATRE
Philadelphia, Pa.
Week July 31

1. Organ Number—"Morning, Noon and Night" (Suppe).
2. Topical Review (News).
3. Scenic.
4. Vocal Number (Contralto).
5. Feature—*While Satan Sleeps* (Paramount).
6. Organ Selection—"March Bacchus," from "Sylvia" (Delibes).
7. Comedy—*The Blacksmith* (Associated First National).

HOWARD THEATRE
Atlanta, Ga.
Week August 7

1. Overture — Triumphal March from "Aida" (Verdi).
2. Pathe News—The World Before Your Eyes.
3. Feature — *The Loves of Pharaoh* (Paramount).

"BLOOD AND SAND"
(Paramount)

Grauman's Rialto, Los Angeles, Cal., Week of July 30.—Admission, matinee, 35; evening 55. The feature has pulled long waiting lines at every show all week.

Exploitation. — No exploitation other than good news stories, daily. The usual weekly advertising used.

Short Subjects.—Pathe Weekly, Pathe Review.

Press Comments.—"It's a picture you mustn't miss."—"Examiner." "The road to the decisive climax has been paved with a series of near climaxes that develop high points of interest."—"Herald."

"THE BONDED WOMAN"
(Paramount)

Loew's State, Boston, Mass., Week of Aug. 7.—Good houses all week in spite of weather for the summer attractions.

Exploitation.—Billboard, window cards; posters in subway and elevated stations. Display ads. in Sunday papers with regular ads. on weekdays. Fair publicity.

Short Subjects.—Torchy Comedy (Educational), Movie Chats, Pathe News, Loew's Local News.

Daily Press Comment.—"The program proved so far above the ordinary as to provoke continuous applause from the large audiences."—"Telegram."

"BORDERLAND"
(Paramount)

Royal, Kansas City, Mo.—The attendance for the week held up good.

Exploitation.—The line, "A madcap love and its consequences," was featured, in Sunday newspaper space. Also billboard and lobby display.

Short Subjects.—"A Case of Identity," Sherlock Holmes serial, Christie Comedy, News Reels.

Daily Press Comment. — "A picture which offers a unique story and which in spots is a reminder of 'The Return of Peter Grimm.' "—"Star-Times." "An unusual story with a cast that includes Agnes Ayers and Milton Sills."—"Journal-Post."

Karlton, Philadelphia, Pa., Week of Aug. 9.—Admission 50. Drew very satisfactory business throughout the week, with especially strong matinees.

Short Subjects.—Clyde Cook in "The Eskimo" (comedy), American Author series, "Nathaniel Hawthorne" Pathe News, and special Stanley made reel, "Pierce School."

Daily Press Comments.—"Is a photoplay of unusual merit."—"Inquirer." "Indications point to this picture being one of the best-liked shown this season."—"Record."

Park and Mall, Cleveland, Ohio, Week of Aug. 6.—Admission (Park), 20-30-40;

(Mall), 25-30. Good business for the first four days—limited engagement.

Short Subjects.—Monty Banks Comedy, Fox News.

Press Comment.—"It is clean screen fare, fantastical and imaginery."—"News" "It is not a picture in which this reviewer is much interested.,,—"Press."

Columbia, Portland, Ore, Week of Aug. 5.—Immense crowds for this time of year.

Exploitation.—Billboards and newspaper.

Short Subjects.—"The Blacksmith" (First National) Kinogram News—Educational. "One Ol' Cat"—Educational Cartoon.

"CHANNING OF THE NORTH-WEST"

(Select)

Capitol, Phila., Pa., Week of Aug. 9.—Admission 22. Did an exceptionally strong business all week.

Exploitation.—The front of the house was well covered with original cut-outs, and window cards were generously distributed down town.

Short Subjects.—"Torchy's Nut Sunday" (comedy), "On Horseback After Fish" (scenic); Topics of the Day, and Kinograms.

Daily Press Comments.—It furnished diverting entertainment for the audiences at the Capitol."—"Inquirer."

"THE CROSSROADS OF NEW YORK"

(First National)

Rivoli, Baltimore, Md., Week of Aug. 7.—Admission, afternoon, 25; night, 30-50. Attracted good crowds throughout week. Cooler weather at night no doubt helped attendance.

Exploitation.—Regular newspaper display advertising.

Short Subjects.—Rivoli News; Round Six of "The Leather Pushers"; Novelty Review.

Daily Press Comment.—"Good comedy results are attained by Mack Sennett's latest full-length movie."—"Morning Sun." "It starts, like most other films, at the begining and gives every indication of developing into an honest-to-goodness picture. And then, just when you're getting acquainted, the title writer lets loose with a mirth-provoking wheeze and you find yourself snickering, roaring or just laughing."—"Evening Sun." " 'The Crossroads of New York' is partly serious. It has serious eyebrows—and comedy feet." —"Baltimore News."

"THE DICTATOR"

(Paramount)

Century, Baltimore, Md., Week of Aug. 7.—Admission, afternoon, 25-40; night, 33-75. Proved decidedly pleasing.

Exploitation.—Regular newspaper advertising displays and cards.

Short Subjects.—Century Topical Review and Magazine; Cinema Poem Adaptation, John Greenleaf Whittier; Comedy, "Circus Days."

Daily Press Comment.—"Well supplied with those sure-fire ingredients that go far toward making a successful movie in these days."—"Evening Sun."

Capitol, Oklahoma City, Week of Aug. 14.—A lively business for a week's run.

Short Subjects.—Kinograms. International News. Bible serial, "Noah and the Ark."

State, Cleveland, Ohio, Week of Aug. 6.—Admissions 25-40-60. Drew exceptionally during the entire engagement with matinees and evening performances well attended.

Exploitation.—Cards on front of street cars—usual amount of newspaper advertising.

Short Subjects.—Pathe News, Topics of the Day and Trip to Paramount Town.

Daily Press Comments.—"Good summer attraction, entire bill makes good warm weather entertainment."—"News." "The Dictator is a merry one."—"Plain Dealer." "It is a good picture of a kind which is not common."—"Press."

Liberty, Portland, Ore., Week of Aug. 5.—Good attendance.

Exploitation.—Billboards, newspaper, and painted set over marque onto sidewalk to represent South American architecture drew attention.

Short Subjects.—"Torchy's Nut Sunday" (Educational), International News.

"THE DELICIOUS LITTLE DEVIL"

(Universal)

Liberty, Kansas City, Mo.—Good crowds all week, aided by cooler weather.

Exploitation.—The names of Mae Murray and Rudolph Valentino were played up in newspaper, billboard and lobby display space.

Short Subjects.—Pathe comedy and Pathe News.

Daily Press Comments.—"The story is an entertaining one of a Cinderella flavor." —"Star-Times." "Mae Murray and Rudolph Valentino are the featured players in the production."—"Journal-Post."

Merrill, Milwaukee, Wis., Week of Aug. 5.—Admission 25 cents. Drew capacity crowds.

Exploitation.—Played up Valentino's name in newspaper advertising, special lobby display, street car ads and window cards.

Short Subjects.—Goldwyn Graphics, Screen Snapshots, and International News.

Daily Press Comments.—"Delicious enough and devilish enough to satisfy the most fastidious fan. Anyhow it's bringing them to the Merrill."—"Wisconsin-News."

"DOMESTIC RELATIONS"

(First National)

Strand, Milwaukee, Wis., Week of Aug. 5.—Admission 35-40. Attendance good. Weisfeldt.

Exploitation.—Style show given considerable amount of advertising in newspapers by store whose furs were used, and also in news stories.

Short Subjects.—First National Kinograms.

Daily Press Comments.—"We wonder how long it will be before Miss MacDonald will put her beauty in the background and do a bit of truly artistic and convincing acting!"—"Milwaukee Journal." "The photoplay is entertaining, but wholly unconvincing."—"Wisconsin News."

"DON'T DOUBT YOUR WIFE"

(Pathe)

Garden, Milwaukee, Wis., Week of Aug. 5.—Admission 35-50. Attracted good crowds, especially at matinee performances.

Exploitation.—Good newspaper advertising and lobby display.

Short Subjects.—Christie comedy, Educational and Fox News.

Daily Press Comments. — " 'Don't Change Your Wife' has the advantage of being out of the beaten path."—"Milwaukee Sentinel." "The picture borders on melodrama; however, the photography is very good and the storm scene is especially well filmed."—"The Journal."

"THE FIGHTING STREAK"

(Fox)

Victoria, Phila., Pa., Week of Aug. 2.—Admission 35. Big business.

Exploitation.—Novel lobby display.

Short Subjects.—Screen Snapshots, "Flapper No. 1" (comedy), "Up the Barita River, Monkey Land" (scenic), "Chicken Parade" (comedy).

Daily Press Comments.—There is plenty of rough and tumble excitement in the picture."—"Inquirer." "Opportunities to do the best of his numerous feats are offered Tom Mix."—"Record."

"FATHER TOM"

(Associated)

Park, Boston, Mass., Week of Aug. 7.—Popular with houses all week.

Short Subjects.—"A False Alarm" (Educational), Fable; Movie Chats; International News.

Daily Press Comment.—"A charming rural romance, very distinctive and pleasing."—"Traveler."

"THE FIRST WOMAN"

(F. B. O.)

Pantages, Los Angeles, Cal., Week of July 30.—Adm. 55, children, 15 anytime. Fairly good audience picture. The star was appearing in person in a vaudeville skit at the Orpheum and tended to create more interest in her picture.

Short Subjects.—Overture—and five acts of vaudeville completed the program.

Daily Press Comment.—" 'The First Woman' has plot and everything—plus Mildred Harris."—"Times."

"FOR BIG STAKES"

(Fox)

Bluebird, Richmond, Va., Week of Aug. 7.—10-20c. Fair business. "Sherlock Holmes" story, "A Case of Identity" proved popular, press mentioning its entertaining qualities. No extra exploitation.

Daily Press Comment.—"Amusing, strenuous and effective."—"Times Dispatch."

"FOOLISH WIVES"

(Universal)

Strand, New Orleans, La., Week of Aug. 3.—Admission 55 cents. Business fair.

Exploitation.—Extensive newspaper advertising campaign, special lobby display and billboards, including a prototype of the Russian count walking the streets. (No Short Subjects.)

"FREE AIR"

(Hodkinson)

Parkway, Baltimore, Md., Week of Aug. 7.—Admission, afternoon, 15-20c.; night, 25-44. Attended by satisfactory crowds all week. Cooler weather helped.

Exploitation.—Usual newspaper display advertising and poster displays at theatre.

Short Subjects.—Comedy, "Circus Days"; Movie Chats; Pathe News; Soprano solo, Miss Ada Carolyn; Parkway Superior Orchestra, V. Nessul, conducting.

"A GAME CHICKEN"

(Paramount)

Arcadia, Phila., Pa., Week Aug. 2.—Admission 50. Drew fair houses.

Short Subjects.—"Torchy's Nut Sunday" (comedy), Pathe News, and Urban Movie Chats.

Daily Press Comments.—"If thirsty people contemplate a visit to Cuba, or some other truly American city in search of the forbidden liquid the picture will provide some scenes of intense interest."—"Inquirer." "Highly melodramatic and full of rapid action, with a good climax not too improbable."—"Record."

"THE GLORY OF CLEMENTINA"

(F. B. O.)

Palace Hip.—Seattle, Wash. Star always draws well here. Added feature, Larry Semon comedy, "Dew Drop Inn."

"THE GREEN TEMPTATION"
(*Paramount*)

Grand, Wilmington, N. C., Aug. 7-8-9.—Admission, 22-35c. This proved one of the real attractions of the summer and business was good.

Exploitation.—Advance newspaper campaign, larger space, lithographs, window cards and lobby with green as the outstanding color.

Short Subjects.—"Pithy Paragraphs."

Daily Press Comment.—"Undoubtedly one of the best productions of the season."—"Star." "A superior production with excellent cast. It will entertain everyone."—"Dispatch."

"THE GREAT ADVENTURE"
(*First National*)

Modern and Beacon, Boston, Mass., Week of Aug. 7.—Houses picked up over previous weeks, with better business at the Beacon.

Exploitation.—Lobby display; newspaper ads; window cards; posters in all elevated and subway stations. Automatic still projector at the Modern for advance week and during run. Fair publicity.

Short Subjects.—"A False Alarm," Educational; International News Weekly; Topics of the Day (Pathe).

Daily Press Comments.—"Provides a worthy role for Lionel Barrymore. He gives a priceless characterization of the woman hater."—"Traveler." "The production is only fair, with the exception of the acting."—"American."

GRAND LARCENY
(*Goldwyn*)

Blue Mouse, Portland, Ore., Week of Aug. 7.—Drew good houses.

Exploitation.—Usual paper ads. Lobby stills and electric sign over marquee.

Short Subjects.—Al St. John in "Straight From the Farm," Fox News.

"GRANDMA'S BOY"
(*Pathe*)

Symphony Theater, Los Angeles, Week of July 30.—Admission 39, mat., and 55 eve. The feature is playing in the 12th week and going fine.

Short Subjects.—Fox News, "Yosemite Valley," The Good Things of Life.

Daily Press Comments.—"More pretentious than others of the comedian's, it also contains more human interest and more genuine amusement."—"Times." "Hal Roach should be congratulated for producing such a clean, enjoyable picture."—"Herald."

"HIS WIFE'S HUSBAND"
(*American Releasing Corp.*)

Alcazar, Birmingham, Ala.—10-20. First three days of the week to fairly large audiences though the business could not be called above the average.

"HURRICANE'S GAL"
(*First National*)

Newman, Kansas City, Mo., Week of Aug. 6.—Dorothy Phillips is a favorite here and the picture played to good houses for a week's run.

Exploitation.—Large cut of the star and sketches of various scenes from the production were used in Sunday newspaper space. Also billboard and lobby display space.

Short Subjects.—Lloyd Hamilton Comedy and Newman News and Views, current events.

Daily Press Comments.—"Deserves three cheers. It probably is the breeziest picture that has been along for a long time."—"Star-Times." "The support of Miss Phillips is in the hands of a cast of stars."—"Journal-Post."

Mary Anderson, Louisville, Ky., Week of Aug. 7.—Fair business. All picture houses showing effects of summer stock company at one theatre and summer opera at another.

Short Subjects.—Aesop's Fables Modernized (Pathe). Topics of the Day and Kinograms.

"IF YOU BELIEVE IT, IT'S SO"
(*Paramount*)

Walnut, Cincinnati.—Fair business.

Short Subjects.—Pathe News, Topics of the Day, and an Aesop's Fable.

Daily Press Comments.—"The picture features Meighan in a role which only his personality could do full justice to."—"Enquirer." "The picture is by no means in the class with its predecessor—('The Miracle Man'). Its continuity is jumpy, its logic at times immature."—"Times-Star."

"IN THE NAME OF THE LAW"
(*F. B. O.*)

Mission, Los Angeles, Week of July 30.—Admission 35-50-80 Mat. 50-80-1.00 Eve. Drew fairly good business in the second week. Extensive exploitation used with 50-24 sheets on boards—10 banners across principal intersections in downtown district—$1,000 donated to benevolent society of policemen which gave the exploitation crew free reign for exploitation. 100-3 sheet stands of police figures at busy corners—Police band on parade with 50 foot banners, announcing the picture—and numerous news stories.

Short Subjects.—Overture, Fox News, Organ Solo, "Spring Song"; Out of the Inkwell; Violin Solo and Mission Concert Orchestra.

Daily Press Comments.—"It is a delicate sentiment and deftly woven with human touches."—"Herald." "Many of the photographic effects are particularly artistic, and expressive of spiritual quality, while the director's work by Emory Johnston of the cast is excellent."—"Examiner." "The photodrama is well equipped scenically."—"Herald."

"IS MATRIMONY A FAILURE?"
(*Paramount*)

Granby.—Norfolk, Va., Aug. 7-8-9.—Very good business on a three day run with little or no extra exploitation.

Short Subjects.—"Treasure Bound," a Mermaid comedy and Movie Chats.

Daily Press Comment.—"A rattling comedy with a clever cast."—"Norfolk Landmark."

"KISSES"
(*Metro*)

Loew State, Los Angeles, Week of July 30.—Admission 30-40, Mat. and Eve. with children 15 at all times. The picture proved a fair audience picture. The usual amount of advertising used with no exploitation.

Short Subjects.—Loew State Orchestra; Texas Guinan in person and on the screen and four acts of vaudeville.

Daily Press Comments.—"The beauty of 'Kisses' is its picture technique."—"Herald." "There is considerable trouble in the matter of making the ingredients feed five hungry reels."—"Examiner."

"LADY GODIVA"
(*Associated*)

Park, Boston, Mass, Week of Aug. 7.—Proved sure bet as an audience drawer.

Exploitation.—Advance lobby display of framed stills and one sheets. Posters in subway and elevated stations; window cards; display ads in all papers; good publicity in advance; painted lobby stretchers for run.

Short Subjects.—"A False Alarm"; Educational Fable; Movie Chats; International News.

Daily Press Comment.—"Tennyson's sublime poem reverently and elaborately treated."—"Traveler." "Version of Lord Tennyson's poem, and an especially good one at that."—"American."

"THE MAN UNCONQUERABLE"
(*Paramount*)

Grauman's Million Dollar Theater, Los Angeles, Cal., Week of July 30.—Admission 20-35, Mat., 40-55 Eve. Drew very well.

Short Subjects.—Urban Movie Chats; Pathe Weekly; Grauman's World Visions; Second Edition of "20 Minutes in Gloria Swanson's Home"; Pathe Review.

Daily Press Comments.—Capably acted—"Herald." "Is the sort of thing they call gripping. It does hold you—most of the time."—"Times."

"MY OLD KENTUCKY HOME"
(*All Star Cast*)

Royal, Wilmington, N. C., Aug. 10-11-12—(10-25-40c).— Fair business.

Exploitation.—Heralds, window cards, lithographs and big newspaper space.

Daily Press Comment.—"As human and entertaining as any picture we have seen."—"Star." "Strong in human interest and good all the way through."—"Dispatch."

"MY WIFE'S RELATIONS"
(*First National*)

Liberty, Seattle, Wash.—Coupled with "South of Suva" (Paramount). Excellent business.

Exploitation.—Billboard, newspaper, lobby and window cards.

"NANOOK OF THE NORTH"
(*Pathe*)

Blue Mouse, Seattle, Wash.—Played to large crowds. Everybody talking about it.

Exploitation.—Newspaper advertising, lobby, special showing to 800 newsboys.

Short Subjects.—"The Landlord," comedy, Fox News, George Carroll singing "Sweet Indiana Home."

Colonial, Allentown, Pa., Week of Aug. 7.—Ran three days and did good business.

Exploitation.—Played up in advance as picture no one should miss, with special stress upon Arctic scenes, genuine nature of scenery. Management well satisfied with results.

"NO TRESPASSING"
(*Hodkinson*)

Clunes Broadway, Los Angeles, Week of July 30.—Adm. 15-25 Mat. Sat. Eve. and Sun., 25-35.—Showed fairly good business.

Short Subjects.—Kinograms; Solo; Harold Lloyd in "Be My Wife."

Daily Press Comment.—"Irene Castle doing more sincere work than she has ever before attempted, and the result, a great improvement on her former endeavors."—"Examiner."

"ONE CLEAR CALL"
(*First National*)

Stanley, Phila., Pa., Week of Aug. 9.—Admission 50 and 75.—Pulled more than the average amount of summer business. Cool weather helped to bring back the old time standing lines.

Exploitation.—A liberal amount of newspaper space, and an additional number of window cards.

Short Subjects.—Out of the Inkwell cartoon, "Bubbles," Prizma, "Fashion Hits," Fox and Pathe news reels, and Topics of the Day.

Daily Press Comments.—"Of unusual dramatic interest and with a clear, logical plot."—"Inquirer."

Kinema, Los Angeles, Week of July 30.—Admission, 25-35-55, matinee; 25-35-

55-80, evening.—Went over fairly well.
Press Comments.—"The photoplay has many things to recommend it as a distinctly worthwhile bit of entertainment."—"Herald." "Henry Walthall proves he is yet an actor to be reckoned with." "Record."

Strand, Seattle, Wash.—Held over for second week's full engagement to accommodate crowds. Regular newspaper space used after first week.

"THE ORDEAL"
(*Paramount*)

Liberty, New Orleans, La., Week of Aug. 3.—Admission 55 cents. Coupled with Shoulder Arms (First National). Business fair.
Exploitation.—Newspaper advertising and lobby display.
Short Subjects.—Liberty Kinema News, Pathe Color Tone.

"OTHER WOMEN'S CLOTHES"
(*Hodkinson*)

Modern and Beacon, Boston, Mass., Week of Aug. 7.—Seemed to be generally liked.
Exploitation.—Lobby, subway and elevated station posters; window cards; newspapers.
Short Subjects.—"A False Alarm" (Educational), International News, Topics of the Day.
Daily Press Comment.—"Mabel Ballin is a very charming star, and her husband, Hugo Ballin, is undeniably an artist, but we feel that as a director Mr. Ballin is out of his medium. Scenes are inserted that have no place in the continuity, whose only excuse is their beauty."—"Traveler."

"OUT OF THE DUST"
(*Goldwyn*)

Galax, Birmingham, Ala.—Admission 10-20. Showed to fairly well filled houses.
Press Comment.—"Picturesque form of picture so popular a few years ago. Stands the test of entertainment."—"News."

"OVER THE BORDER"
(*Paramount*)

Globe, New Orleans, La., Aug. 5 to 8.—Admission 28 cents. Business poor.
Exploitation.—Newspaper advertising and lobby display.
Short Subjects.—"Stone Age," Pathe Comedy.

Colonial, Allentown, Pa., Week of Aug. 7.—Did average business.
Exploitation.—Consisted solely of newspaper announcements, cut down to average space.

"A QUESTION OF HONOR"
(*First National*)

Broadway, Richmond, Va., Week of Aug. 7.—Admission 20-30 cents. Very good business for six-day run. No extra exploitation.
Daily Press Comment.—"A Rex Beachy type of story with much action and entertainment value."—"Times-Dispatch."

"RED HOT ROMANCE"
(*First National*)

Palace, Milwaukee, Wis., Week of Aug. 5.—Admission 30-40 cents. Drew excellent crowds.
Exploitation.—Newspaper advertising.
Short Subjects.—Century comedy and Literary Digest.
Daily Press Comments.—"Will please every movie fan. The film is full of action, savored with plenty of humor, dramatic stabs and suspense thrusts. It's great sport from the opening scene until the final fadeout."—"Wisconsin News."

"ROSE O' THE SEA"
(*First National*)

Butterfly, Milwaukee, Wis., Week of Aug. 5.—Admission 40 cents. Drew fairly well. No exploitation.
Short Subjects.—Pathe comedy, Selznick News.
Daily Press Comment.—"Aside from its plot, replete with 'thrills,' this film adaptation from the novel of Countess Barcynska has a bit of human interest peculiarly its own."—"Journal."

Coliseum, Seattle, Wash.—Patronage well sustained throughout week.
Exploitation.—Newspaper advertising, window cards, billboards, lobby.
Short Subjects.—"Felix Saves the Day" big comedy hit, Topics of the Day, Pathe News, Kinograms.

"A STAGE ROMANCE"
(*Fox*)

Pergola, Allentown, Pa., Week of Aug. 7.—Went through datings with average attendance.
Short Subjects.—White Eagle serial and Fox comedy, "Hold the Line."

"SILAS MARNER"
(*Pathe*)

Aldine, Week of Aug. 2.—Admission 50 cents.—Crowded houses all week.
Exploitation.—Concentrated along newspaper and poster lines.
Short Subjects.—"Leather Pushers," Mayer Travelaughs, International News, and Pathe Review.
Daily Press Comments.—"The subject has been deftly handled."—"Inquirer." "A worthy achievement of the screen and impressing from beginning to end."—"Record."

Alhambra, Milwaukee, Wis., Week of Aug. 5.—Admission 35-50. Drew fairly well at both matinee and evening performances.
Exploitation.—Name of author played up in newspaper advertising, billboards, lobby display.
Short Subjects.—Torchy Comedy and Pathe News.
Daily Press Comments.—"Those who have read and re-read 'Silas Marner' will come away from the picture feeling that no sacrilege has been committed by tampering with the plot."—"The Journal."

Tally's Broadway, Los Angeles, Cal., Week of July 30.—Admission, all seats, 25, and children 10. Fair business.
Short Subjects.—Overture, Kinograms, Scenic.
Press Comments.—"Entertainment well worth seeing."—"Herald." "While it is pleasingly, painstakingly done with evident reverence for the Eliot tradition, it is not inspired."—"Times."

"A SAILORMADE MAN"
(*Paramount*)

Trianon, New Orleans, La., Aug. 5 to 8.—Admission 28 cents. Business poor.
Exploitation.—Newspaper advertising and lobby display.
Short Subjects.—"The Northern Trail" (Educational two-reeler), Trianon News.

"THE SAGEBRUSH TRAIL"
(*Western Pictures*)

Columbia, Seattle, Wash.—Average audiences.
Exploitation.—Newspaper advertising, lobby.
Short Subjects.—Century comedy, International News.

"THE SONG OF LIFE"
(*First National*)

Victoria, Phila., Pa., Week of Aug. 9.—Admission 35. Fair business every day, with very good evenings.
Exploitation.—Elaborate lobby display.
Short Subjects.—"Treasure Bound" (comedy), and Pathe News.
Daily Press Comments.—"Not a particularly inviting picture for hot weather consumption."—"Inquirer."

"SCHOOL DAYS"
(*Warner Bros.*)

Strand, Birmingham, Ala.—10-25. Large patronage.
Press Comment.—"Cleanliness is next to godliness, especially if it be of the mind."—"News."

TAILOR-MADE MAN
(*United Artists*)

California Theatre, Los Angeles, Cal., Week of July 30.—Admission 25-35-55, matinee, and evening, 35-55-75. Pulled the biggest business of the year.
Exploitation.—Tie-up with 30 tailoring shops; tailors mailed 20,000 postcards supplied by California; tie-up with Los Angles "Express" of three-page spread ad with feature ad at the top and the 30 tailors' ads.
Short Subjects.—California Topical Review and Magazine, Topics of the Day.
Press Comments.—"Has the quality of genius and sincerity."—"Examiner." "Is made to your measure. The hilarious screen version of the famous play of the same name apparently suited every taste of the patrons that attended the theatre." "Herald."

"THE TRAP"
(*Universal*)

Twelfth Street, Kansas City, Mo.—The popularity of Lon Chaney here, combined with cool weather, resulted in a good attendance all week.
Exploitation.—Four cuts of the star, each containing a different facial expression, were used with these lines under the cuts: "Love with him—Hate with Him—Scorn with him—Suffer with him," in newspaper space. Also billboard and lobby display space.
Short Subjects.—"Aesop's Fables," comedy; Toonerville comedy, and Screen Magazine, current events.
Daily Press Comment.—"A picture that will not be forgotten in a long time."—"Star-Times." "A story which gives Lon Chaney the opportunity to justify the faith the Universal Film Company had in elevating him to the ranks of stardom."—"Journal-Post."

"THE TRUTHFUL LIAR"
(*Paramount*)

Wells, Norfolk, Va., Week of Aug. 7-8-9.—Very good business, with Buster Keaton in "The Paleface" drawing even honors with the feature. No extra exploitation.
Daily Press Comment.—"Lots of sensational thrills in this one, with a mystery story that entertains."—"Norfolk Landmark."

"THEY LIKE 'EM ROUGH"
(*Metro*)

Criterion, Oklahoma City, Week of Aug. 4.—Large audiences were all well pleased.
Exploitation.—Advance newspaper advertising, street car cards and lobby.
Short Subjects.—Jim Autrey in "The

Chicken Parade," International News, Sherlock Brown (Metro).

"THE TOP OF NEW YORK"
(*Paramount*)

Loew's State, Boston, Mass., Week of Aug. 7.—One of the more successful pictures of the month's bookings.

Exploitation.—Billboards, window cards, posters in subway and elevated stations, newspapers.

Short Subjects.—Torchy Comedy, Movie Chats, Pathe News, Loew's News.

Daily Press Comment.—"Dainty morsel to witness."—"Telegram." "Especially designed to pull the heartstrings."—"American."

"THREE LIVE GHOSTS"
(*Paramount*)

Colonial, Richmond, Va., Week of Aug. 7.—30-40 cents. A whole week of comedy to good business; Buster Keaton in "The Blacksmith" also being on the bill. No extra exploitation.

Daily Press Comment.—"An entertaining yarn—exceptionally well cast."—"Times Dispatch."

Majestic, Louisville, Ky., Week of Aug. 7.—Business good. The patronage probably was increased because the play had been put on the previous week by the local stock company and made a good impression.

Short Subjects.—"Snappy Shots," a movie of local events that is an every-week feature at this theatre. Comedy, "Safe in the Safe."

"UNDER OATH"
(*Selznick*)

Boston, Boston, Mass., Week of Aug. 7.—Went big with all audiences.

Exploitation.—Advance lobby; window cards; subway and elevated advertising. Regular newspaper ads.

Short Subjects.—Pathe News; Fable; Topics of the Day; Comedy.

Daily Press Comment. — "Unusually good picture. The play is well acted and photographed."—"Traveler."

Family, Cincinnati, Ohio, Week of Aug. 6.—Fair drawing attraction.

Short Subjects.—Harold Lloyd in "City Slickers" and Pathe News.

Press Comments.—"Miss Hammerstein never has had a more congenial role, and she has manifold opportunities for subtle acting."—"Enquirer." "Drags at the beginning, but after the picture gets under way the interest continues, although the theme is not especially new."—"Times-Star."

First Runs on Broadway

Their Presentation and Press Comments by Various New York Dailies

Capitol

PART I

Unit No. 1. Concerto in A Minor (Grieg).
Unit No. 2. *A Little Love Nest* (Prizma).
Unit No. 3. *The Message of a Flower* (Prizma).
Unit No. 4. CAPITOL BALLET CORPS—"Whispering Flowers" (von Blon).

PART II

Unit No. 1. THE CAPITOL NEWS.

PART III

Unit No. 1. CAPITOL GRAND ORCHESTRA—"The Merry Wives of Windsor" (Nicolai).
Unit No. 2. PRELUDE—"Should Auld Acquaintance Be Forgot."
Unit No. 3. FEATURE—*The Prince and the Pauper.*
Unit No. 4. ORGAN RECITAL.

Press Comments

American.—There was not much fault to be found with what was presented in the film version of this wonderful romance, but there was so much that was missing! *Times.*—It is a good picture, notwithstanding its several and serious shortcomings. *Herald.*—Pomp and pageantry which might have delighted the heart of Mark Twain himself are revealed. *Daily News.*—This film has caught the spirit of Mark Twain if ever any one or anything has caught it, and you owe it to your children and to yourself as well to take them to see it. *Telegram.*—Makes a notably excellent film. *Mail.*—Mark Twain is one of the few American litterateurs recognized abroad, and from Europe comes the best adaption of his best work.

Strand

1. OVERTURE—"Il Trovatore" (Selections) (Verdi).
2. MARK STRAND TOPICAL REVIEW.
3. VOCAL PROLOGUE.
4. FEATURE—*The Masquerader* (First National).
5. COMEDY—*Fresh Fish* (Earl Hurd-Educational).
6. ORGAN SOLO.

Press Comments

American.—Both star and producer have given the best they have to make *The Masquerader* a picture well worth seeing. *Times.*—The production is remarkably well made, as to photography and continuity, and the acting is nicely above the average. *Tribune.*—It is unbelievably dull. *Herald.*—Has a strong and legitimate appeal of its own as photo-drama. *Telegram.*—Achieves a new lease on life as a screen play. *Mail.*—Katherine Cecil Thurston's novel had quite a vogue and James Hunter Booth made a successful Broadway play out of it. Richard Walton Tully's film ought to be just as much of a hit. *Globe.*—The film unfolds with ease and to a remarkably good tempo. *Journal.*—For one thing, he has accentuated and emphasized the love interest with telling effect.

Rialto

OVERTURE—"Semiramide" (Rossini).
RIESENFELD'S CLASSICAL JAZZ.
RIALTO MAGAZINE.
Duet from "The Pearlfishers" (Bizet).
FEATURE—*Nice People* (Paramount).
VIOLIN SOLO—Fantasie "Faust" (Pablo de Sarasate).
COMEDY—Larry Semon in *Golf* (Vitagraph).

Press Comments

American. — Spectacularly presented. Can always be relied upon for pointing a moral—which helps. *Herald.*—The little fable about the dissipated flapper spreads thinly over the screen. *Telegram.*—As a Broadway play, was an immediate hit. As a motion picture at the Rialto Theatre it continues in that happy class. *Mail.*—Is a vastly entertaining production. *Globe.*—*Nice People* is truly an all-star screen production. *Journal*—It is not often that a play, carried to the screen, is improved in transit, but *Nice People* . . . is an exceptional picture in that and other respects.

IN its review of the principal photoplay productions of the first six months of the current year, the *New York Times*, one of the most powerful critical authorities of the country, has this to say of two HODKINSON releases·

"JANE EYRE—This Hugo Ballin production has the flavor of an old novel, which means that it has been sincerely and intelligently done"

"THE YOUNG PAINTER—As a motion picture existing for its own sake, the best of the Triart productions, based on well-known paintings Herbert Blache and Lejaren a' Hiller are the directors, Mary Astor and Pierre Gendron the principal players. Simply and expressively staged and photographed."

In its introductory remarks, the *Times* says of its list of pictures that they are nominated, "not for the hall of fame, but for exhibition before reasonably intelligently and normally patient people seeking screen entertainment."

After all what more could be expected of any photoplay, than that it entertains?

The Showmans

HODKINSON PICTURES

Illustrated Screen Reports

FOR THE EXHIBITORS BOX-OFFICE

EDITED BY GEORGE T. PARDY

The Eyes of the Mummy

U. F. A. Production Released by Paramount. Length 3800 Feet.

CAST AND SYNOPSIS

Marah, Pola Negri; Radu, Emil Jannings.

While in Cairo Albert Vernon, an Englishman, hears weird stories regarding the shrine of Ug-Balak. He determines to go there and see for himself. After several days travel he reaches the shrine and is shown through by Radu the keeper. He discovers that Radu has captured a young Egyptian girl and is holding her as high priestess there. A fight between Vernon and the keeper takes place and Vernon rescues the girl Marah and takes her back to England with him. Here he has her educated and finally marries her. His friend Lord Evertson returns from Egypt, and while crossing the desert has saved a native who begs to be his slave. Vernon and his bride visit the Lord and Marah discovers that the servant is Radu. He continues to exert his hypnotic influence over her and she suffers a mental breakdown. After careful nursing she regains her health but Radu persists in appearing before her. One day while Vernon is away he enters the house and plunges a knife into her and then does likewise to himself. Vernon returns and finds her body lying on the floor beside the dead form of Radu. She still breathes and with the fear of Radu gone they live happily.

This picture at its best is far below the majority of former German films that have been shown in this country. Usually one has stupendous settings at least to rely upon, but a total absence of any convincing atmosphere is conspicuously felt in *The Eyes of the Mummy*. The story is another one of the thoroughly unreal plots that carries no note of sympathic appeal along with any of the characters given and consequently shows little sign of interest in the development. It is not the sort of picture that appeals to the average American, first because of its exaggerated theme, and, second, on account of the inferior quality of the whole production.

Points of Appeal.—There are a few shots of Oriental atmosphere that may attract attention. Some of the characters in the street scenes are good but it is like watching a three ringed circus to get anything out of it. The dance that Marah gives in the drawing room is all right if it gets by the local censors.

Cast—Pola Negri emerges from this picture with considerably less praise than she usually receives. It is, however, entirely the fault of the material that has been used and not because of her own acting. Emil Jannings' reputation also suffers, but it is quite evident that in both cases this picture was made during the earliest stages of their screen careers.

Photography, Lighting, Direction.—The photography is fairly good and lighting is generally sufficient. Very badly directed and a ridiculous conception of Englishmen and English ways. Exteriors look fakey and interiors are of the appearance of having had everything in the studio crowded before the camera.

Up and at Them

Film Booking Offices of America Photoplay in Five Parts. Authors, Wm. Seiter and Lewis Milestone. Scenario by Eve Unsell. Director, Wm. A. Seiter. Cameraman, Joseph Dubray. Running Time, Fifty-five Minutes.

CAST AND SYNOPSIS

Barbara Jackson, Doris May; Supported by Hallam Cooley, J. Herbert Frank, Otis Harlan, Clarissa Selwynne, John Gough and H. Carter.

Barbara Jackson, arrested for speeding in an auto during the absence of her father, who is an art collector, is rescued by her aunt who pays her fine, but as punishment for her scrape refuses to allow her to have the car to meet her father on a night when he returns from a business trip. But Barbara succeeds in bribing the chauffeur, dons his uniform and a false mustache and drives triumphantly away. As the train is late she decides to take a spin. A stranger, mistaking the car for a public conveyance, gets in and orders her to drive him to a house which proves to be the home of Bob Everett, another art collector and business rival of Barbara's father. Barbara enters into the spirit of the jest, but discovers that he and some other crooks are bent on burglarizing Everett's house. She tries to escape but is forced to accompany the crooks, who break in, steal a valuable painting and lock her inside. The owner of the house finds her and concludes she is a thief, but later becomes aware of her identity. Barbara is determined to recover the painting and after a number of amusing adventures does so and marries Everett.

This is a lively comedy, with plenty of adventure and romance thrown in for good measure, skilfully directed and without a dull moment in it. As a starring vehicle for pretty, piquant Doris May it thoroughly fulfills its object to keep an audience amused through five reels of fast action and humorous situations. The plot is, of course, a trifle farcical, and not to be taken too seriously, but nobody will feel inclined to be critical in that particular so long as it affords such excellent entertainment. *Up and at Them* possesses the double advantage from the exhibitor's standpoint of being the kind of film which will please juvenile as well as adult patrons and is peculiarly well adapted to the hot weather period, when the heavier type of picture is apt to prove tiresome.

Points of Appeal.—Although the comedy element holds principal sway, there are many well staged thrills introduced and the love interest is not neglected. The heroine's adventures in her self-imposed pursuit of the crooks who have stolen the painting are full of ginger and excitement and a very neat turn is given to the plot toward the close by means of which she and the hero are brought together.

Cast.—There is something very magnetic about Doris May and she has never shown to better advantage than in the role of the slightly impish but altogether lovable Barbara. It is a delightfully natural performance without a single false note to mar Miss May's artistic portrayal of this dashing little heroine and should add many recruits to her already large legion of admirers. Excellent support is given the star by the other players.

Photography, Lighting, Direction.—There are many well filmed interiors, some pretty country shots and effective lighting is in evidence. The continuity is unbroken and high speed marks every foot of the film from start to finish.

Me and My Gal

Distributed by American Releasing Corporation. Director, George Pearson. Length, 5,433 Feet.

CAST AND SYNOPSIS

"Squibs" Hopkins, Betty Balfour; Ivy Hopkins, Annette Benson; Sam Hopkins, Hugh E. Wright; "Bully" Dawson; Cronin Wilson; Sgt. Charles Lee, Fred Groves; Inspector Lee, Ambrose Manning; Mrs. Robert Lee, Mary Brough.

"Squibs" Hopkins lives in a dirty flat with her father, a corner bookmaker and her frivolous sister. The girl peddles flowers on the streets and revolts against her home life but does nothing much about it until she meets Charles Lee, a policeman. He finds it a case of love at first sight and takes Squibs out to the country to meet his mother and father, but Squibs and the mother quarrel over the fact that the girl has never been in the domestic service of some influential family. It looks like an end of the romance for Squibs. The sister has a suitor named Dawson who suddenly discovers he likes Squibs better and he attempts to force his attentions on her. In the midst of a scene in which Dawson tries to kiss Squibs, the policeman arrives. Of course, there is a fight—a spirited one—and the villain is vanquished. Then of course Squibs and her "copper" embrace for a final fadeout.

As a study in types and manners, *Me and My Gal*, a melodramatic comedy dealing with characters of London's Whitechapel district, assumes more than ordinary interest. From top to bottom the cast shows decided types and the settings are uniquely picturesque. The play is of interest from another angle. Here is an English production which gives the greatest prominence to comedy in treating decidedly melodramatic material. Can it be that the heavy-handed treatment characteristic of the English photoplay has begun to pall even in England. If so, then there are bright hopes for the future of English production. Of course, it was to be expected that in taking suddenly the decision that the laugh was worth while, the producers should play their hand too strongly. In this they are aided by the actors, all of whom exaggerate considerably in seeking comedy effects. The success of *Me and My Gal* depends altogether on average audiences. Should types and character study prove sufficient to satisfy, it is a good picture. If not, it is a slow-footed, undramatic narrative revolving about a little hoyden who seems to this reviewer to be altogether too hoydenish.

Points of Appeal.—Interesting characters and colorful settings. A faithful picture in portraying the life and surroundings of the poorer class in London. Perhaps these attributes are sufficient to offset a lack of pace and compensate for the fact that since most of the drama takes place off stage, being then related in titles, there is no approach to suspense.

Cast.—Betty Balfour is at times amusing, but mostly she overacts. The others are successful in portraying the physical aspects of their characters.

Photography, Lighting, Direction.—The photography and lighting are splendid.

West of Chicago

Released by Fox. Story by George Scarborough. Scenario by Paul Schofield. Cameraman, Lucien Androit. Directed by Scott Dunlap. Length, 4,694 Feet.

CAST AND SYNOPSIS

Conroy Daly, Charles Jones; Della Moore, Rene Adoree; Hampton, Philo McCullough; English Kid, Sid Dalbrook; Judson Malone, Chas. French; Senorita Gonzales, Kathleen Key.

After three years absence Conroy Daly returns to his Uncle's ranch in Texas to find that the old man has been murdered and that his foreman has taken over the estate by improvising the heirs of his own selection. Daly gets a job on the ranch so that he can better watch the goings on and discovers that the girl who is impersonating his sister has been forced into doing this against her will. He learns that her brother is in jail accused of the murder of Malone. Daly does some investigating and is caught eavesdropping. Hampton tries to fire him but Daly tells him that he knows Conroy Daly personally. The foreman then gets Daly to pretend that he is the heir little thinking that he really is the man. Daly discovers his Uncle alive and wandering through the woods. Since the attempt on his life he has been suffering from aphasia but he recognizes his nephew and they go back to the ranch and start a clean-up. Daly has fallen in love with the girl who has been pretending to be his sister and she confesses that she did it on a promise from Hampton that he would help her brother. Con makes her promise him that she will still keep the name of Daly.

A speedy story, with plenty of good action to satisfy and keep the audience interested. *West of Chicago* fills the bill as a Western story, consisting of some worth while value that should register well in a house whose patrons clamor for melodrama without being overly bloody. There are a few thrills and some riding stunts and the development of the romance through the story is pleasing. The building of the plot is well handled and sustains the interest to the big climax that follows.

Points of Appeal.—A good bit of excitement is gained in several parts of the story. The Mexican marriage is pleasing, although bearing no direct influence on the story. Nevertheless it furnishes a laugh and good action. The train scenes are entertaining, but have been done before. Charles Jones is given more of an opportunity in this production to show his versatility than has been the case in the majority of his former stories and his efforts appear to have been well spent. There should be no difficulty in getting the approval of patrons on this picture in localities where this type of story and the star is known.

Cast.—Charles Jones as Conroy Daly gives a peppy performance and no doubt will delight his audience with suave mannerisms and dare deviltry. Rene Adoree is pleasing in the role of Della Moore and gives good support. Philo McCullough is a thoroughly despicable villain and his work registers well. The rest of the cast is also good.

Photography, Lighting, Direction.—There are some attractive outdoor shots that have been nicely filmed. The interiors are adequate for the story and lighting is good throughout. The story is well balanced and moves along at a lively clip. Direction satisfactory.

Nice People

Paramount Photoplay in Six Parts. Adapted from Rachel Crothers's Stage Play of Same Title. Scenario by Clara Beranger. Director, William de Mille. Cameraman, Guy Wilky. Running Time, Sixty-five Minutes.

CAST AND SYNOPSIS

Billy Wade, Wallace Reid; Theodora Gloucester, Bebe Daniels; Scotty Wilbur, Conrad Nagel; Hallie Livingston, Julia Faye; Margaret Rainsford, Claire McDowell; Hubert Gloucester, Edward Martindel; Eileen Baxter-Jones, Eve Sothern; Trevor Leeds, Bertha Johns; Oliver Comstock, William Boyd; Mrs. Heyfer, Ethel Wales.

Despite her parent's disapproval Theodora Gloucester persists in amusing herself in the company of a number of young folks of the ultra smart set, who are fond of drinking, flirting and gambling. Scotty is the most popular man among them because he is the best dancer. Billy Wade, back from army service abroad, cannot see much difference between these so-called "nice people" and the inhabitants of the underworld, but becomes interested in "Teddy," as her intimates call Theodora. After a party with her wild friends at a cabaret Teddy spends a day in the country with Scotty. A storm drives them to take refuge in a farmhouse where they are alone. Scotty goes to sleep and Teddy seeks repose upstairs. The storm forces Billy Wade to look for shelter and he also comes to the farmhouse, where he watches Scotty asleep. Billy leaves without Scotty having been aware of his presence. Teddy's father and aunt Margaret arrive. Mr. Gloucester insists that Teddy, to save her reputation, should announce that she is engaged to Scotty, but she refuses and stays at the farm with her aunt. Scandal arises and only Billy sticks up for Teddy. He is in love with her and feels much hurt when she insists on going to the city to attend a large party. She goes and is snubbed by everybody. On returning to the farm she refuses an offer of marriage from Scotty. Her father comes to take her home, but she tells him that she wants nothing but Billy who avows his love for her.

This screen version of Rachel Crothers's stage play adheres pretty closely to the original plot, is a well directed picture with fine settings, handsome photography, presented by a cast of unusual strength and gives every indication of proving a popular success. The story is interesting as well as timely, dealing as it does with the widely advertised follies of the so-called smart set and "jazz" spirit which prevails in modern American society. It drives home the moral that disregard of all conventionalities and decencies of life does not pay in the long run, and does so very cleverly, without resort to unnecessary preaching of the kind that handicaps the entertaining values of a film heavily. *Nice People*, with its acute vein of irony, its mingling of pathos and quiet humor, is likely to please all classes of patrons and registers as an attraction well worthy the attention of exhibitors.

Points of Appeal.—Despite her waywardness and resolute determination to have a good time whether her dismayed guardians like it or not, the heroine wins favor from the beginning, due to the fact that you feel she isn't a bad sort really and one's sympathy goes right out to her when she is snubbed by the scandalmongers at the ball and bravely defies her critics. The love interest is neatly developed, a bit of comedy helps to balance things nicely and a satisfactory climax is achieved.

Cast.—Wallace Reid scores a decided hit in the character of hero Billy Wade, giving an energetic, clean-cut portrayal of the frank, wholesome ex-soldier lad. Bebe Daniels is prettily fascinating as the wilful Teddy, a heavier role than she is in the habit of filling but whose emotional demands she is fully equal to. Others in the all-star cast render excellent support.

Photography, Lighting, Direction.—There are many elaborate sets, some beautiful interiors and attractive rustic outdoor shots, with exquisite lighting throughout. The continuity is smooth and the action fast.

Rose o' the Sea

First National Photoplay in Seven Parts. Author, Countess Barcynska. Director, Fred Niblo. Cameraman, Dale Cawson. Running Time, Eighty Minutes.

CAST AND SYNOPSIS

Rose Eton, Anita Stewart; Elliott Schuyler, Rudolph Cameron; Peter Schuyler, Thomas Holding; Viv Raymond, Margaret Landis; Lady Maggie, Kate Lester; Roger Walton, Hallom Cooley; Daddy Eton, John P. Lockney; George Thornton, Charles Belcher.

Rose o' the Sea comes to New York to make a living after her only friend, an old sailor, who saved her life when the ship she sailed on as a baby was wrecked, dies. She finds employment selling flowers in a Gotham shop. Elliott Schuyler, rake and millionaire's son pays her attention. One night when auto riding with Rose he becomes intoxicated, attempts to embrace her forcibly, falls and is stunned. Rose, believing him dead, goes to his home and tells his father, Peter Schuyler. Elliott recovers, however, and apologizes, while his father is favorably impressed by Rose. Elliott is involved in a love affair with Viv Raymond, a chorus girl, forges his father's name to a check which gets into the hands of Roger Walton, a gambler. Rose prevents Elliott from killing himself and visits Walton to redeem the check. She is seen in Walton's apartment by Peter Schuyler and falls under the latter's suspicion. But Walton tells him that Rose is unjustly accused. Rose, indignant, returns to work in the shop. Later she is the means of reconciling Elliott, who has married Viv Raymond, with his father and finally she herself weds Peter Schuyler.

One of this picture's commendable qualities is that it gets out of the regulation rut for plots, offering a story with many original situations, a good deal of touching sentiment, devoid of banal excess, and holding its interest without dragging at any stage. Few directors could have resisted the temptation to supply the waif heroine with a wealthy mother, father, uncle or aunt in addition to providing her with a rich husband, but Fred Niblo is proof against the lure of stereotyped film methods and was content to leave Rose's origin severely alone, without wasting time and footage in tracing her parents and thereby tying the narrative thread up in unnecessary knots. So the yarn runs along smoothly, furnishes Anita Stewart with a role which suits her in every detail and exhibitors with an attraction whose box office value ought to register at high water mark.

Points of Appeal.—The fact that the heroine is thrown on her own resources and compelled to fight the battle of life alone in a big city naturally wins considerable sympathy, all the more so because the young lady in question shows plenty of pluck and ability to look out for herself and the possession of a remarkably independent spirit. That she finally weds the father of her first admirer is a bit unusual, but quite satisfactory, as the elder Schuyler registers as a likeable sort of chap, and the climax, with Rose bringing about a reconciliation between father and son, is pleasing.

Cast.—Anita Stewart fills the role of Rose admirably, expressing its emotional situations with a certain amount of reserve strength which makes a telling impression on the spectators and never overacting. Thomas Holding has a capital part as Schuyler senior to which he does full justice, Rudolph Cameron makes a favorable appeal as the handsome scapegrace, Elliott Schuyler, and Margaret Landis wins favor as Elliott's chorus girl bride. The support is adequate.

Photography, Lighting, Direction.—There are many handsome interiors, a prettily filmed night scene, some pleasing exteriors and good lighting prevails. The continuity holds together well and the action moves rapidly.

The Masquerader

First National Photoplay in Seven Parts. Adapted from Katherine Cecil Thurston's Novel and John Hunter Booth's Stage Play of Same Title. Director, James Young. Cameraman, George Benoit. Running Time, Ninety Minutes.

CAST AND SYNOPSIS

John Chilcote, M. P. and John Loder, Guy Bates Post; Brock, Edward M. Kimball; Eve, Ruth Sinclair; Fraide, Herbert Standing; Lakely, Lawson Butt; Lady Astrupp, Marcia Manon; Robbins, Barbara Tennant; Blessington, Kenneth Gibson.

Debauchery has shattered the nerves of John Chilcote, British member of Parliament and his liason with Lady Astrupp almost alienated the affection of his wife, Eve. Called upon to make a speech in the House as the World War is about to break, he fails badly. In the fog going home he encounters a cousin unknown to him, one John Loder, struggling journalist, who resembles him strangely. Loder comments scathingly on his failure and remarks that he himself could do better. Chilcote pursues his course of drink and dope, despite the efforts of Brock, the trusted old family butler to prevent him. On the verge of disgrace, unable to respond to the call of duty, he goes to Loder's lodgings and, with the aid of Brock, persuades him to go in his garments to Parliament and make a speech in favor of England aiding Belgium. Chilcote remains in Loder's rooms, the latter makes a thrilling speech which sends Chilcote's name to the height of popularity. Loder goes to his double's home and is warmly received by Eve, who is delighted because he has unwittingly snubbed the advances of Lady Astrupp. She is once more deeply in love with the man she supposes to be her husband. Numerous complications ensue. Chilcote refuses to exchange identities again. Loder, by this time in love with Eve, grows desperate. At a masked ball given by Lady Astrupp, Loder narrowly escapes detection by the siren and Eve begins to suspect that he is not her husband. Finally Chilcote dies in the lodgings in Brock's presence. Brock identifies him to the authorities as John Loder. Returning, he tells Loder he must remain as Chilcote but Loder decides he will enlist as a private in the army. Before leaving he and Eve have an explanation and acknowledge their mutual love. Wounded, he receives the Victoria Cross and comes back to Eve and happiness.

Undoubtedly one of the season's best pictures, *The Masquerader*, which scored such a decided success as a "legitimate" attraction, promises to win as great, if not greater, popularity through the medium of the screen. The work of Guy Bates Post is an artistic treat, he is supported by a rare aggregation of dramatic talent, the photography represents the very acme of camera skill and James Young has directed the feature with unerring accuracy of detail, fine technique and admirable judgment. The net result is a film which no exhibitor will make a mistake in booking and can be depended upon to swell box office receipts to a gratifying extent. It is a truly remarkable offering and a lasting credit to all concerned in its production.

Points of Appeal.—It is an extremely difficult thing to make convincing a film which depends upon a plot dealing with the hero's dual personality, and the fact that this has been done with *The Masquerader* speaks volume for the clever manner in which director and players have handled the story. There is abundance of pathos and suspense, comedy of a delightfully subtle and effective kind and the British atmosphere and local color could not be better.

Cast.—The beauty of Mr. Post's interpretation of the double role is that he succeeds in thoroughly separating the characters of the two men without any seeming effort. Chilcote, the dissipated rake, and the clean, wholesome Loder, are as far apart as the two poles, despite their facial resemblance. It is a wonderful bit of acting which must be seen to be appreciated, as it fairly beggars description. Edward Kimball, as Brock, the faithful old butler, offers an incomparable character sketch, Ruth Sinclair is wistfully sweet in the role of Eve, Lady Astrupp, as played by Marcia Manon, is a witching siren to the life and credit must be given Barbara Tennant for a touching impersonation of the slavey, Robbins.

Photography, Lighting, Direction.—The London night scenes and fog effects are exceedingly fine; there are some pretty garden shots, handsome interiors and the lighting is faultless. Even continuity and rapid action distinguish the entire production.

Don't Shoot

Released by Universal. Story by George Bronson Howard. Scenario by George Hively. Cameraman, Virgil Miller. Directed by Jack Conway. Length, 5130 Feet.

CAST AND SYNOPSIS

James Harrington Court, Herbert Rawlinson; Boss McGinnis, William Dyer; John Lysaght, Harvey Clarke; Velma Gay, Edna Murphy; Mrs. Van Deek, Margaret Campbell; Archie Craig, George Fisher; Jim, Tiny Sanford; Pete, Duke Lee; Mrs. Ransom, Mrs. Bertram Grassby; Officer, Fred Kelsey; Larry, J. L. O'Connor.

James Harrington Court, burglar, learns of a valuable necklace given to Velma Gay, fiancee of Buck Lindsay, whom she has been forced to consent to marry. She has, however, been exchanging notes secretly with her boyhood sweetheart, and Lindsay intercepts one that tells of a clandestine meeting that night. Lindsay hides, and when Jimmy enters to steal the necklace mistakes him for the sweetheart, and forces Velma to marry him then and there. Jimmy takes his bride to the home of her sweetheart, but refuses to shield her, fearing to have his name linked with the scandal. Jimmy then takes her to his apartment and he goes to a hotel. Velma sees his good qualities and decides to stand by him if he will go straight. He has been the right-hand man of Boss McGinnis, and when he tells him of his plan to reform McGinnis threatens to send him to prison unless he continues in his service. Jimmy finally gains the confidence of Alderman Lysaght, and with his help he and Velma look forward to a new life.

Don't Shoot is the second filming of a story by George Bronson Howard formerly produced under the title of *Come Through* in 1917. It is an entertaining crook drama with fairly logical situations taking place that stimulate tightening interest during the progress of the story. The story moves along pleasantly without causing a great amount of excitement but at the same time furnishing sufficient entertainment value to keep it from being too draggy. The plot is somewhat similar to others wherein the crook reforms because of a girl but a few new twists have been added here and there to freshen it up. The picture should prove a satisfactory box office attraction in almost any house and especially so in places where Herbert Rawlinson has a drawing power.

Points of Appeal.—The crook element in a story is usually conducive to create a more generous range of appeal, and when this is linked with the necessary supply of romantic material it generally affords a double angle of interest. There are a few thrills to be got at odd moments during the story, although little effort has been apparently exerted to arouse any great suspense.

Cast.—Herbert Rawlinson, as Jimmy, gives a fairly convincing performance in this crook role. Edna Murphy, playing the female lead, is pleasing and puts quite a bit of feeling into her role as Velma Gay. The support is good throughout.

Photography, Lighting, Direction.—The photography is generally good through the picture, although some of the exterior shots are a little too glary. Interior lightings satisfactory. Continuity agreeably handled and direction good.

Front of the Empress Theatre, Oklahoma City, Decorated for First National's "Rose of The Sea"

The Tivoli theatre's ad in the SAN FRANCISCO CALL AND POST in which the romantic flavor of Vitagraph's "MY WILD IRISH ROSE" are played up in the illustration.

Wauna's Monthly Mail Bulletin

Looked for as Eagerly as the Agricultural Reports and Weather Dope

A distinct novelty in the advertising of a small town theatre's program, as well as a new idea in the adaptation of the text matter of press book advertisements, has been put in successful operation by Sorsby & Morrow, proprietors of the Wauna Theatre, Wauna, Ore.

Wauna is a tiny town of only 200 inhabitants, without even a weekly newspaper and many miles from the nearest town where a newspaper is published. The Wauna Theatre opened as a once-a-week house and experimented for a while with mediocre service. Paramount pictures were finally secured and the Wauna now gives two performances a week, on Sunday and Wednesday evenings. The medium through which Messrs. Sorsby and Morrow bring their audiences in—and they are filling the house at every performance—is a monthly bulletin which is mailed to a large list covering the territory for miles around the village. The bulletin is neatly printed in clear, ten point type, and in general appearance resembles the bulletins sent out from time to time by the State agricultural departments or the U. S. Weather Bureau. Set out conspicuously in a wide white margin at the left of the sheet are the dates of the month's performances, and opposite each date is the title of the evening's picture, together with a brief, snappy description of the photoplay.

For the descriptions of the May pictures Messrs. Sorsby and Morrow lifted bodily the text matter found in the Paramount press book advertisements. For instance, here is the announcement on Ethel Clayton in *Sham:* "A limousine life on a trolley car income. Thus she tried to bluff society till her charms could snare a rich husband. But the creditors wouldn't wait, the rich men didn't suit, and love sneaked in and made a dreadful mess of things until—just like a woman! you'll say.

And here is the paragraph on Bryant Washburn in *Burglar Proof:* "The girls all called him the 'human safety vault.' You had to use dynamite to get a dollar out of him. But one night in the Lyric Temple of Jazzopation, he met a vision who shook a wicked hoof in the name of art. Now he's one of the best 'prospects' a gold-digger every struck. A ticklesome tale of a tight-wad that love loosened up."

Breezy, interesting, and they tell the story. With the general heading, "Wauna Theatre — Bulletin 122," and containing also the general announcements such as prices, time of performance, etc., the sheet is just the thing to hang on a nail or hook on the inside of the kitchen door —or out in the little jitney garage.

Compete for Doll

More than 300 children under twelve years, of Brockton, Mass., were interested in the Rialto Theatre and *Beauty's Worth* through the prize contest conducted by Manager J. J. Cahill, the Brockton *Enterprise* newspaper, and John McConville, Paramount exploiteer, Boston.

The contest consisted of making the most number of words out of the letters spelling "Marion Davies — in *Beauty's Worth.*"

The winner was presented with the doll on the stage Saturday evening. The prize went to little Miss Alice Dunbar, twelve years old, who managed to find as many as 6752 words.

Reproduction of a double truck run in the Los Angeles Times tied up with Grauman's Rialto presentation of the Paramount production of "Nice People." By using a trailer in which the Times received some publicity the theatre got especially prominent space in the ad without further cost.

Making the Theatre Pay

Exploiting the Picture

Equipping the Theatre

Living up to the title of the picture in his frontal display, Manager Abe Levy of the Strand, Waco, Texas, made an imperative call to a public suffering in the swelter of a sizzling spell when he played First National's "The Silent Call." The snow scene, reproduced in cutout, has that effectiveness that comes of simplicity of treatment. The snow tipp ed spruces and the drifts banked against a winter moon had a lure that showed itself on the balance sheets.

Exploitorials

AMONG the visitors to B'way last week was one Lem Stewart. Lem is Exploitation Director for the 200 theatres of the Southern Enterprises. If it seems to you, as it does to us, that some of the cleverest of present day exploitation is issuing from the South, you will allow that he knows how to take care of a big job.

STEWART has a rule of thumb for lobby decoration. Here it is: If it will have entertainment value, go to it. If not, spare your time and money, as in that case both will be worse than wasted, since they will live to operate against you.

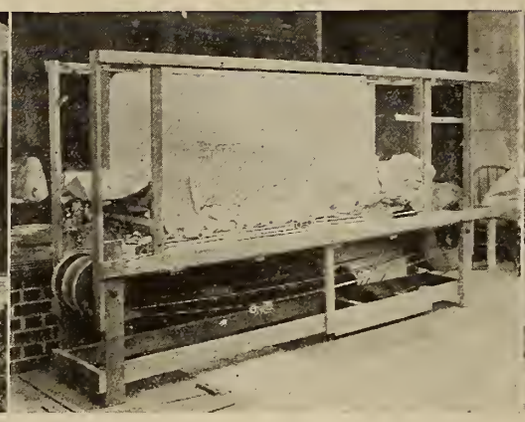
AT the luncheon Metro tendered Fred Niblo in New York last week the guest of honor was not long in proving one thing at least. That is that he does not need a lot of words to say quite a bit. His allusion to the censors as the "wrecking crew" proved that.

CHILDHOOD seems to have its innings in the pictures as nowhere else. Among the topnotch drawing cards kiddies are to be found, and look at the way the showman pals up with them in many of his campaign stunts! It has always been suspected that persuasive powers were at their height in childhood. The suspicion has been turned to account and now the showman reaches the parent through the child. When he wants to reach the child he goes direct.

THE cinnamon—heavengs, how we are tempted to spell it "cinema"—bear cub, which is blanketed with a sign announcing *My Dad* at the Cohan Theatre, seems to us the most unconscious and self-possessed of strollers along the Rialto, and the most conspicuous. But it just trundles along at the end of a leash oblivious to everything save its job of ballyhooing the F. B. O. romance of the Northwest.

TOM KENNEDY

Motor Race in Miniature Exploits Reid Play



A lobby display that drew the crowds was contrived by R. R. Russell for the run of Paramount's *Across the Continent*. As illustrated by the reproductions above, this consisted of a miniature race course showing four automobiles constantly in motion against a background of a map of the States with the course from New York to Los Angeles clearly defined.

The mechanical arrangement was fairly simple. Four belts run over pullies of wood were driven by a small electric motor. Two small racing cars, of cutout board were fastened to each belt so that a race was on at all times. The belts were timed so that the car representing the famous "Dent," whose driver was represented by a small cutout of Wallace Reid, passed all the others just before making its disappearance "behind the scenes" at the end of the course.

The exploitation also included a street ballyhoo of a Ford wearing the make-up of the Dent in the picture and bearing a sign iDENTifying it.

Baby Show a Huge Success

Youngstown Exhibitor Puts His House in the Center of Interest with Stunt

One of the biggest things that ever happened in Youngstown was the Better Baby Contest inaugurated by Manager Trunk of the Dome Theatre, Youngstown, Ohio. Started principally to exploit *Trouble*, the stunt has been enlarged upon and continued during subsequent weeks because of its stupendous success.

The Youngstown Telegram sponsored the movement, contributing $50 for a first prize while the Dome Theatre duplicated this award later on. Retail merchants came in on the advertising and offered awards advertising their stores.

The contest opened with a full page spread in the Telegram and a wire, ostensibly from Jackie Coogan that read: "I'm sorry that I do not live in Youngstown so that I could enter the Telegram Dome Better Babies' Contest. Hope all of you kids enter 'cause it will do you good whether you win a prize or not. Best wishes."

At the start the sponsors had been dubious about renting the Moose Hall for the contest because of its size. When they got going the hall was overcrowded with more than 143 babies entered daily. The lists of awards by local merchants, detailed in the papers, took a full column to record. A photograph of the prize winners occupied a full page in the Telegram.

Final returns showed that in a city of about 100,000 population, exactly 1182 babies were entered in the contest during two weeks.

The figures are all the evidence that is necessary. Such an idea should go over in any city or town, regardless of size, if it is properly sponsored and conducted. Speaking from the viewpoint of the Dome Theatre, Manager Trunk is authority for the statement that it has not only built up large receipts for *Trouble*, but has aroused an interest in the theatre that will have a lasting benefit.

Candy Tie-Up

Smilin' Through candy made its bow when Norma Talmadge played at the Dawn Theatre, Hillsdale, Mich. The manufacturer, whose name is DeRose, used a specially prepared box with the caption: "You can go 'Smilin' Through' from the top layer to the bottom."

Ballyhoo with Punch

"I am looking for My Boy."

With this sign on his back a weather beaten, aged man in tattered clothes and a flowing white beard walked the streets of Litchfield, Minn. His pathetic figure and the heart interest of his appeal evoked sympathy and countless people stopped him to ask questions. Toward dusk he carried a lighted lantern on his back that illuminated the advertisement he carried.

It gained immense publicity for the picture until the display advertising gave the secret away; and then Litchfield, knowing that "*My Boy*" was in town, flocked to the Unique Theatre to see Jackie Coogan's attraction for First National.

Frank Steffy Stirs Up Seattle

One big tieup was not enough for Manager Frank Steffy of the Coliseum, Seattle, in his campaign for First National's *Trouble*, so he kept at it until he effected several. The big features of the exploitation was a tieup with the Seaboard National Bank which showed photographs of Jackie Coogan in its window and a card reading "Jackie Coogan, seven year old star of *Trouble*, has a savings account of $60,000, what are you doing for your boy's future?"

Another stunt that created a big stir was the tieup with the Life Saver Candy representative, in which an eight year old boy impersonated Jackie and distributed 25,000 sample packages. Carrying a tray with a sign reading "I'm in Trouble" the boy was the center of attention.

High-Power Ballyhoo

The Kind That Make Them Stop, Look, Listen and Talk

Novelty is the life's breath of the ballyhoo. The cost of it is often daring and always some dash. An approach to the ultimate in automobile decoration was made by Manager Fleming of the T. D. & L. Pasadena Theatre, Pasadena, in his ballyhoo for First National's "The Crossroads of New York." Below: No difficulty is experienced in recognizing novelty in the bathtub idea used for Paramount's "Saturday Night" by the Illinois Theatre, Centralia, Ill. There is attraction value here.

The igloo box office effect with the strip of snow scenes above the entrance was the decoration for the Pathe production, "Nanook of the North," at the Palace Theatre, Philadelphia. Enlarged scenes from the film were hung in the door panels.

In announcing Goldwyn's "The Girl with the Jazz Heart" from the front of the Rialto, the management said it with hearts, cut from paper and fastened to mesh wire, which was strung over a light frame above the entrance. In the lobby a phonograph with one of those shimmying dolls was kept playing jazz music.

The display designed by the Columbia Theatre, Seattle, for the Universal feature, "The Trap," combined nicely pictorial value and the atmosphere of the great outdoors. The side walls, doors and ticket booth were covered with cutouts.

Complete Campaign

To put over *Bought and Paid For* with a bang, Manager Raymond Willie of the Palace, Dallas, Texas, started several weeks in advance. His first stunt was tying up with a local department store, which he persuaded to mark all of its goods during the week the picture was run, with the title "Bought and Paid For." Not only one but several stores cooperated on this stunt, and Willie had special rubber stamps made so as to stamp the title on packages as well as on the goods. The packages were marked "It's Bought and Paid For Because I Like It."

His lobby display had a good, healthy punch in it, too. He brought out the justice side of the picture by having a large cut-out in the form of scales of justice which stood in the lobby, with head cut-outs of Agnes Ayres and Jack Holt in the respective hands. His street ballyhoo consisted of a tie-up with a local automobile distributor which resulted in a parade through the business district of Dallas, each car bearing a sign, "Bought and Paid For. Look at Them." The automobile horns blowing at a high pitch attracted attention to the parade from those who might have overlooked it. The campaign cost $25.00.

Brings in the Farmers

All the farmers and merchants in the vicinity of Abilene, Texas, gather in town on Friday and Saturday so Hugo Plath, manager of the Queen Theatre, turns this to his advantage.

When he has an especially good picture, he sends some 600 personal postals to farmers of that section, telling them about it and suggesting that they come around when they get into town.

Then he puts a banner 15 feet long across the middle of the street where it can be seen for some distance along Main Street. This reminds the farmer and his family of the card and the combination simply proves too much for the countryman and he planks down the admission price for himself and usually at least part of his family. This is an example of tying one stunt up with another.

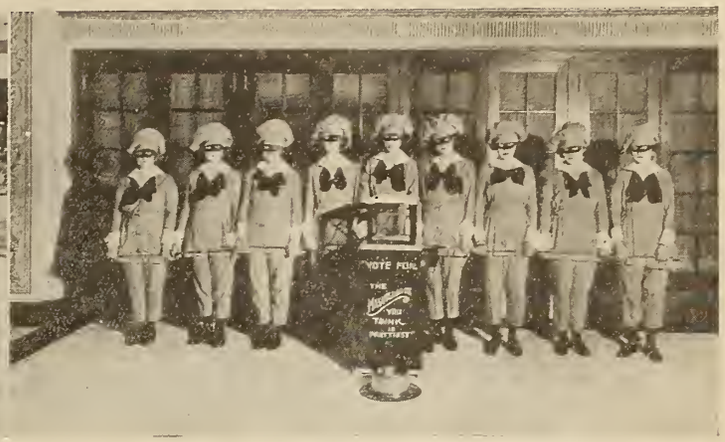
Ties Up Convention

During the recent Shriners convention in San Francisco, the Savoy Theatre "cashed in" most successfully on the Pathe feature, *The Isle of Zorda*, which was selected as the official photoplay of the convention.

The lobby of the theatre was decorated in Oriental hangings, giving the atmosphere of the production. The advertising, posters, lobby display, carried phrases such as "Welcome, Nobles," and other lines which would catch the eye of the Shriners.

Another tie-up was with the Oriental Fox-trot, "The Isle of Zorda," written by Herb Crooker, Milt Hagen and Victor Nurnberg. A special singer was engaged to sing the number in the prologue. In addition, every restaurant and cafe orchestra played the melody throughout the convention, with the big State restaurant featuring it on its menu and program.

"Masquerader" Exploited Widely With Ballyhoo



The *Masquerader* seems to call for ballyhoo. And the opportunity for street stunts is being taken hold of in great shape by theatres playing the new First National production.

At St. Paul, a first cousin to the old Raffles stunt made its appearance when the Capitol Theatre sent out a big touring car with a masked fashion-plate on the rear seat. On the side of the car was a sign bearing the question "Who Is the *Masquerader?*" The ballyhoo attracted attention in the streets and was written up in the newspapers, thus proving altogether successful.

At the State Theatre, Minneapolis, the manager centered his exploitation around the staff of the theatre itself. The usherettes, dressed in hussar outfits, were masked and patrons were asked to vote the beauty prize to their favorites. This stunt is reported to have gained considerable word of mouth publicity, each visitor to the theatre increasing the circulation value of the advertising.

Novel Co-operative Ads

Stills from "*Beyond the Rocks*" and unusual advertising copy made space in the co-operative page in the *Evening News* exceedingly valuable. The Regent Theatre, Galt, Ont., got a fine flash for its picture, and attendance was noticeably stimulated.

Eleven merchants tied up for the display. Each ad was illustrated by a still and the text played around both the story and the merchant's wares. For example, a picture of Valentino talking over the telephone appeared in the display of Q. A. Wright, grocer. The copy read:

Hello, everybody! This is Rodolph Valentino on the wire. I hope you can find your phone number in this ad, and that you know of this high class grocery store. Yes, you will always find them courteous obliging and furnishing you with the best food in town.

Another ad contained a still of Valentino and Swanson in love—a clinch. The copy read:

Why does she love him so. No doubt because he brings her sweets from our candy shop. Booty and Fletcher.

Edgar's Lobby

El Paso, Tex.—For a lobby display for "*Across the Continent*," Manager J. M. Edgar of the Palace used a cutout from the six-sheet poster, showing Reid speeding across the continent with an audience of men and boys laughing at the car he drives.

Above this display was a sphere, representing the world, around which was built a race track on which Reid and his Dent speeded.

The local Ford agency came in for a co-operative newspaper ad.

Old Stunt Works

The brief announcement "Charlie Chaplin is in town" gave "A Day's Pleasure" to fans of Augusta, Kansas. It is an old stunt; but some of them actually believed that the comedy king was in the city and called up the leading hotels to inquire if he were stopping there.

It took the display advertising of the Isis Theatre to make them realize that he was there in "A Day's Pleasure," but they came around to see him just the same.

Window Idea

C. A. Barbian, of the Waldorf Theatre, Akron, Ohio, secured the original suit of clothes worn by Charles Chaplin in making *Pay Day*, and used them in a window tie-up with a local clothing store in such a manner that the crowds gazed before the display. The clothing dealer unfortunately marked the ragged suit worn by the star $18. Barbian says this was asking $17.95 too much.

Cutout Basis of Display

Austin, Tex.—Manager Ray Whitfield of the Majestic built a compelling lobby for Beauty's Worth from a six-sheet cut-out of Marion Davies seated on a throne.

Plush curtains were borrowed from a local interior decorator's shop, and hung artistically to frame the figure. Imitation marble columns made of wall-board and large palms made it an inviting entrance.

Mr. Whitfield also tied up with the Austin American for an essay contest on "What is Beauty's Worth." This got front page publicity. To build good-will, Mr. Whitfield invited the inmates of the Confederate Home, the Old Men's Home, the Old Women's Home, and the town's two orphanages for a special performance.

The cost of the exploitation was $25 and it increased business fifteen per cent, Mr. Whitfield said.

Above is the hallyhoo of 18 flashily uniformed men who paraded Broadway for Metro's "The Prisoner of Zenda" playing at the Astor Theatre. And to the right the bus loads of children on their way from orphan asylums to the Criterion to see "Forget Me Not."

The Hope Theatre's automohile hallyhoo has become a familiar sight in the streets of Dallas and the interest is maintained by radical changes of style in the displays used. For First National's "The Woman He Married" the management used a cutout large enough to dwarf the car and produce an effect that compelled attention.

The management of the Criterion, Atlanta, Ga., contrived a suggestion of the oil fields for the front of the theatre during the run of First National's "Gas, Oil and Water." Cutouts pasted up on compo board and a twenty-four sheet over the entrance produced a good flash.

There is always room for one more ballyhoo at Coney Island, so the management of Henderson's Theatre sent out a jaunting car well "signed up" for Vitagraph's "My Wild Irish Rose." This feature of a campaign that included window displays and other mediums was the center of a lot of the interest of which visitors to Coney seem to give with such prodigality.

Patrons Enjoy Joke

The difference between success and failure in comedy is whether or not your fans laugh at you or with you. George Schade, manager of the theatre bearing his name in Sandusky, Ohio, got them laughing with him, which accounts for the fact that *The Beautiful Liar*, the First National attraction starring Katherine MacDonald, was a success at the box office.

Schade put a sign up:

"Free Candian Rye inside. Help Yourself."

It couldn't help attracting attention and arousing interest. The queerest part was that the manager had told the truth. Inside the theatre was genuine Canadian rye—cropped from the harvest fields of Canada and stacked up in small bundles, just as it is on the field.

Grave Stone Grows

GALT, ONT. — Residents of this town were astonished one morning to find a full-size grave stone erected on the principal corner of the street with this inscription on it :

Beneath this hunk of stone so cold
Lies a guy who's gone already,
Who laid down and died when he was told
He missed "Moran of the Lady Letty."

It really was made of wood by Manager J. S. Brown, Jr., of Scot's Opera House. It was painted white and inscribed in black. Paramount Exploiteer Bamberger of the Toronto Exchange tied up with the Royal Canadian Bank to allow the stone on its property.

Introduces Masks

George Schade, of the theatre bearing his name in Sandusky, O., has introduced a feature of novelty masks for the coming of *The Masquerader* First National's coming release starring Guy Bates Post. These masks were distributed among the youngsters and they've been wearing them ever since. One kid took the idea of a wild west make up with his mask. He was more frightened at the cap pistol than any one who came within 100 yards of him; but the authorities didn't say it might lead the boy to wild west banditry this time so the exploitation proved a hit.

Schade is thinking of introducing a masked society idol as the next step in his exploitation for *The Masquerader.*

Apples and Kids

While Babe Ruth might take exception to the manner in which the phrase "hitting the apple" was used by Manager J. Marshall Taylor of the Liberty Theatre, Wenatchee, Wash., the fact remained that the youngsters of Wenatchee hit the apple for apples when the Liberty played *The Silent Call.* You see Manager Taylor offered a barrel of apples as an award for the best drawing of Strongheart, the wonder dog in the picture. Some of the efforts contributed among the 200, looked like Japanese schoolboys and Esquimaux children but there were enough good ones to justify the distribution of a barrel of apples, and the parents who watched their offsprings efforts were equally interested in seeing *The Silent Call.*

Selling Them Next Week's Show

Posters announcing the limited engagement of First National's "My Boy" displayed in the lobby of the Apollo Theatre, New York City. The Apollo, in addition, played up a puzzle contest arranged as advance advertising. Hand painted three sheets made up a stand used in the lobby of the Princess Theatre, Sioux City, for advance announcement of Norma Talmadge in "Smilin' Through."

Frieze mounted over the entrance, inside, the Howard Theatre, Atlanta, for Paramount's "Her Husband's Trademark."

A flash that just had to be noticed used at the Tivoli, Chattanooga, for the Selznick feature "Reported Missing," as advance advertising.

The lobby affords an advantageous setting for advance billing. The illustrations above show how effectively cutouts were used for Paramount's "The Beauty Shop" in the Central Theatre, Jersey City, "Beyond the Rocks," Henderson's Theatre, Coney Island, and "The Bachelor Daddy" at the Central.

EQUIPPING THE THEATRE

Maximum Fire Protection in Booth

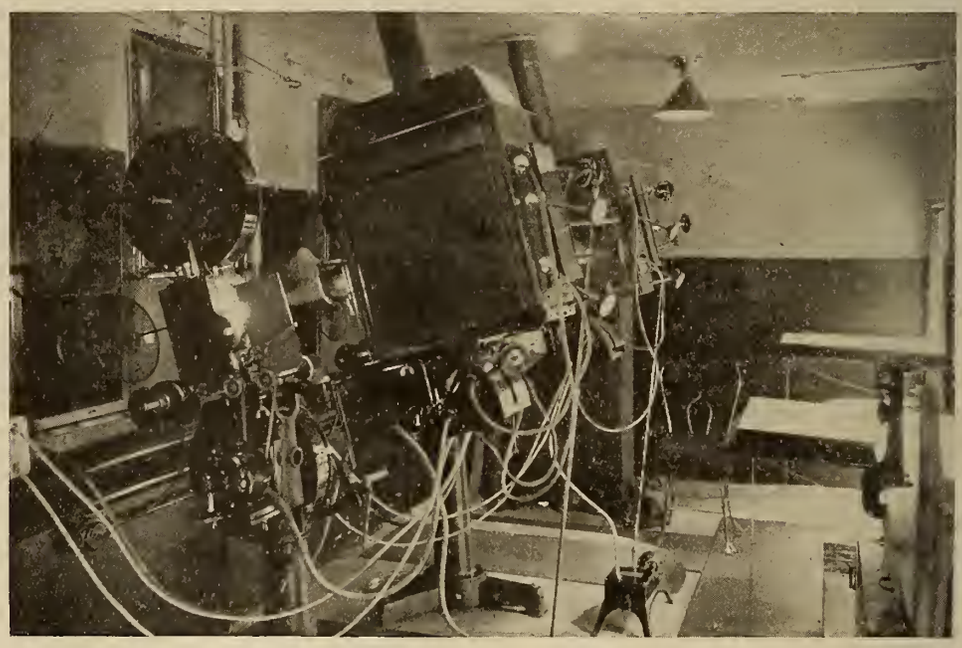
Apollo Theatre Installation Was Made With the Engineer's Eye Constantly on the Fire Problem and Good Projection

Projection authorities in the Middle West are pointing with pride at the installation made in the Apollo Theatre, Indianapolis. They claim that from a fire prevention viewpoint the booth has no equal in any part of the country.

The room was designed by Vonnegut, Miller & Bohn, architects, in collaboration with the fire engineers of Stone, Stafford & Stone. It contains the latest improvements as to construction and safety devices as recommended by the national board of fire underwriters. The booth is of concrete throughout with only one door leading up from the theatre proper. This door is a standard metal which automatically closes by a chain and weight attachment. The openings in front of the booth are protected by 3-16-inch solid steel plates which automatically close in case of fire.

Above each moving picture machine is a fusible link which, in case of fire, in the machine, melts and causes the steel shutters to close all openings, thus, cutting off the room from the rest of the theatre. At the side of each machine is a hand fire extinguisher, and in addition there is a large type fire extinguisher placed near the door of the room. All films when not in use are kept in approved metal cases. The table on which rewinding of film is done is also of metal. There is not a piece of wood in the booth.

Fresh air is supplied the operator from a 10-inch electric fan which brings the air in through a specially constructed stack through the roof of the theatre, insuring a current of cool air throughout the booth at all times.



NOT ONE PIECE OF WOOD USED

The Apollo Theatre (Indianapolis) booth is a marvel from the fire prevention standpoint. Not a piece of wood was used. The photograph shows the lay out. Note the fire window shutters on the right which, in the photo are down with chains hanging. Two Type S Simplexes are used plus two Peerless arc controls. The air vent runs straight up through the roof

BOOTH WIRING DATA

Wesley Trout writes again about modern booth wiring completing a series of that important subject. He also answers some questions pertaining to projection.

By Wesley Trout

Interior Wiring

Different methods of interior wiring may be very conveniently grouped into the following classes. 1. Wires run through moldings. 2. Open or exposed wiring. 3. Rigid conduit wiring. 4. Concealed knob and tube wiring. 5. Armored cable wiring.

Open or Exposed Wiring

This method of wiring possesses the advantages of being very cheap, durable and easily accessible. It is being used a great deal in many factories, mills and buildings where the unsightly appearance of the wires exposed on the walls or the ceilings is of no important consequence.

(Q.) Name the best kind of wires that are suitable for this method of wiring?

(A.) You can use either a rubber covered or slow burning weatherproof wire for this method of wiring.

(Q.) Just how are these wires installed in buildings and other places?

(A.) They are usually laid on some cornice, wainscoting, or other architectural feature that is suitable for the purpose by means of porcelain knobs and cleats.

(Q.) What are the disadvantages of the open wiring?

(A.) The wiring is not sufficiently protected from the moisture and the effects of fire which will easily destroy the insulation of the wires; also are liable to mechanical injury.

(Q) Explain how the resistance is gradually cut out in internal resistance motors.

(A) By operating a lever which engages a collar free to slide horizontally on the shaft. Collar moves over the internal resistance grids, (these are located within the armature spider), thus gradually reducing their value until they are completely cut out.

Wants Correct Carbon Combination

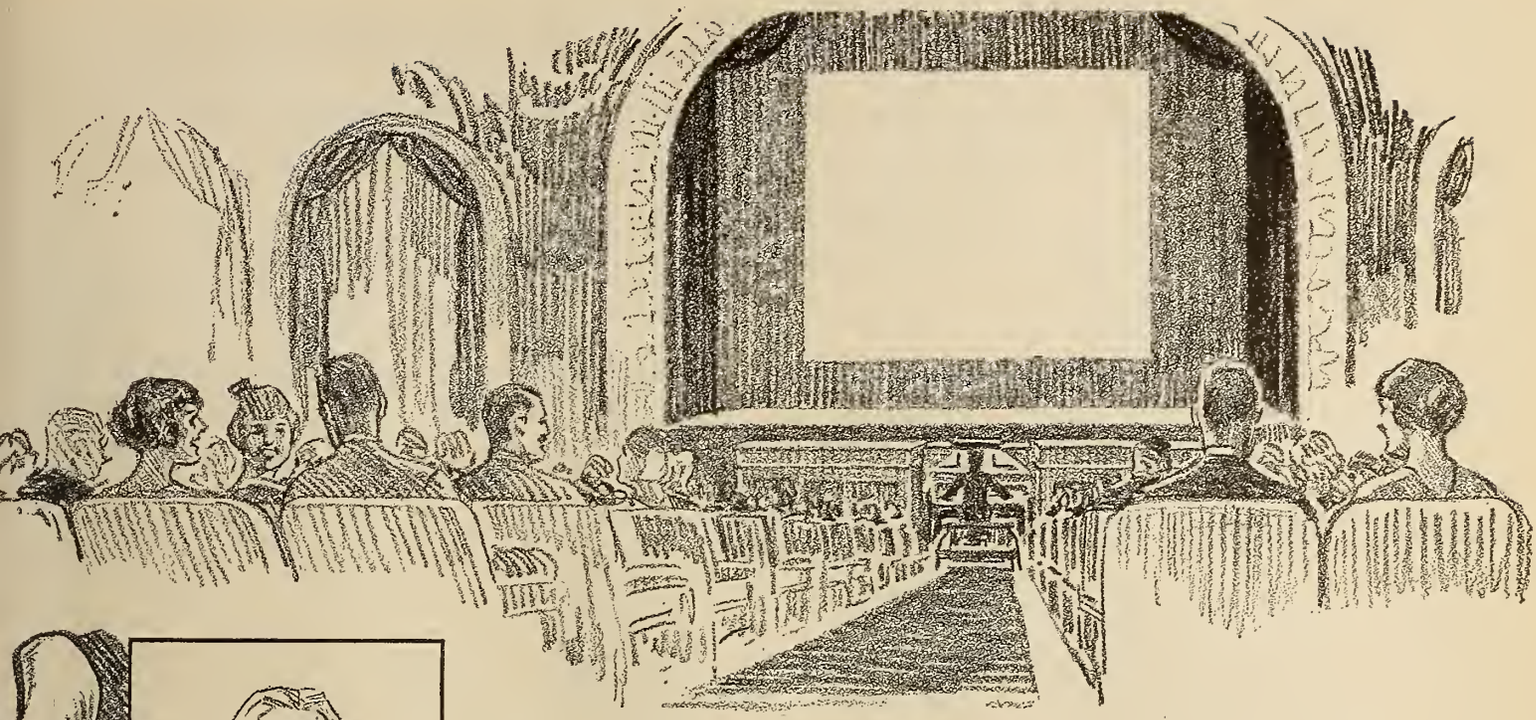
KANSAS CITY, MO., July 17, 1922.

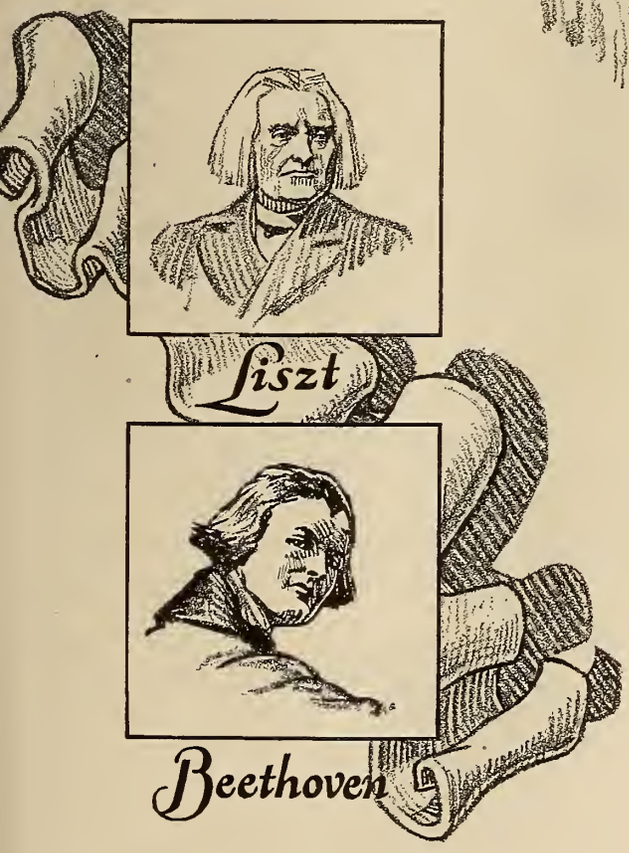
Am writing you to get your opinion on what is the correct size carbons to use on 50 amperes of current and using A. C. I have been using three-fourths carbon of the National make but these do not seem to work very good as the light is not strong on the screen. We have about a 80-foot throw and use a plain painted projection screen. I keep my condensers clean and have them matched according to the late amperage chart. Several of the I. A. boys told me to write you as you could give me the correct information better than some salesman as you were an expert in matters of this kind.

Beg to advise that I find your articles on electricity and questions and answers to be very good and a big help to us projectionists. I am tearing out your articles and filing them so that I will soon have a handbook without much expense. I am enclosing stamp for your reply at a late date.

C. B. HAGERBOONERS,
Projectionist.

You are using too large carbons for the amperage you are using at the arc. The best combination to use on 50 to 60 amperes is five-eighths cored upper and lower. See that the carbons make good contact in their holders and the carbon jaws are bright and clean. You will find the National or the Columbia to be very good carbons if you use the correct sizes. To correct your light troubles be sure and keep your condensers clean and also the projection lenses, that your leads entering the lamp house have not been badly burned, that all your electrical connections are good and tight.





A New Outlet for the Old Music Masters

The compelling, ennobling effect of classical music is widening its circle. The inspired music masters of old no longer must be confined to the grand opera and concert stage.

Development of the Cremona Orchestra-Organ for the homes of silent drama has brought pipe-organ and orchestra reproductions hitherto unknown. It has enabled exhibitors to furnish the "atmosphere" so essential to putting the picture across big. It has brought refinement and dividend-producing attraction to houses all over the country. There is assurance to every patron of pipe-organ and orchestra offerings, appropriate, gratifying.

The Cremona brings economy as well as versatility. For it plays with operator or without, plays any standard player roll or solo roll. Instant changes are possible. Cue sheets can be precisely followed without effort.

Best of all, there is a Cremona of type and size to best meet the requirements of every house. Write or wire for details.

The Marquette Piano Company,
Chicago, U.S.A.

The Cremona

Theatre Orchestra-Organ

Dealers' Association Is Growing

Membership Committee Reports That Supply Men All Over Country Are Taking Out Membership

JOE HORNSTEIN, chairman of the membership committee of the Association of Motion Picture Equipment Dealers of America, reports that new members are coming in fast. The growth is in both classes of membership, active, which is limited to dealers and distributors and associate which includes manufacturers of equipment.

"I believe we are on the right track this time," Hornstein stated this week. "We have not made any tremendous effort to get new members; they are coming in of their own volition and this is a good sign. It shows the need of the association."

It is probable that within the next thirty days the committees in charge of organization will get together in Chicago to draft final by-laws and take up business which remained unfinished at the end of the initial meeting at Indianapolis.

Although the purposes of the new association have been fully set forth in EXHIBITORS TRADE REVIEW in previous issues, a misapprehension has arisen in certain quarters where exhibitors have spoken of the organization as "another association like the Hoy System to blackjack exhibitors." The association's aims are furthest from that thought. The writer, who sat in at sessions at Indianapolis, and who has met many of the dealers and manufacturers, has encountered some of the difficulties which beset the supply dealer.

It is well known that many supply dealers aid in a material financial way their customers who own theatres. They must "take" the theatre's notes and mortgages and arrange to carry them although they must meet their own obligations with the equipment manufacturers from whom they buy. If the theatre was to buy direct from the manufacturers it would find them unwilling in the majority of cases to "carry" the theatre's paper. An adjustment which will equitably distribute credit to the theatres and at the same time protect the dealer's paper is looked forward to by the association, and when that time comes a benefit will certainly accrue to the theatre.

At the present time the building laws and fire regulations governing the construction and equipment of theatres differ in every state. There is no uniformity in the laws. One kind of a booth may be constructed in one State; a totally different type is permitted in another State. This incongruity prevails everywhere, and when the association functions, as its founders hope it will, these differences will be wiped out. Economy in theatre construction and equipment will follow the standardization as it always follows in every industry.

These are but a few of the benefits that will accrue to both supply house and theatre and the misapprehension that has arisen seems unfounded. The new association is built along the lines of the electrical jobbers association and that well known organization is certainly working to the satisfaction of the dealer in electrical supplies and buyers.

Joe Hornstein, left, chairman of the membership committee of the A. M. P. E. D. A., being congratulated on the success of the organization by William Kunzman, National Carbon representative in the field

Will Supply Blue Prints on Booth Ventilation

In order to co-operate with exhibitors to the fullest extent in the campaign for better ventilation of projection booths, the executive board of Moving Picture Machine Operators, Local 306, collaborating with J. C. Rybicki of the New York Board of Health and Commission on Industrial Hygiene, will supply blueprints, indicating practical and inexpensive systems of booth ventilation, which are adaptable to conditions which exist in the average projection booth.

The blueprint was evolved following an inspection of projection booths in many of the theatres of Greater New York.

Association of Motion Picture Equipment Dealers of America

Membership Dues $25.00
(Active Member)

Name .....

Address .....

City .....

Name of Firm .....

Office .....

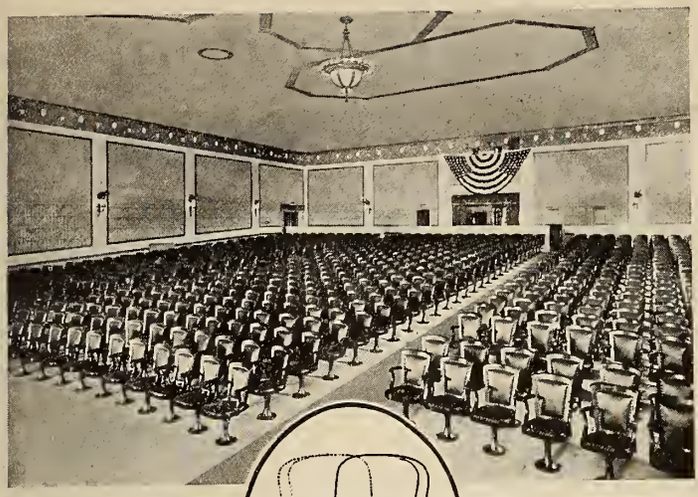
I hereby apply for membership in the "Association of Motion Picture Equipment Dealers of America" as an active member and promise to co-operate with the association in any way I can for the betterment of this branch of the Motion Picture industry.

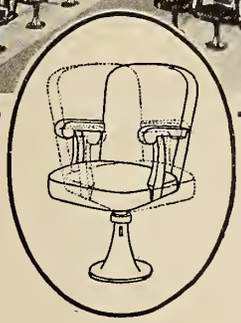
Signed .....

Recommended by .....

Accepted .....

Mail this application to Chairman of Membership Committee Joe Hornstein 740 Seventh Avenue, New York





Make a Hit with the Audience

That's just what the management of the Collins New Lyndhurst Theatre at Lyndhurst, New Jersey, did when they installed the Mov-Ezy chairs—the chair that means "Ease at the Movies."

People from Rutherford and other neighboring towns are now regular patrons of the theatre. They know they can see good pictures anywhere —but not every theatre has seats especially designed for convenience and comfort.

MOV-EZY

The Mov-Ezy chair is the only real advance in theatre seating in years. Besides being beautiful, roomy, individual chairs, each with two arm rests, a patented device enables the occupants to swing them to either side to allow late arrivals to pass. This eliminates confusion and tends to an uninterrupted view of the picture.

Stop in at the Mov-Ezy show room in New York for demonstration or write for beautiful illustrated catalogue.

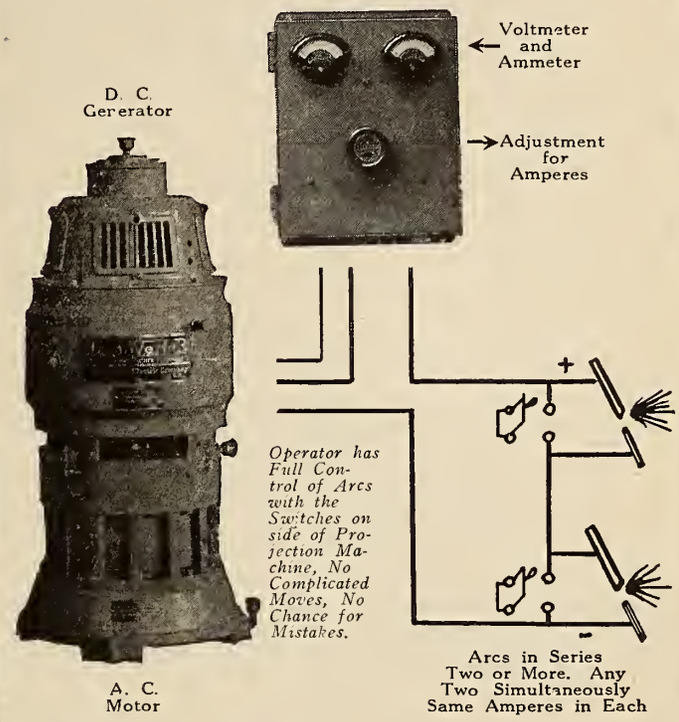
Josiah Partridge & Sons Company, Inc.

47 West 34th Street, New York

529-541 Marbridge Building

Show Room Sales Office

TransVerteR



The Series Arc M-G Set That Produces Perfect Arcs

TransVerteR (Double Arc Type) is a series arc motor generator, having automatic voltage regulation.

No more amperes used than actually required for the light or dark pictures.

Only such voltage is generated as is used in the arc itself (no ballast being used.)

TransVerteR produces better results and uses less current than any other device.

TransVerteR is ball bearing; gives better light and better pictures. It is easy to operate, thoroughly reliable, and is an important factor in drawing full houses, by reason of superior projection.

Ask your dealer.

THE HERTNER ELECTRIC CO.

1908 W. 112th St.

Cleveland, Ohio

Have You A Projection Problem?

How a Screen Difficulty Was Overcome and a Projection Wiring Job Was Completed

ALL problems affecting the screen and projector are not the same and necessarily there must be a different solution for each problem. Many problems are not problems. They are simply questions arising because of a lack of understanding of what should be done.

On this page are presented several subjects, a screen problem, a projector wiring plan and a general discussion of booth and theatre wiring, the latter being from the pen of Wesley Trout, who is writing a series of articles from the projection engineer's standpoint.

THE SCREEN PROBLEM

The Strand Theatre, Pittsburgh, Pa., wanted to change its screen, the one being used having outlived its usefulness. The location of the projection booth and the position of the projectors could not be changed because the latter were anchored in concrete. The wall opening could not be changed because the wall was concrete. Furthermore the beamed ceiling made it impossible to raise or lower the machines.

The theatre called in E. B. Morton, the Pittsburgh projection engineer whose supply house had installed the machines. He took the required measurements, made a drawing of the screen position and openings and sent it to a Cleveland screen manufacturer who made up the screen according to requirements on the blue print Morton had made. The factory gave a final touch to the job by painting a black border around the screen. It worked. The screen is in use now.

It may seem simple to those who have never tried to adjust the screen to the projector as was done in this case with little leeway afforded for changes.

PENNSYLVANIA BOOTHS

The building codes of Pennsylvania will not permit a projection booth smaller than nine feet across front, eight feet deep and seven feet high *inside the clear.* The law will, however, permit larger booths. The booth shown in the drawing on this page is a No. 2 Transite asbestos booth of the minimum size, and while it belongs to Pennsylvania it will be found to conform to the laws in many other states. Pennsylvania laws are strict concerning theatre projection.

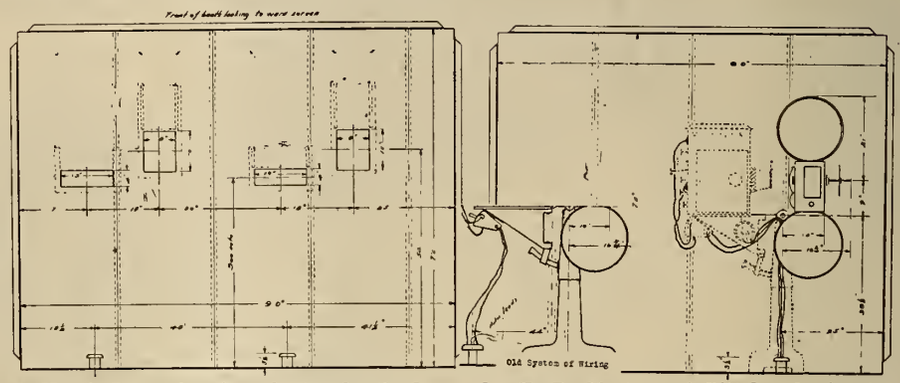
The service drawing shown was made by E. B. Morton who is also responsible for the screen drawing.

WIRING THE BOOTH

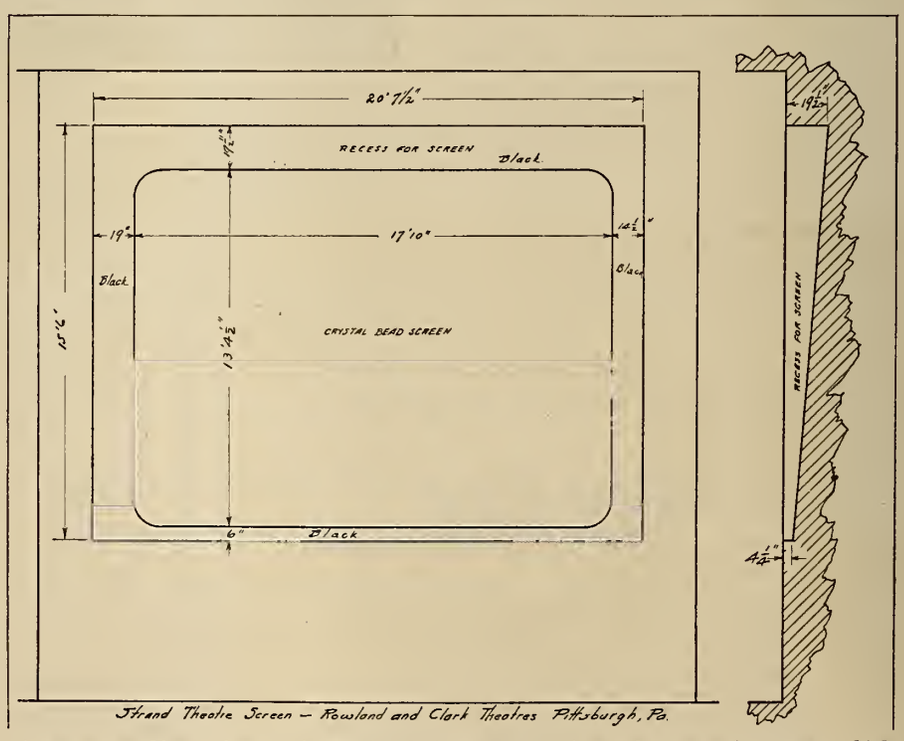
Few theatre owners know anything about the requirements of the electric code on projection wiring. They leave it to their projectionists. However the article which Wesley Trout writes will serve both manager and projectionist.

By Wesley Trout

In most all cases of interior conduit work, and in most cases of inside open work, the main electric feeders from a three-wire circuit of supply are installed on the three-wire plan, and sub-feeders and the distributing mains on the three-wire plan, except where the application



A No. 2 Pennsylvania asbestos booth drawn by E. B. Morton, of Pittsburgh, for two machines. The 13 and 8-inch openings are respectively the ports and projection holes. The two mushrooms are conduits for the cables to machine. The side view on the right shows the new system, originated by Morton for bringing the cables through the conduit up through the pedestal of the machine thus keeping the cables out of the projectionist's way where they won't be stumbled over. Measurements given are based when center of lenses is in direct line with screen center.



The screen problem solved. The sectional view on right shows the recess for screen which is sunk in concrete. The problem as it presented itself to Morton is explained in the accompanying article

of the method necessitates the use of unwieldy sizes.

Sub-Feeders and Mains

Now in the laying out of the sub-feeders and mains, the total load, under normal operating conditions, should be divided as nearly as possible into two equal parts and one part connected on each side of the neutral part of the entrance cut-out, or the neutral bus bar of the switchboard, thus making the load on each side of the neutral wire of the feeder as near equal as possible.

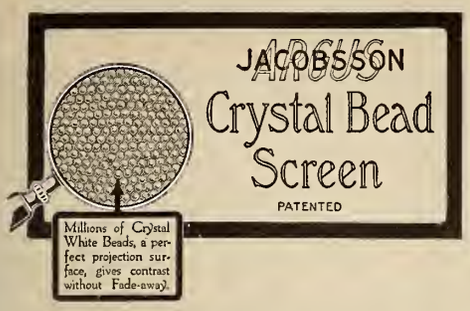
The projectionist knows how the size of wires for the mains may be calculated, but in calculating the outer wires of the three-wire feeder the neutral wire should be disregarded and the outer wires connected as a two-wire circuit carrying the entire total load at the over-all pressure of 220 volts.

Size of Neutral Wire

In the three-wire circuits the size of the neutral wire will depend to a very great extent upon operating conditions. Installations which very occasionally have been worked as a two-wire system, the cross-section of the neutral wire should be equal to the combined cross-section of the two outer wires.

About Inside Wiring

The term wiring is commonly understood by most projectionists to mean the methods employed in laying the conductors used for transmission and the distribution of electrical energy for lighting, power, and other purposes.



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Nor Eye-strains
Dust or Wash it

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¶ Jacobsson Screens have the reputation of being in service long after other screens are discarded.

¶ The multitude of friends enjoyed by Jacobsson Screens have been won over a period of years by sheer superiority of projection surface—by enduring qualities—by providing more perfect and pleasing pictures at a great saving in power bills.

¶ Jacobsson Screens give projectionists what they most desire—an opportunity to project pleasing pictures without eye strains to the audience.

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3718 Woodland Ave. Cleveland, Ohio

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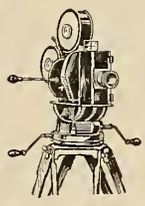
THE NEW WILART—a sturdy, aluminum, complete camera weighing a total of eleven pounds, outside focusing device complete with Tessar lens in micrometer mount....$250.00
Universal Panoram and Tilting Top Tripod.$89.00
Dozens of other real values are described in the new Bass catalogue.



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Rex Ingram's
"PRISONER of ZENDA" A Metro Production
ASTOR THEATRE BROADWAY AT 45TH ST.
TWICE DAILY Afts., 2:30, 25c. to $1.00 Nights, 8:30, 50c. to $1.50

HAFTONE SCREEN USED

RAVEN SCREEN CORPORATION
ONE-SIXTY-FIVE BROADWAY, NEW YORK

Ten Thousand Dollars Reward

will be paid to any person who can prove that B. F. Porter did not sell and install Simplex Machines in the Capitol Theatre at 51st Street and Broadway, New York City.

B. F. PORTER, 729 7th Ave., New York

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT
TWENTY-SIX YEARS EXPERIENCE AT YOUR SERVICE

THE ARCUS TICKET CO
352 N. ASHLAND AVENUE
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ROLL (RESERVED COUPON) FOLDED TICKETS

BEST FOR THE LEAST MONEY · QUICKEST DELIVERY · CORRECTNESS GUARANTEED

An Exhibitor's Wife Showed the Way

She Did Not Know What to Buy But the Up-to-the-Minute Supply Service Department Helped Her Out

"JOHN has been in bed six weeks now," said a little woman who wore a worried look as she related her tale of woe to her husband's favorite supply dealer. "I'm running the theatre for him. We need carbons; something's gone wrong with our projector and I confess I don't know what to do about it. I don't know what we've got in the projection booth. We need them to give a show, and we need them right away."

You will know from the conversation just quoted that the woman speaking is the wife of a small town exhibitor. Likewise you know from what she said that she was hard hit. Her situation is similar to hundreds of other situations, occurring today, tomorrow and always with the small town man. If he doesn't turn over his business in an emergency to his wife, it's his daughter, his son, his partner or some employee who hasn't at his finger tips all the essential information necessary to make intelligent and economical purchases.

The conversation quoted actually occurred. We have the word of Ed Morton, the Pittsburgh supply dealer, for it. It occurred quite a while ago, but it brought to Morton, as it has no doubt to many others,—exhibitors and supply dealers,—the necessity for giving service.

"That conversation," said Morton, "gave me an idea. I started on a system of technical information that has stood me in good stead for a long time and is getting more useful every day. I believe every supply dealer could do what I am doing. It will save him telephone bills, carfare and prevent many a lost sale.

"When an exhibitor's wife comes in to us now, when we receive an order or inquiry by mail, and even in some cases when an exhibitor who knows nothing about his equipment comes to us, we can serve them instantly by referring to our card index system of the theatre's requirements.

"Take for instance an inquiry for carbons. Time and again a buyer has come to us for carbons. He knew nothing about the combination they were using but by referring to the card index system we were enabled to immediately make the sale. It applies to nearly everything the exhibitor buys. I have gotten up a simple card with the information we need and it is filed away.

"We get the information for that card from the exhibitor himself, our salesmen collect it, and projectionists furnish it. The cost of getting it is nominal. The salesman has to make his call anyway and why not let him get the information while trying to make the sale?

"In this connection is an interesting story. We travel a salesman through the coal mines of West Virginia. It is a tough territory where there are always strikes and much violence. Our salesman was traveling toward a certain town in the coal regions when a group of strikers got aboard the train and told him he could not enter the mining country. They turned him back.

"The picture show he was trying to reach had to run. Soon came a time when the carbon supply ran out and the machine needed new parts. The owner wrote us a letter asking us to send carbons and a set of intermittents. He did not mention size of carbons, make of machine or any other information that would help. We filled his order and kept him alive because we had a card on him in our files. If this information had not been in our possession he would have had to close up shop."

It does not need any imagination to do what Morton's firm has been doing. The wherewithal to get up the card system is only a few dollars; the information can be obtained with a little spare labor and the office stenographer can keep it collated and up to date.

When a supply dealer wants to circularize his prospects this card index will come in mighty handy. If one wants to pursue the idea a little further certain information as to the date when the projectors were purchased, when they were repaired, when the last lot of carbons were purchased, whether incandescent projection might not be used, could be placed on the back of the card and a circular sent out advising the exhibitor that it is about time to get a new machine, some more carbons, etc., etc.

The idea really has big possibilities for anyone who will analyze it and add features that will improve service and help sales.

THEATRE.....
ADDRESS.....
Manager's Name.....
Projectors..... .....Type.....
Controlling Light .....
Voltage..... Amperes.....

Throw.....Size of screen.....
Make of Screen.....

Position of booth.....

Number of seats.....:

THIS CARD IS HANDY

The simple card which keeps the up-to-date supply dealer informed as to the wants of his old customers and makes new customers. It is in line with the idea that the supply dealer has a real function in the industry if he will perform it

JUST TIPS

The Wilmer & Vincent interests have booked the first Irish Regiment Band to give a series of concerts through the circuit of Pennsylvania and New York in October. This is believed to be the first Irish band that ever toured the country and it is expected that the appearance of the organization will build up motion picture interest at the Wilmer & Vincent playhouses.

In order to help and benefit the farmers, the Crystal Theatre at Okemah, Okla., has been showing pictures, showing how to poison the boll weevil, with various other pictures of farm life arranged on the same program.

During the recent showing of "Where Is My Wandering Boy To-night," at McKinney, Tex., the house management acted as host to all women over fifty years of age. Invitations were addressed to everyone who came under this classification and the stunt proved to be a decided boost for the engagement.

Manager J. Pierce of the Erie Theatre at Antlers, Okla., recently offered free admission to this theatre to each boy or girl bringing 200 or more dead flies to the box office. More than 13,000 dead flies resulted in free admissions to about sixty-five boys and girls. Another swat-the-fly campaign will be put on by Mr. Pierce in the near future.

For the opening of the spring and summer season the Mission theatre, Amarillo, Tex., is treating the people of that city to a flower display so pleasing to the eye that the passer-by is helped to forget his hurry and worry when he is forced to stop and gaze at the beauties of the blossoms and arrangement in general. In the center of the lobby is a bed of geraniums bordered with green foliage of the vinea plant, centered with a low plant of the palm variety, and with a background of lilies topped by an immense bunch of scarlet tulips.

CAMERA EXCHANGE

We buy, rent and sell motion picture and still cameras, lighting equipment, home projectors, etc. Quick turnovers. Small profits. Write—Seiden, 835 Eighth Ave., New York City.

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.

TICKETS

ONE HAND BOOK STRIP
TWO COLOR RESERVED SEAT.

WELDON, WILLIAMS & LICK
FORT SMITH, ARK.
ESTABLISHED 25 YEARS · KNOWN THE WORLD OVER.

THEATRE SPECIALISTS DESIGNERS OF OVER 200 THEATRES

C. HOWARD CRANE, Architect

ELMER GEORGE KIEHLER, Associate

CYRIL E. SCHLEY

DETROIT CLEVELAND CHICAGO WINDSOR, ONTARIO

A.C. AND D.C. MOTORS

for rewinding machines, projectors, flashers and small machinery of various description. Strictly high grade. Cool running and efficient.

REYNOLDS ELECTRIC COMPANY

5 Sizes: 1/20—1/8—1/6 1/6 heavy—¼ H.P.

Mfrs. of Color Hoods, Flashers, Etc.
2651 W. Congress St. Chicago, Ill.
3

Bring More Patrons to Your Box Office with *The Theatre Adsign*

The most convenient, practical and attractive electric letter sign. Particularly well adapted for announcing coming attractions. More economical and more effective than the average electric sign—and far more useful. Low in first cost—and the FIRST cost is the LAST cost.

Write for descriptive circular and complete information.

ADSIGN CORPORATION
247 W. 47th Street, New York

Quick, Sure Focusing

by the projectionist in his booth is easily possible with a

Bausch & Lomb CINEPHOR

The New Projection Lens

because of its *superior correction* and the *sharp contrast* between black and white. This unusual lens also gives *brilliant illumination* and remarkable *flatness of field.* Made in two series for all requirements.

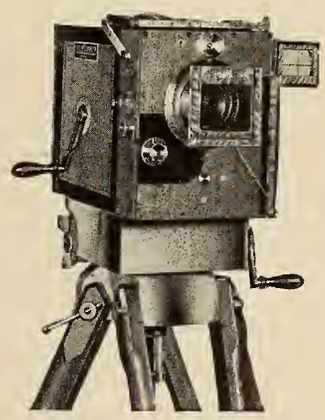
Write for interesting booklet.

BAUSCH & LOMB OPTICAL CO.

St. Paul Street, Rochester, N. Y.

New York Washington Chicago San Francisco London

Leading American Makers of Photographic Lenses, Microscopes, Projection Apparatus (Balopticons), Ophthalmic Lenses and Instruments, Photo-Micrographic Apparatus, Range Finders and Gun Sights for Army and Navy, Searchlight Reflectors, Stereo-Prism Binoculars, Magnifiers, Automobile Lenses and Other High-Grade Optical Products.



THE DEBRIE Camera

Slow Motion—High Speed, and Regular Speed Models with Automatic Dissolving Shutters

The lightest, smallest and most practical Camera made, with 400-foot enclosed magazines.

Outfit consists of Regular Model DeBrie Camera, eight 400-foot Magazines, two Sole Leather Cases, 2-inch focus F 3.5 Zeiss Lens, two sets of Masks, Automatic Dissolving Shutter and Precision Ball-Bearing Tripod. Price $1500.

Same outfit without Dissolving Shutter, $1250.

DeBrie Slow Motion-High Speed Camera, with two double 400-foot Magazines, 2-inch Zeiss F 3.5 Lens, two Carrying Cases and Precision Ball-Bearing Tripod. Price $3000.

Everything for the Motion Picture Photographer.

Get in touch with us when in need of anything in the Motion Picture line.

MOTION PICTURE APPARATUS CO.
INCORPORATED

118 WEST 44TH STREET, NEW YORK CITY
Opposite Belasco Theater
Ownership Management of Willoughby Inc.

CONSTRUCTION NEWS

New Theatres—Changes in Ownership—Theatres for Sale — Theatres Wanted

Live Opportunities

New Theatres

CHICAGO, ILL.—Archts. Davis & Kramer, 400 N. Michigan Avenue has completed plans for the Club House for Sheffield and Belden Avenues, owner, De Paul University, Sheffield & Belden Avenues.

CHICAGO, ILL. — Archts. Fugard & Knapp, 212 E. Superior Street has completed plans for the $200,000 theatre for N. W. corner Western and Cortland Avenues. Owner, General Amusement Company, Chas. H. Shell, pres., 127 N. Dearborn Street.

URBANA, ILL.—Archt. J. E. O. Bridmere, 38 S. Dearborn Street has completed plans for the $400,000 Country Club, West of Barrington. Owner, Barrington Hills Country Club, H. Stillson Hart in charge, 523 Railway Exchange Bldg.

HOMEWOOD, ILL.—Archts. Geo. C. Nimmons & Co., 122 S. Michigan Avenue has completed plans for the $250,000 Club House for Olympia Fields, Homewood. Owner, Olympia Fields Country Club, 5 So. Wabash Avenue.

FULTON, ILL.—Archt. Morrell Architectural Company, 18 East Third St., Sterling, Ill. has completed plans for the $35,000 Community Coliseum for Fulton. Owner, City of Fulton, care Mayor Rymer, City Offices, Fulton.

LOCKPORT, N. Y. — Leon Lempert, 346 Cutler Bldg., Rochester, N. Y. has completed plans for the $175,000 theatre for the S. E. corner East Avenue and Elm Street, Lockport. Owner, Lock City Theatre Corporation, J. Edwin Lee, Main Street, Lockport.

WHITE PLAINS, N. Y. — R. Holbrook Lewis, 47 W. 34th Street, has completed plans for the $500,000 Club House for North Street, White Plains. Owner, Atlantic Coast Humar Co., 47 W. 34th Street, N. Y. City.

WAVERLY, N. Y. — Claude S. Smith, Merchants Bank Bldg., has completed plans for the $50,000 Club House for Elizabeth Street. Owner, Waverly Lodge of Moose, Simon Zausmier, Chairman Bldg. Comm.

SPRINGFIELD, MASS. — Archt's plans completed for the $80,000 Club House for Edwards Street. Owner, De Soto Lodge Wilson, 310 Main Street.

DALTON, MASS.—Archts. Jallade, Lindsay & Warren, 129 Lexington Street, New York City has completed plans for and has awarded contracts for the $125,000 Community Bldg. for Dalton, Mass. Owner, Town of Dalton, Chas. F. Sawyer in charge.

ATLANTIC CITY, N. J. — Archt. Frank Berry, Real Estate Trust Bldg., Philadelphia, Pa. has awarded contracts for the $96,000 Club House for S. Penna. Ave., Atlantic City. Owner, Stella Maris Court No. 238, Catholic Daughters of America.

PHILADELPHIA, PA. — Archts. Andrew J. Bauer & Co., Denckla Bldg. has completed plans for the $2,000,000 Club House for S. W. corner Broad and Wood streets. Owner, Philadelphia Lodge, No. 2. B. P. O. Elks, Frank W. Buhler.

PITTSBURGH, PA.—C. W. Cothrell, 509 Calto Street has completed plans for the theatre for 2009 E. Carson Street. Owner, Harry Finkel, Mgr., care of Colonial Theatre, 2009 E. Carson Street.

LANDSDALE, PA. — Jerome S. Landes, 200 W. Broad Street, has completed plans for the $45,000 Theatre for Courtland Street. Owner, Landsdale Theatre Co., H. F. Boorse, pres.

MINERSVILLE, PA.—Wm. H. Lee, 32 S. 17th Street, Philadelphia, Pa., has completed plans for the theatre for Minersville. Owner, W. G. Shugar, Minersville.

WASHINGTON, D. C. — J. J. Zink, 126 Overland Avenue has completed plans for the $250,000 theatre for 18th and Columbia Road, N. W. Owner, Company, care of Tom Moore, Hadleigh Apts.

WASHINGTON, D. C. — J. J. Zink, 126 Overland Avenue, Baltimore, Md. has completed plans for the $150,000 theatre. Owner, Company, care of Tom Moore, Hadleigh Apts., Washington, D. C.

CHARLESTON, W. VA.—Archts. Wallace Knight, 205 Oberlin Bldg. has completed plans for the theatre to be erected on Summer Street, for Owner, Charleston National Bank, 201 Capitol Street.

CHARLESTON, W. VA.—Geo. D. Brown, 322 Boyd Bldg. has completed plans for the $50,000 theatre for Charleston.

AKRON, OHIO—Good & Warner, 7 E. Center Street have completed plans and contracts are awarded for the erection of the $150,000 Club House for N. Portage Path. Owner, Portage Country Club, H. E. Andrews, pres., Main and Mills Streets.

LIMA, OHIO—Contracts are awarded for the building of the theatre of which De Curtins & Ranson, Opera Bldg. were the architects. Owner, Maire Bros.

MILWAUKEE, WIS.—Archt. H. C. Hengles, 445 Milwaukee Street, has completed plans for the theatre for 429 Mitchell Street. Owner, Juneau Investment Co.

JANESVILLE, WIS.—Martin, Tullgren & Sons, 425 E. Water Street, Milwaukee, completed plans for the $250,000 Theatre for W. Milwaukee Avenue. Owner, David Jeffrie Theatre Co., M. G. Jeffrie, 14 W. Milwaukee Avenue.

KANSAS CITY, MO.—Archts. Sunderland & Besecke, 406 Interstate Bldg., completed plans for the $125,000 theatre for E. 12th Street. Owner, Star Amusement & Investment Company, 312 East 12th Street.

ST. JOSEPH, MO. — Walter Boschen, Tootle Lacy Bldg. has completed plans for the $10,000 Theatre for Owner, Tootle Estate.

Building Notes

Fred J. Dolle, head of the Fourth Avenue Amusement Company, operating a string of motion picture houses in Louisville, Kentucky, will inaugurate a new policy for his principal theatre, the Alamo, beginning August 27. A direct appeal will be made to the music loving public through the medium of a high class orchestra. Walter J. Rudolph of Chicago will be the director. Classical music will be essayed, enlivened by syncopated tunes of the better class. Extensive alterations are being made on the stage of the Alamo and the stage settings in connection with the new policy. The sum of $10,000 is being spent. Prologues and specialties will be put on with particular care given to lighting effects.

Work on the new Chamberlain $250,000 theatre, Mount Carmel, Pa. is progressing and the steel frame has been finished. The theatre will be opened about October 1.

Thomas Herrity, owner of the Lotus Theatre at Allentown, Pa., is having plans prepared for a gallery and balcony in his playhouse at Gordon and Sixth Streets.

Joseph Heim's at Danville, Pa., has been extensively remodeled and improved. It is claimed to be among the best appointed theatres in the Keystone State.

Mrs. McTauge, Coaldale, Pa., owner of the Palace Theatre has made a number of improvements in the theatre which was closed June but which will re-open soon.

The Peoples' Theatre Corporation, New York, which has been buying theatres and sites throughout Pennsylvania for a chain of 50 playhouses, has purchased the Haines Building, Slatington, Pa. and will remodel it into a playhouse. The same firm is putting up theatres at Allentown and Bethlehem, close to Slatington, and has opened zonal operating offices at Allentown.

Building Activities in New York on Increase

ALBANY, N. Y.—In Albany, Troy and Schenectady, N. Y., there are at the present time three theatres in course of construction and which represent an investment of close to one million dollars. When completed these houses will have a combined seating capacity of close to 9000 persons. Included in the trio are two Strands, one in Schenectady, costing approximately 365,000, with a seating capacity of 3000 persons, while the other will be located in Troy, and like the one in Schenectady, operated by Max Spiegel and his associates.

The Strand Theatre in Schenectady, now being built, will probably not be in shape for opening much before November, and possibly a little later.

The theatre is located in the business center and is of the type known as the entresol, or stadium variety, without balcony. The architect has paid particular attention to the ventilation, with the result that the house will embody the very latest ideas along this line with a system of mushroom ventilating prevailing. The throw from the projection room where three machines and a spotlight are to be installed, will be about 170 feet. The stage, which will be centered by the screen, will be semi-circular in its effect, secured through the use of colonnades.

In Troy, where a new Strand is under course of construction, the masonry work is about 85 per cent complete.

It will have a seating capacity of 2500 persons, and will cost in the neighborhood of $350,000. In the respect that it will have a balcony, the Troy house will be somewhat similar to the Albany Strand.

The work of construction on both houses is being done by Shapiro & Son of New York City, who are also engaged at the present time in partially razing one of the old churches in Albany and remodeling it into a theatre, which will be taken over by the Shuberts and opened on Dec. 1.

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.

FOR SALE

Genuine Gaumont-Pathe 400 Ft. professional camera, Goerz Dissolve, Krauss Zeiss lens. Wonderful bargain, $225. Donald Malkames, Diamond Ave., Hazleton, Penn.

SITUATION WANTED

Experienced and highly capable organist desires location. Fine library, careful cueing, dependable, devoted to work. Organist, Apt. 31, Virginia Building, Richmond, Va.

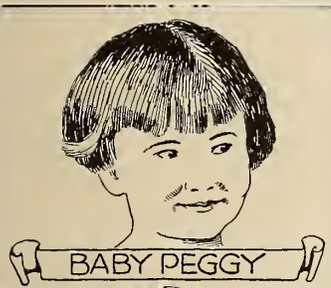
WANTED ORCHESTRA LEADER

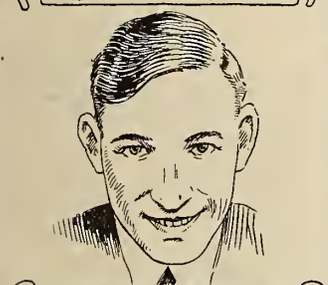
Wanted Orchestra Baton Leader, one capable of staging and creating prologues. Must be high class man, capable of mixing with best people. Give experience, theatres employed in, salary and all details. No Sunday shows. Wire or write direct to Sig Samuels, Metropolitan Theatre, Atlanta, Ga. Engagement to commence in September.

TYPHOON COOLING SYSTEM
TYPHOON FAN CO. 345 W. 39TH ST. NEW YORK

CENTURY Comedies

THE NATION'S FAVORITE


BABY PEGGY


LEE MORAN

JOHNNY FOX

BROWNIE

QUEENIE

BUBBLING over with rollicking, wholesome humor—the kind that every man, woman and child enjoys. When it comes to the laughs that pay, Century Comedies lead them all. The greatest stars in the breeziest two reelers of fast and furious fun. No program is complete without a Century Comedy. The best one-a-week buy on the market—a hundred laughs *fifty-two times a year!* Book them at your nearest Universal Exchange.

BABY PEGGY

"The Cleanup" — "Seashore Shapes" — "A Muddy Bride"—"Get Rich Quick Peggy"— "Little Miss Mischief"—"Peggy Be Good"— "The Little Rascal"—"Third Class Mail."

LEE MORAN

"The Straphanger" — "The Touchdown" — "Upper and Lower" — "The Rubberneck" —"Red Hot Rivals"—"Three Weeks Off."

JOHNNY FOX

"Speed 'Em Up"
"Hello Mars"

BROWNIE

The Wonder Dog

"Alfalfa Love"—"Tin Cans"— "Around Corners" — "Table Steaks"—"Mutts"—"Cheerful Credit"—"Sic 'Em Brownie."

QUEENIE

The Human Horse

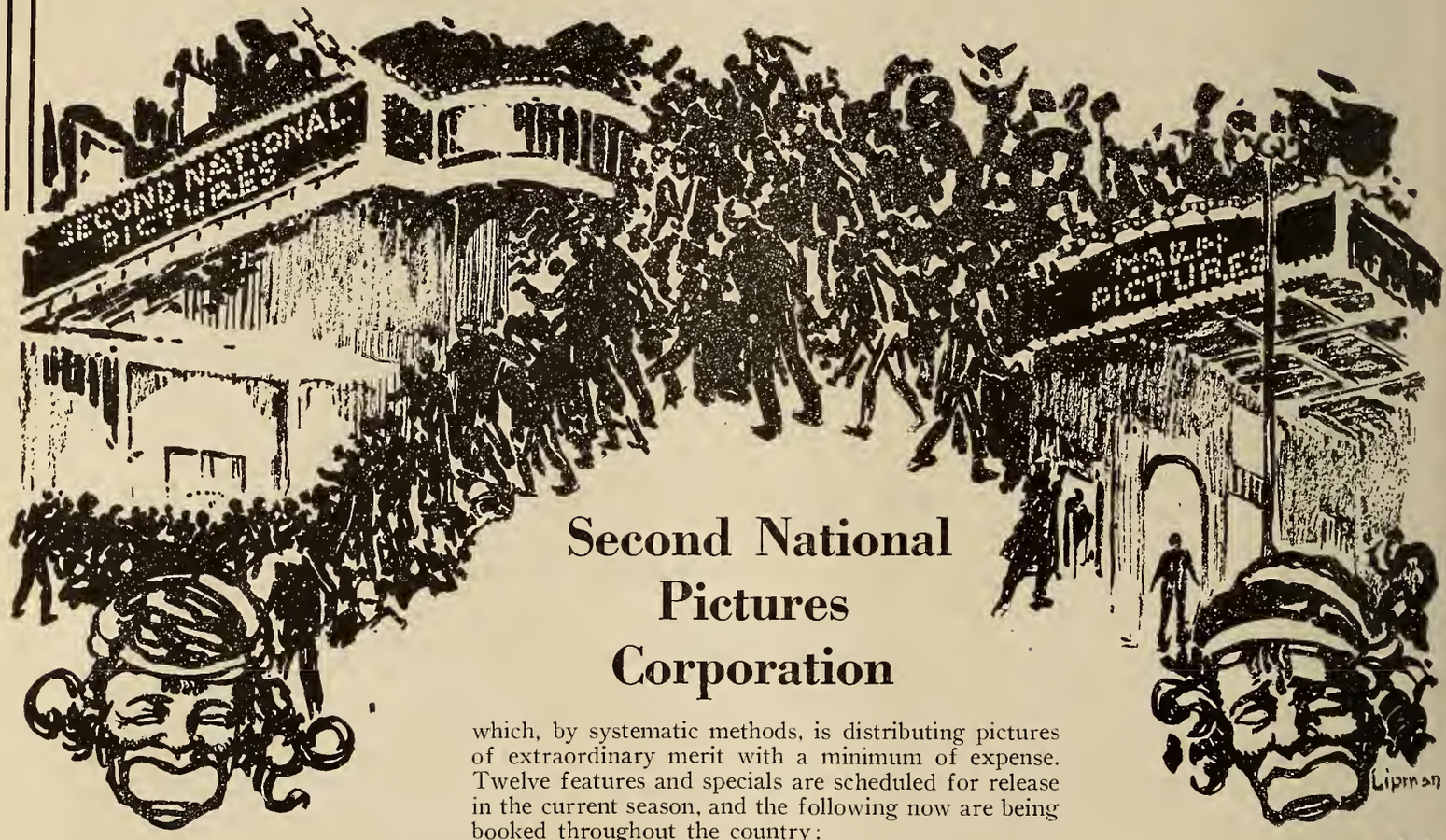
"Bath Day"
"Horse Tears"

SHADOWS

have worried mankind through countless centuries, and in these modern times the employment of

SHADOWS

on a lighted screen to produce what we call "motion pictures" is troubling the minds of many film producers and distributors who are staggering under preposterous burdens of overhead. Not so, however, with



Second National Pictures Corporation

which, by systematic methods, is distributing pictures of extraordinary merit with a minimum of expense. Twelve features and specials are scheduled for release in the current season, and the following now are being booked throughout the country:

"THE NIGHT RIDERS," a thrilling Northwestern in which Maudie Dunham, Albert Ray and Andre Beaulieu represent striking types in the visualization of Ridgewell Cullum's famous novel; "HER STORY," with Madge Titheradge, who scored a tremendous hit on the speaking stage in "The Butterfly on the Wheel," in an intensely emotional human interest role; "BROKEN SHADOWS," an Irish romance based on the popular novel, "Nance," by Charles Garvice, and "DAVID AND JONATHAN," a visualization of E. Temple Thurston's wonderful story of love and adventure, featuring Madge Titheradge.

Second National Pictures Corp.

140 West 42nd Street **New York City**

"OVER THE BORDER"

WITH **BETTY COMPSON**
AND **TOM MOORE**

PRESENTED BY ADOLPH ZUKOR

Big Names Are Essential to Box-Office Success!

ALL right—now look at these names!

Two stars of world-wide renown—Betty Compson and Tom Moore. Each with a host of followers, each a top-rank attraction.

An author with many screen successes and a score of popular novels to his credit—Sir Gilbert Parker, who wrote "Behold my Wife."

A director already famous as an artist, now established as one of the world's finest producers—Penrhyn Stanlaws.

And finally, the name Paramount, symbol of the best.

That's enough to break records with, isn't it?

P. S.—Another point—the snow stuff makes it the greatest hot-weather picture ever made.

A PENRHYN STANLAWS Production
By Sir Gilbert Parker

Scenario by Albert Shelby LeVino.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

(This illustration is the 3-col. adv. cut supplied as mat or electro by exchanges.)

JESSE L LASKY PRESENTS A

George Melford
PRODUCTION

"The Woman Who Walked Alone"

with

Dorothy Dalton

THERE'S a title that will make people stop and pay attention!

And the picture will more than satisfy the interest aroused. It's George Melford's best since "Behold My Wife!" Dorothy Dalton never had a better rôle.

The story is rich in dramatic action, in vivid contrasts. Scenes in London society; in the depths of the jungle; scenes of daring, of romance; of struggle, heart-interest and drama wonderfully entwined.

From the novel, "The Cat That Walked Alone"
By John Colton. Scenario by Will M. Ritchey.

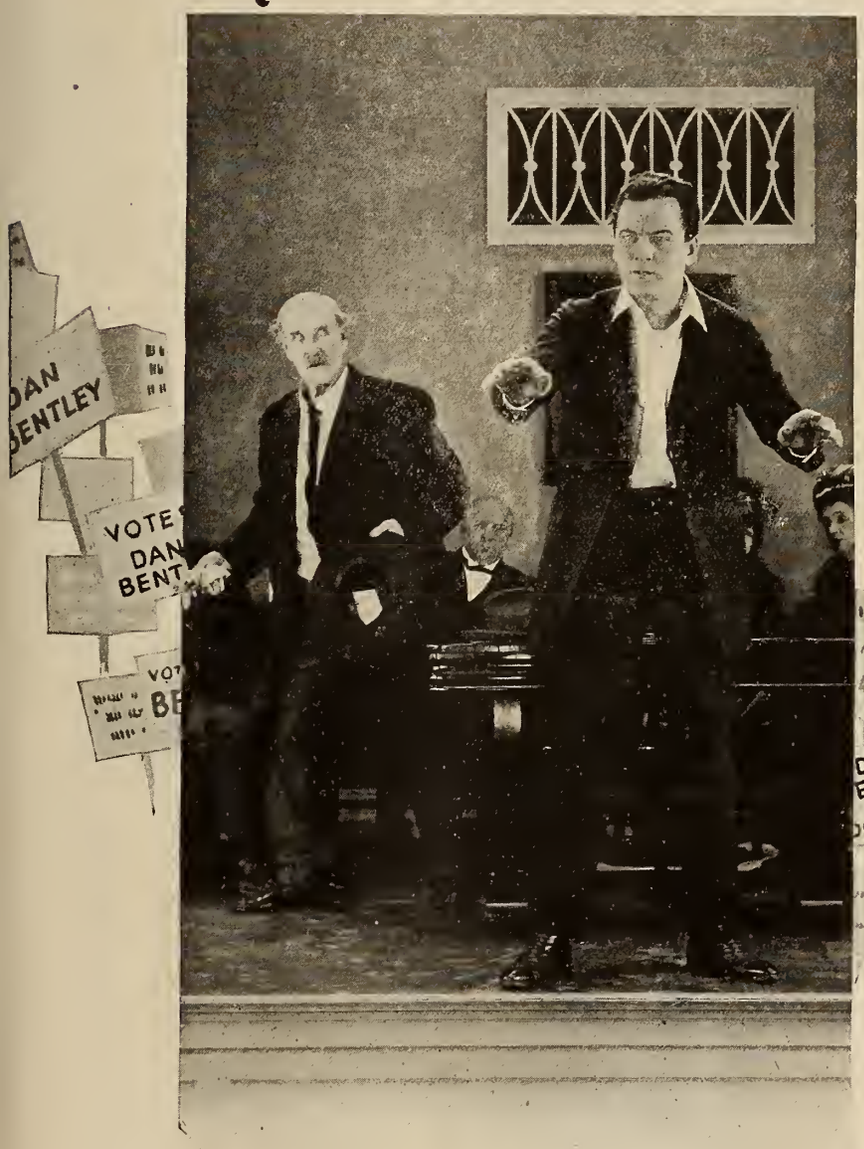
A Paramount Picture

ADOLPH ZUKOR PRESENTS

Thomas Meighan

IN A GEORGE ADE STORY

"Our Leading Citizen"



AMERICA'S greatest humorist has written a story direct for the screen! And what's more, he worked with the director and scenario writer in the making of it!

That means something new and bright and entertaining. Tom Meighan never had such an altogether satisfying rôle.

A great supporting cast interprets this delightful comedy. Lois Wilson is leading woman, Theodore Roberts has a characteristic rôle, and others are Guy Oliver, Charles Ogle, Sylvia Ashton, Ethel Wales, Lucien Littlefield and W. P. Carleton.

The hundred million admirers of Meighan and Ade will flock to see it!

Directed by Alfred E. Green
Scenario by George Ade and Waldemar Young

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

AL LICHTMAN

A little over ten years ago, we started to work together for the Famous Players Film Company when it first started in business; Ben wrote the ads, the publicity and some of the scenarios; Al sold the pictures.

Everybody made money.

Those days were wonderful days—full of hopes and dreams. Most of them came true! They were tough days too! It was difficult to rent independent pictures to theatres on account of the trust, and admissions were only a nickel!

BUT QUALITY WON OUT!

To-day, with QUALITY PICTURES, RIGHT IDEALS and BRIGHT IDEAS—it's a cinch.

WE ARE TOGETHER AGAIN—but this time in business for ourselves, and we are building a business which we are determined the whole industry shall be proud of.

Ben is managing "production," and Al is managing "distribution."

The pictures that Ben will produce will be known as PREFERRED PICTURES and will be made under the trade name of

PREFERRED PICTURES, Inc.

The name of the distributing company will be known as the

AL LICHTMAN CORPORATION

There will be other independent producers releasing their product through the Al Lichtman Corporation. Announcement of these will be made at a later date.

We have been planning this for some time and we are ready.

BEN SCHULBERG

Our First Offerings Now in Preparation:

RICH MEN'S WIVES

By Frank Dazey and Agnes Christine Johnson.

The first of a series of GASNIER Special Box-Office attractions, directed by the creator of Kismet and other great pictures.

To be followed by:

CHING CHING CHINAMAN

By Wilbur Daniel Steele.

The prize short story of 1917.
It is unique—A story different from any you have seen.

ARE YOU A FAILURE?

By Larry Evans.

Written especially for the screen by this famous author, and will shortly be produced as a stage play.

A BIRD IN A GILDED CAGE

By Arthur J. Lamb.

From the famous song of the same name.

POOR MEN'S WIVES

A sequel to RICH MEN'S WIVES.

A chapter from life.
Replete with laughs and sobs.

WHEN A WOMAN MARRIES

A powerful drama of today.

Each of these pictures will contain every element of box office success.

We shall always operate with the knowledge that to merit the exhibitors' support, we must deliver pictures and service that will be profitable.

For complete distributing plan and date of first release communicate with

AL LICHTMAN CORPORATION

576 FIFTH AVENUE NEW YORK CITY, N. Y.

Why SPORT REVIEWS

Are Presented
By the Country's Finest Theatres
One Every Other Week

Each issue fairly tingles with speed, pep and novelty.

Each issue is edited by Grantland Rice, celebrated newspaper columnist and recognized sport authority.

Each issue is backed by the sporting pages of every newspaper from Maine to California.

Each issue presents big time personalities and champions—Babe Ruth, Rex Beach, Ethelda Bleibtrey, George Ade, Walter Hagen, Ty Cobb, Ring Lardner, etc.

Each issue contains scenes in the world of sport which are absolutely exclusive.

Each issue is foot for foot the best single reel entertainment offered.

Weiss Brothers
present
JACK EATON'S *The*

SPORT REVIEW

Edited by **GRANTLAND RICE**
Distributed by
GOLDWYN
by Arrangement with Artclass Pictures Corp

Why Hesitate

These Men Know!

Are You Going To Cash With Them?

A. H. BLANK
DES MOINES THEATRE
DES MOINES, IOWA

MARCUS LOEW
LOEW'S CIRCUIT
NEW YORK

HAROLD B. FRANKLIN
SHEA'S HIPPODROME
BUFFALO

CHAS. WHITEHURST ~
THE CENTURY, BALTIMORE

MISCHA GUTERSON
NEW BROADWAY
LOS ANGELES, CAL.

IKE LIBSON
WALNUT THEATRE, CIN. O.

TOM SAXE
THE STRAND, MILWAUKEE
WIS.

JACOB FABIAN
BRANFORD THEATRE
NEWARK, N.J.

AARON J. JONES
RANDOLPH THEATRE
CHICAGO. ILL.

FRANK HALL
STATE THEATRE
JERSEY CITY, NJ

NATHAN GORDON
SCOLLAY SQUARE OLYMPIA
BOSTON, MASS.

R. D. CRAVER
BROADWAY THEATRE
CHARLOTTE, N.C

E. H. HULSEY
SOUTHERN AMUS. CO.
DALLAS, TEX.

SAMUEL HARDING
LIBERTY THEATRE
KANSAS CITY, MO.

Does the Judgement of these Big Showmen Mean Anything To You ~ All Have Booked ~

Lewis J. Selznick's

"REPORTED MISSING"

STARRING

Owen Moore

Directed by
HENRY LEHRMAN

Isadore Bernstein *presents*

MONROE SALISBURY in *The* GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacgues Jaccard *and* James Colwell

Jaccard The Director

Bernstein Supervising Director

Maria Draga-The Heroine

What a combination was brought about to give box-office strength to "The Great Alone"—a grouping of factors who know how to make pictures.

MONROE SALISBURY, the Star: You remember "The Savage;" "The Millionaire Pirate;" "Hugon The Mighty;" "The Light of Victory:" "The Sleeping Lion;" "The Barbarian." As "Silent Duval" in "The Great Alone" Salisbury has the biggest of all his great roles.

JACQUES JACCARD, the Director: A great action director. Remember "The Great Air Robbery;" "Under Northern Lights;" "Liberty" and "The Red Glove," chapter-plays; "If Only Jim;" "Honor Bound;" "Desert Love;" "The Terror" and "The Fast Mail"? "The Great Alone" is still bigger.

ISADORE BERNSTEIN the Supervising Director: He supervised "Tarzan of the Apes;" "The Romance of Tarzan;" "Confession;" "Outside the Law" and scores of others, and now has a great Coast producing plant at his command.

And a cast backing up the great work of Salisbury that includes MARIA DRAGA, a new find; WALTER LAW, a great villain; LURA ANSON, Tom Meighan's leading woman in "If You Believe It It's So;" GEORGE WAGGONER, the Youssef of "The Shiek," and RICHARD CUMMINGS.

Premiere North American engagement: Turner & Dahnken's TIVOLI Theatre, San Francisco, opening June 4.

Lura Anson

Waggoner

Walter Law-The Villain

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

"ANNE OF LITTLE SMOKY"

With Winifred Westover

Dolores Cassinelli - Frank Sheridan - Joe King and a notable cast

Presented and Distributed by
PLAYGOERS PICTURES

Foreign Representative
Sidney Garrett

"A good, snappy melodrama"–N. Y. Morning Telegraph.

"Unusual and off the beaten track"—Film Daily.

"Physical atmosphere is compelling, romance is well emphasized. With such a title and cast, no reason why any exhibitor should not make money"–Motion Picture News.

A Wistaria Production

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

HANDLE WITH CARE

A KEEN SATIRE ON PROBLEM PLAYS

PLAYED BY

GRACE DARMOND

HARRY MYERS..... JAMES MORRISON..... PATSY RUTH MILLER.
LANDERS STEVENS.... WILLIAM COURTLEIGH WILLIAM AUSTIN.....

"There are far too few pictures like this one on our screens." says the Louisville Herald. "It takes the serious question of how to handle women and laughs at it—and you laugh at it and go home feeling that you've had a real treat."

It Will Bring Them Out and Bring Them In!

AN AL AND RAY ROCKETT PRODUCTION

PRESENTED BY
ASSOCIATED EXHIBITORS
ARTHUR S. KANE, PRES.

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

Created by
Cosmopolitan Productions
What the New York Critics said:
"Many thrills . . . . more gripping than a photo diagram of the latest real shooting with crosses marking the spot." —New York Herald.
"Directed by Tom Terriss with a fine appreciation for the dramatic possibilities of a murder mystery story. Not until nearly the last few hundred feet of film is the mystery solved." —New York Evening Telegram.
"The real mystery is why there hasn't been a flood of photoplays of this type before now. 'Find the Woman' is a good film thriller capably acted, well constructed and interesting. We strongly advise attendance." —New York Evening Sun.
"It is much more all-star than many pictures which are so advertised." —New York Tribune.
Story by Arthur Somers Roche read by two million people in Cosmopolitan Magazine.
Scenario by Doty Hobart.
Directed by Tom Terriss.
Book and Play This Box Office Winner!
It's a Hit!
"FIND THE WOMAN"
with
Alma Rubens
A Paramount Picture

Exhibitors have a rare treat in store for their patrons and a rare opportunity to clean up in a big way with Marshall Neilan's "FOOLS FIRST" Here is a really Big picture we are offering you to give the K. O. to the hot weather Jinx. It's a Warm Weather Winner and don't you forget it. "FOOLS FIRST" carries a unique and most unusual plot with characters, strange, fascinating, compelling, around whose lives there is a veil of mystery few persons have ever penetrated. There is a beautiful love romance; there are thrills, heart interest, and a Big Surprise Punch no one can ever forget in "FOOLS FIRST"

OVER

Marshall Neilan's name is guarantee enough for "FOOLS FIRST" for he, as you well know, makes pictures for the box office and every one he has ever made has been a big success. He picked a most unusual story in "FOOLS FIRST" a story written by the famous author, Hugh MacNair Kahler, which has thrilled the millions of readers of the Saturday Evening Post, giving you a ready made audience. Claire Windsor, Richard Dix and Claude Gillingwater head a strong and remarkable cast. Don't lose any time in booking "FOOLS FIRST" first.

Photographed by David Kesson
and Karl Strauss

MARSHALL NEILAN PRODUCTIONS

A FIRST NATIONAL ATTRACTION

FIRST NATIONAL PICTURES

There'll be a Franchise everywhere

Exhibitors Trade Review

THE SERVICE PAPER

The Showman's Big Problem Today Is

Getting People into His Theatre

The Exploitation Staff of Exhibitors Trade Review has concentrated on the best known and most successful methods of exploitation and is presenting, beginning this week

A Series of Articles on Business Building Contests of All Descriptions

Read About Them in This Issue. Study the Postal Regulations Governing Contests and Get After the Business.

"Service of a Distinctive Nature."

FOUND!

The Most Beautiful Woman in the World

The New York Daily News and Chicago Tribune syndicate hunted the country over from coast to coast for the most beautiful woman in the world. After an exhaustive search they found her in Hollywood--The American Beauty.

B. P. Schulberg presents

KATHERINE MacDONALD

in a new series of pictures that are the last word in artistry, lavishness of production and perfection of detail—pictures that are fascinating entertainment—pictures that are patronage builders and money makers.

"THE BEAUTIFUL LIAR"

A comedy-drama by George Marion, Jr., directed by Wallace Worsley.

"THE WOMAN'S SIDE"

A thrilling tale of newspaper life; story and direction by J. A. Barry.

"THE INFIDEL"

By Charles A. Logue
Directed by James Young

"DOMESTIC RELATIONS"

By Violet Clarke;
Directed by Chet Withey

A FIRST NATIONAL ATTRACTION

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

she was pretty
she was insolent
she was coquettish
she was mischievous
she could love madly
she could hate passionately
she could dance—mon Dieu!
she could fight like a trooper

that's "Cigarette" played by

PRISCILLA DEAN

AND TO BE PRESENTED BY CARL LAEMMLE AS THE DAUGHTER OF THE REGIMENT IN

UNDER TWO FLAGS

MADE FROM OUIDA'S WORLD FAMOUS NOVEL
DIRECTED by TOD BROWNING

The Greatest UNIVERSAL-JEWEL Ever Made With This Star

Posters as good as

LOOK at the posters illustrated on these two pages.

Even without the striking coloring of the originals, they're knockouts, aren't they?

They are just a few samples of the accessories for the forty-one great Paramount Pictures to be released from August to January.

The pictures are the greatest ever made. And the accessories are as good as the pictures!

Great pictures and great accessories—that's what we're giving you. And with that combination you're bound to clean up!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President

the Pictures!

HERE'S what one exhibitor thinks:

"Some one asked me why I used so much of Paramount accessories. BECAUSE—they make money for me!

"People shop for pictures these days. And if they don't like your lobby and posters and accessories they pass right on.

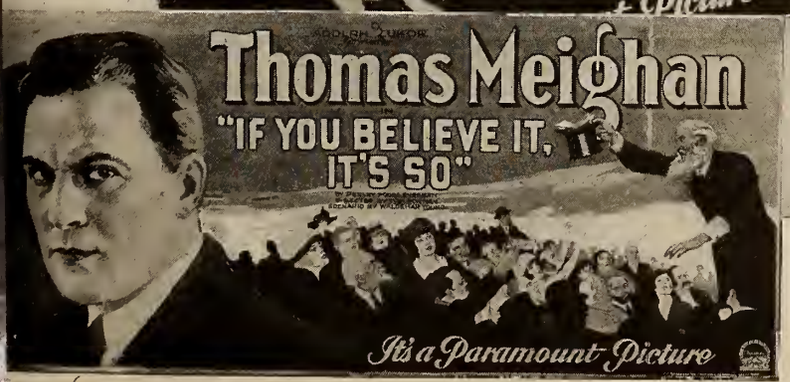
"With the accessories you furnish an exhibitor can sell the pictures.

"That's why I use so much of the accessories!"

G. A. REA, Manager
Forum Theatre, Cincinnati

Get acquainted with the accessories man in your exchange!

FAMOUS PLAYERS LASKY CORPORATION
ADOLPH ZUKOR, President



Roger Ferri, writing in M.P. World says:—
"'The Broken Silence'---is artistically magnificent and directorially excellent. To Dell Henderson must go the bulk of credit for the splendor of the picture, its realism, its rapid-fire action and well-told story. Sounds good, doesn't it? Well it is!

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

ARROW offers to the Independent Exchanges of America
THE BIG SUMMER PICTURE OF 1922

The Broken Silence

by James Oliver Curwood

STARRING—
ZENA KEEFE

With—
J. BARNEY SHERRY
ROBERT ELLIOTT
GYPSY O'BRIEN

Directed by—
DELL HENDERSON

Produced by—
PINE TREE PICTURES INC.

Screen Version by—
THOS. F. FALLON

Don't let them worry you with any talk of hard times.

Good pictures have always drawn the crowds,—— and always will!

And "The Broken Silence" is as fine a picture as it is possible to produce.

AVAILABLE AT LEADING INDEPENDENT EXCHANGES

ARROW FILM CORPORATION—220 WEST 42ND STREET—NEW YORK

Distributors for United Kingdom

Inter-Ocean Photoplays, Ltd., 162 Wardour St., London

The Supreme Achievement in Chapter Plays

The costliest and greatest chapter play ever presented
The greatest box office attraction ever offered in a continued feature

"In the days of BUFFALO BILL"

to be presented by CARL LAEMMLE

Starring **ART ACORD**

An amazing whirlwind of action, romance superthrills and suspense . . . .

Directed by EDW. LAEMMLE

Produced by **UNIVERSAL**

QUALITY IN PRODUCTION is hardly more important to the exhibitor than QUALITY and ECONOMY in DISTRIBUTION

IN announcing our distributing plan we do so with the fixed determination to achieve, at all times, Quality in both our Production and Distributing activities.

We are rapidly establishing Exchanges through the medium of "Territorial Partners," and a complete list is soon to be announced.

Each Territorial Partner will be a man of the highest standing and integrity who has, through consistent past performance, earned the respect and confidence of the Exhibitors in his particular territory, and who will be fully qualified to serve them with PREFERRED PICTURES.

Only pictures which will measure up to a high standard will appear on our schedule and the function of distributing these productions will be handled in an equitable and dignified manner.

There are still a few territories available to men who can offer us the *high type* of representation required of our "Territorial Partners."

AL. LICHTMAN CORPORATION
576 5th Ave., New York

AL LICHTMAN
President

B. P. SCHULBERG
Vice-President

J. G. BACHMANN
Treasurer

Our First Production!

B. P. SCHULBERG

Presents

"Rich Men's Wives"

by

Agnes Christine Johnson and Frank Dazey

Directed by

GASNIER

with

A *truly* ALL-STAR Cast:

HOUSE PETERS
ROSEMARY THEBY
MYRTLE STEDMAN
CAROL HALLOWAY
CLAIRE WINDSOR
GASTON GLASS
CHARLES CLARY
MARTHA MATTOX
LITTLE RICHARD HEADRICK

All of which speaks for itself

Produced by

PREFERRED PICTURES, INC.

Distributed by

AL. LICHTMAN CORPORATION

576 5th Ave., New York

AL LICHTMAN
President

B. P. SCHULBERG
Vice-President

J. G. BACHMANN
Treasurer

SEE PAGES 72 and 73

if you are interested in reaching every theatre, exchange and buyer in a way that will register your releases in the minds of those who book and buy.

Let Eleven Bags of Gold Tell You Something –

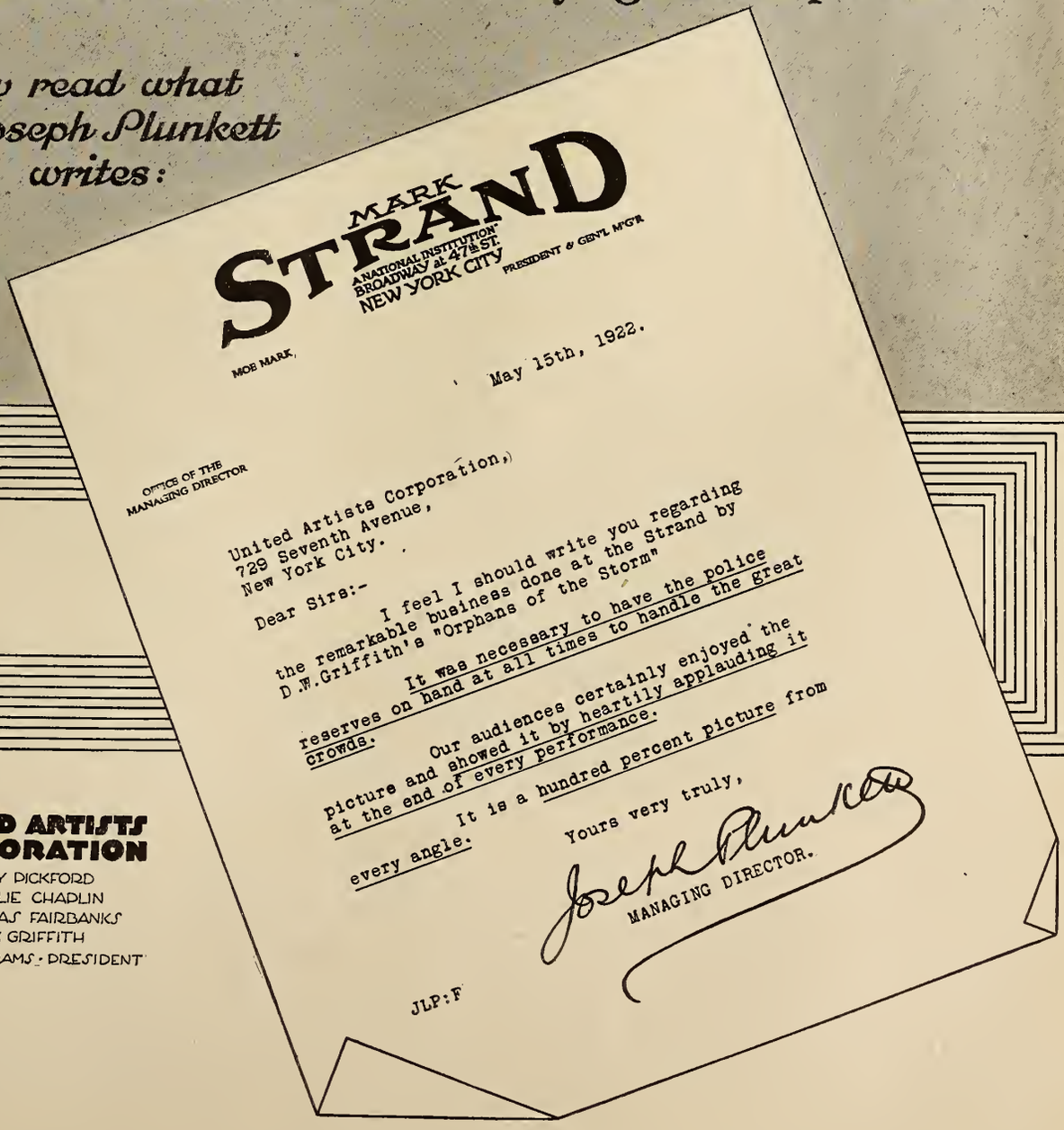
$1,000 in every bag!

At the Strand Theatre, New York, with a hot May in contrast to a cool September, "Orphans of the Storm" went over the first week's record of "Way Down East" by $11,226.

The second week, still hotter, and also rainy, "Orphans of the Storm" outdrew "Way Down East" by $5,074.92.

Remember those months! May against September!!

Now read what Joseph Plunkett writes:



MARK STRAND
A NATIONAL INSTITUTION
BROADWAY at 47th ST.
NEW YORK CITY
PRESIDENT & GEN'L M'G'R.

MOE MARK,

May 15th, 1922.

OFFICE OF THE MANAGING DIRECTOR

United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Sirs:-

I feel I should write you regarding the remarkable business done at the Strand by D.W.Griffith's "Orphans of the Storm"

It was necessary to have the police reserves on hand at all times to handle the great crowds.

Our audiences certainly enjoyed the picture and showed it by heartily applauding it at the end of every performance.

It is a hundred percent picture from every angle.

Yours very truly,

Joseph Plunkett
MANAGING DIRECTOR.

JLP:F

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS - PRESIDENT

FLORENCE
Brings Artistry and Box Office Power
"The Real
A powerful Dramatization of
The Player Supreme of "Lying Lips." The Central Figure of Hail the Woman." The Star Superb of "Woman, Wake Up!" The Idol of the Screen in "The Real Adventure."
Echoes of praise from a thousand theatres have risen to an insistent call for more Florence Vidor features.
Because Florence Vidor—the star of dazzling beauty, innate refinement, dramatc perfection—is a star by virtue of unchallenged box office value.
A King Vidor Production
presented by
Cameo Pictures

VIDOR

To Her Second Starring Production

Adventure"

Henry Kitchell Webster's Famous Novel....

To say "The Real Adventure" is a superb Florence Vidor attraction implies its worth. It's a story of a wife who had to quit her luxurious home and win success in the world before the husband would accept her as a real pal instead of a pretty pet.

Few productons rival its realism and mighty few can touch it as a vivid picture of actual life.

Exhibitors, it's not a question of HOW, it's a matter of WHEN.

ASSOCIATED EXHIBITORS
ARTHUR S. KANE *PRESIDENT*

Foreign Representative Sidney Garrett

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC.

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

This is the story of a mighty love and a strong man's bravery and final renunciation. The story of a man who fought like blue blazes to save a girl's life at the risk of his own; who whipped and ousted her father's enemy and then gave the girl to the other man.

MONROE SALISBURY at his strongest and best—an appealing player with a great following all over the country. WALTER LAW properly villainous and fear-inspiring. MARIA DRAGA AND LURA ANSON in two fine and convincing roles and JACCARD, the director, rushing his story forward to the climax of the greatest fight between men we have ever seen on the screen.

And the best production that has gone out to make the reputation of the Pacific Studios, at San Mateo.

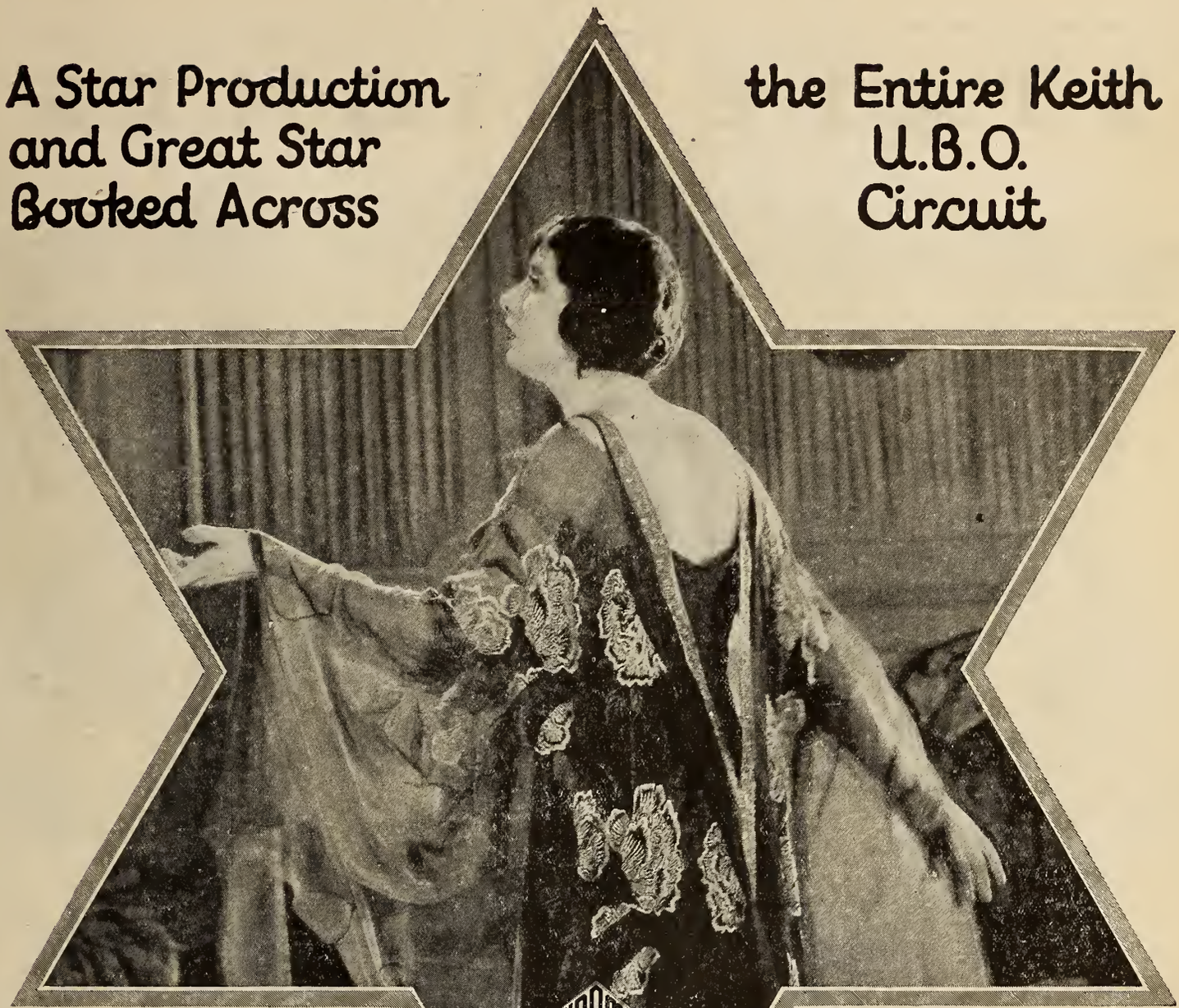
A West Coast Films Corp. Production

Directed by Jacgues Jaccard and James Colwell

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

A Star Production and Great Star Booked Across the Entire Keith U.B.O. Circuit



PYRAMID PICTURES INC. presents

Betty Blythe

in

HIS WIFE'S HUSBAND

From Anna Katherine Green's great society drama *"The Mayor's Wife"*

Directed by Kenneth Webb

Following its Broadway, New York, run at the Cameo Theatre and the unanimously favorable newspaper and trade journal reviews the great Keith organization has given "His Wife's Husband" its full circuit time beginning June 3.

An idea of the power of this big Pyramid-Betty Blythe production will be gained by noting that the New York critics hail it as being as great a success as "The Bat," the biggest theatrical success in New York, now in its second solid year in the same theatre.

As a matter of information and comparison we have seen and carefully guaged the power of every big picture released by all companies from January to date and there is not one picture now on the market containing better drama, better showmanship qualities or greater exploitation values.

Booked and played in June "His Wife's Husband" and the added drawing power of Betty Blythe will save many a first run exhibitor a *"box-office headache."*

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

STATE RIGHTS

Roy H. Klumb Productions
5107 HOLLYWOOD BLVD
Los Angeles
PRESENTS

DADDY'S LOVE

A KNOCKOUT RURAL COMEDY DRAMA

WITH

TED EDWARDS
MR. AND MRS. HARRY TODD
SAM ALLEN
BOB CHANDLER
BILLIE RHODES
ERNEST SHIELD
VIOLET PHILLIP

AND OTHERS

Don't Miss These Money Makers

TOM AND JERRY MANIKIN COMEDIES
one each month

ORIGINAL NOVAGRAPH SLOW MOTION SUBJECTS
one each week

"BEAR HUNT ON ROOSEVELT TRAIL"

Distributed by

ROY H. KLUMB PRODUCTIONS

5107 HOLLYWOOD BOULEVARD LOS ANGELES

"A Strange Mystery Tale! A Story That's Different!"

The Exhibitor's Herald says:

"A story of the oil fields of Mexico, of tourists, smugglers, secret service detectives, bad men, motorcycle policemen, and a pretty girl in distress, all mixed up in a strange mystery tale. A somewhat different type of story from the usual run of rural plays in which Ray has starred. Very melodramatic.

"Almost every known device for creating suspense, action and thrills is employed. It is a different type of story. The photography is excellent throughout. The work of the entire cast is pleasing."

Arthur S. Kane presents

CHARLES RAY

in

"GAS-OIL-WATER"

By Richard Andres; Photographed by George Rizard; Directed by Charles Ray and Produced by the Charles Ray Productions, Inc.

FIRST NATIONAL PICTURES

RAY PICTURES ON OPEN MARKET

"The Deuce of Spades" "The Barnstormer"

"Gas-Oil-Water" "Smudge"

"Alias Julius Caesar"

DISTRIBUTED BY FIRST NATIONAL EXHIBITORS' CIRCUIT, INC.

Proof of Perfection of Mayer First National Productions!

Atmosphere

The successful moving picture must have appropriate "atmosphere" in every scene.

So, obviously, when picturing a number of scenes in the office of a construction company—

For "A Question of Honor," in which, by the way, the engineer wins out with colors flying—

The engineer's copy of *Engineering News Record* was naturally used to complete the necessary construction atmosphere.

Incidentally, showing again that wherever there is construction work you'll find *Engineering News-Record* "on the job."

The above illustration from "A Question of Honor" with the talk on Atmosphere is reproduced from a folder issued by the Engineering News-Record.

When a magazine of the character and standing of the News-Record makes a comment on the accuracy of a motion picture, you may be sure that picture is correct in Atmosphere and Detail.

Artistry is dependent on Atmosphere and Accuracy.

Louis B. Mayer spares neither time nor effort in making his productions artistic in quality as well as fascinating in entertainment.

Book Louis B. Mayer's presentation of

ANITA STEWART

in

"A Question of Honor"

"Her Mad Bargain," "The Invisible Fear"
and her latest

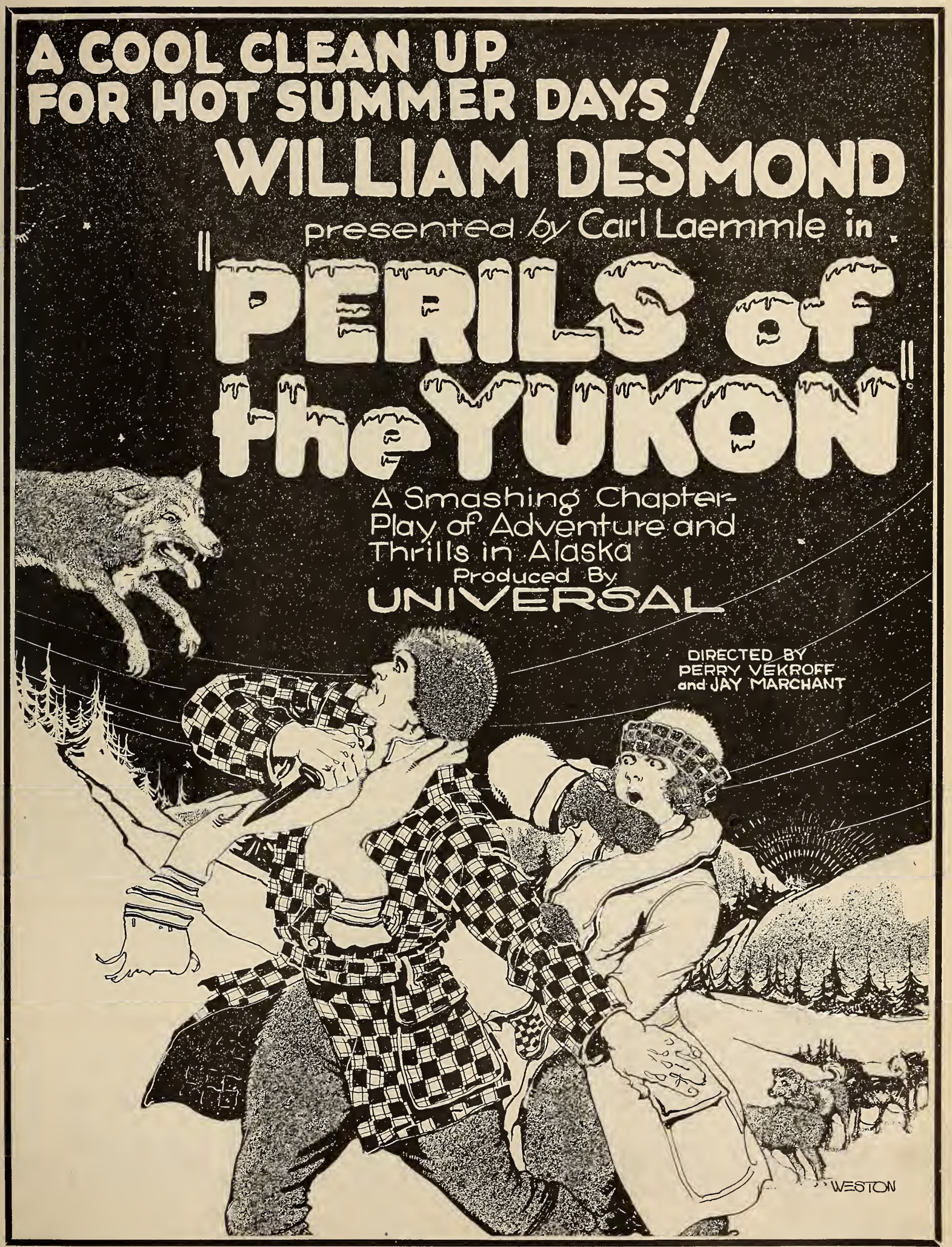
"The Woman He Married"

By Herbert Bashford; Scenario by Bess Meredith; Photography by Dal Clawson
Directed by Fred Niblo, Director of "The Three Musketeers"

A LOUIS B. MAYER PRODUCTION

FIRST NATIONAL ATTRACTIONS

FIRST NATIONAL PICTURES


A COOL CLEAN UP
FOR HOT SUMMER DAYS!
WILLIAM DESMOND
presented by Carl Laemmle in
"PERILS of the YUKON"
A Smashing Chapter-Play of Adventure and Thrills in Alaska
Produced By
UNIVERSAL
DIRECTED BY
PERRY VEKROFF
and JAY MARCHANT
WESTON

The World's Greatest for the Casting of

Paramount

If it's a Paramount Picture

THE SATURDAY EVENING POST

Array of Talent Motion Pictures

This is the great pool of dramatic genius into which Paramount dips for perfect casts.

Eac... -fame thro... Para- m...

THIS double-page advertisement appears in the Saturday Evening Post, July 8.

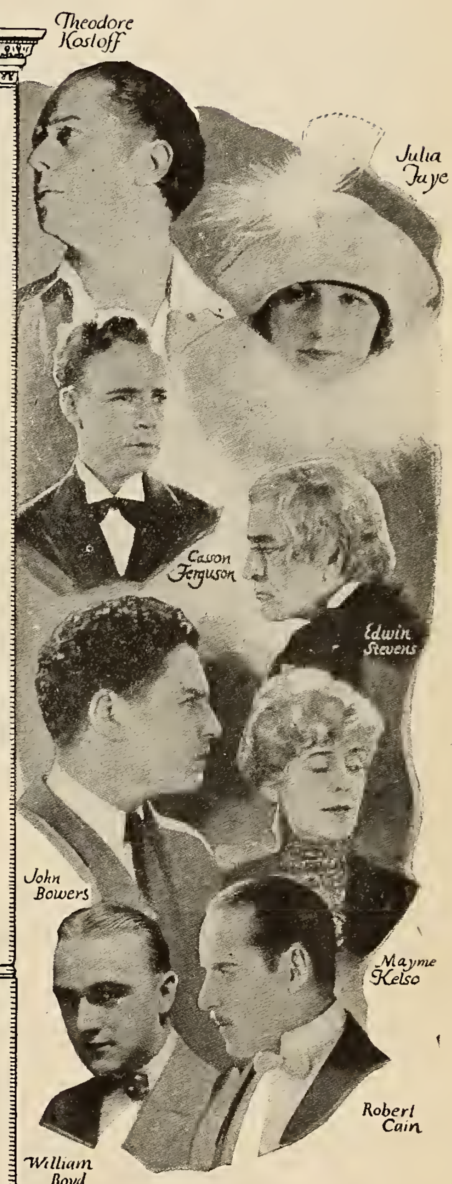
It hammers home to the public the biggest point in pictures — famous players.

Because Paramount has the largest group of talented and well known screen artists in the world, every Paramount Picture can have a perfect supporting cast.

Every member of this great stock company has a nation-wide following. Their names mean just as much as the names of many stars.

Ten million people will read this advertisement. They will see their favorites in it, and they will hunt up the theatre that shows their pictures.

Yo... ook- ing... ow. Tell him you... to see all the great Paramount Pictures.

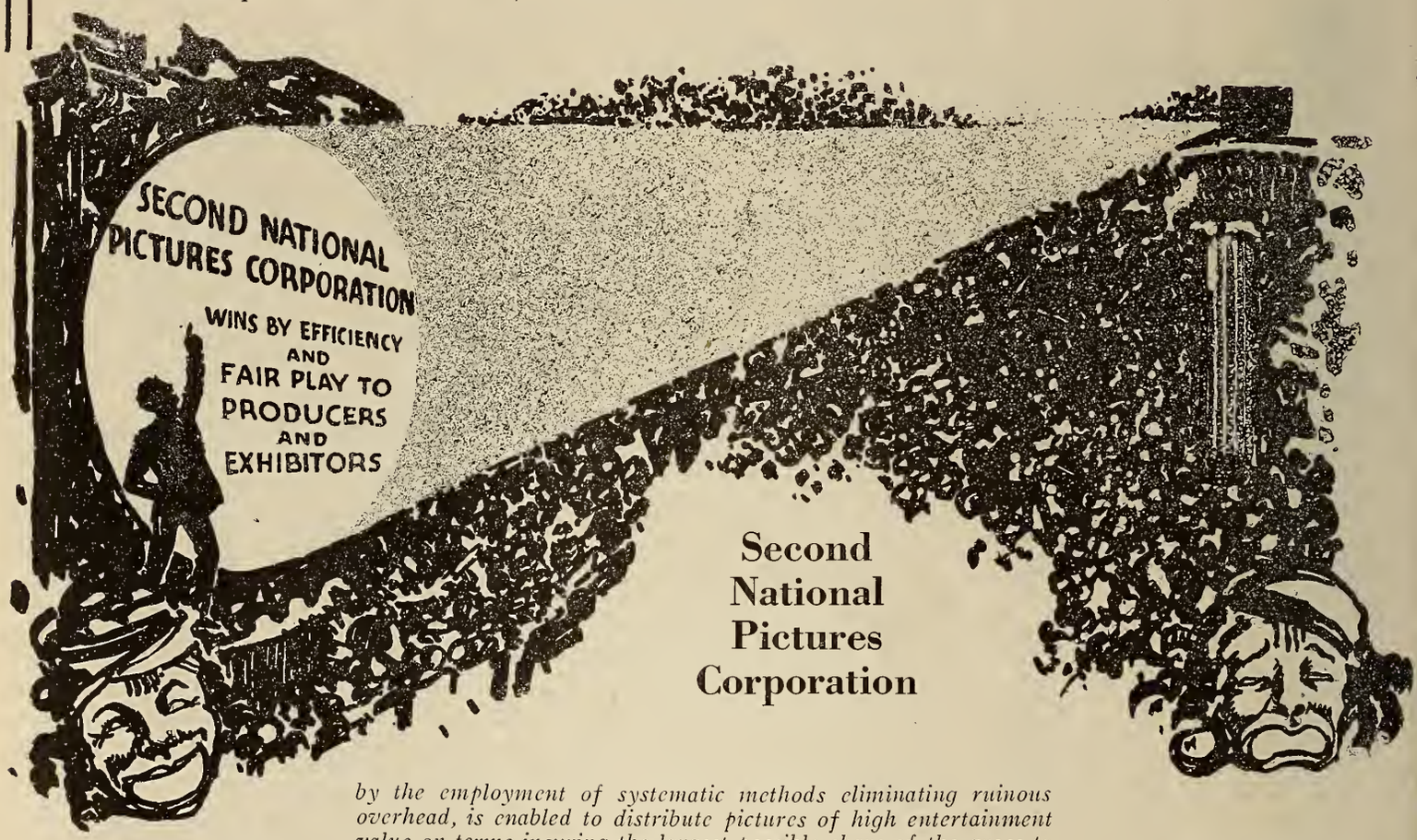


Paramount Pictures it's the best show in town

FAMOUS PLAYERS-LASKY CORP.
ADOLPH ZUKOR, *President*
NEW YORK CITY

SHADOWS

are being rescued from the formlessness and confusion which has prevailed through centuries, and even in the modern use of shadows on a silver screen to produce what we call "motion pictures" or "movies," until now



by the employment of systematic methods eliminating ruinous overhead, is enabled to distribute pictures of high entertainment value on terms insuring the largest possible share of the gross to both

PRODUCERS and EXHIBITORS That is WHY

"THE NIGHT RIDERS," thrilling Northwestern from the popular novel by Ridgewell Cullum; "HER STORY," tense human interest photoplay featuring Madge Titheradge, speaking stage star of "The Butterfly on the Wheel"; "BROKEN SHADOWS," Irish love story adapted from the book by Charles Garvice, and "DAVID AND JONATHAN," picturization of E. Temple Thurston's famous novel of love and adventure afloat and ashore, are being booked and filling motion picture theatres throughout the country.

Second National Pictures Corporation

140 West 42nd Street **New York City**

Let Eleven Bags of Gold Tell You Something –

$1,000 in every bag.!

At the Strand Theatre, New York, with a hot May in contrast to a cool September, "Orphans of the Storm" went over the first week's record of "Way Down East" by $11,226.

The second week, still hotter, and also rainy, "Orphans of the Storm" outdrew "Way Down East" by $5,074.92.

Remember those months! May against September!!

Now read what Joseph Plunkett writes:

MARK STRAND
A NATIONAL INSTITUTION
BROADWAY at 47th ST.
NEW YORK CITY
MOE MARK, PRESIDENT & GEN'L MG'R.

OFFICE OF THE MANAGING DIRECTOR

May 15th, 1922.

United Artists Corporation,
729 Seventh Avenue,
New York City.

Dear Sirs:-

I feel I should write you regarding the remarkable business done at the Strand by D.W.Griffith's "Orphans of the Storm"

It was necessary to have the police reserves on hand at all times to handle the great crowds.

Our audiences certainly enjoyed the picture and showed it by heartily applauding it at the end of every performance.

It is a hundred percent picture from every angle.

Yours very truly,

Joseph Plunkett
MANAGING DIRECTOR.

JLP:F

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS - PRESIDENT

Bought on Sight by

Entire S.A. Lynch Circuit in Texas, Oklahoma and Arkansas.
Tom Moore's Rialto, Washington.
Felt Bros.' Aldine, Philadelphia
Entire Keith-U.B.O. Circuit, N.Y.

From every section of the country there is the constant exhibitor demand for "society drama" or "society melodrama" done in big fashion with a powerful, popular feminine star as the central attraction in the production.

When "His Wife's Husband" opened its two weeks' engagement at the Cameo, New York, as we have already told you, the fourteen metropolitan critics said: "Here is a screen story as appealing and powerful as *'The Bat'!* This stage play is the biggest theatrical hit in New York; is about to enter *its third year* of a continuous run in the same theatre, where it will exceed the famous run of 'Lightnin'."

PYRAMID PICTURES INC. *presents*

Betty Blythe

in

HIS WIFE'S HUSBAND

From Anna Katherine Green's great society novel *"The Mayor's Wife"*
Directed by Kenneth Webb

Fully aware of the bigness of "Queen of Sheba" and the power of "Fair Lady" we nevertheless definitely announce that the biggest and best work of Betty Blythe's career is contained in *"His Wife's Husband,"* which has been booked immediately by the most significant first run and circuit accounts in America.

There are few Distributors who would think of releasing such a production as this for June, July and August presentation. But Pyramid, its producers, and ourselves determined to *help make the market* and help keep patronage up by issuing a winter-time standard of production when exhibitors need it most.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard and James Colwell

MONROE SALISBURY has made a score of pictures that for ruggedness and strength stand out like great towering mountain-tops amid a range of low-lying hills. "The Great Alone" is the strongest and biggest picture of an unforgetable strong star.

JACCARD, the director, is in most respects the strongest director of melodrama among all the makers of pictures. "The Great Alone" is the swiftest and strongest picture he has ever directed.

BERNSTEIN, with many production successes to his credit, has thrown all the resources of the capable and efficient Pacific Studios, at San Mateo, behind "The Great Alone" and it represents the ablest production delivered to any distributor by that organization.

At its American premiere "The Great Alone" did a smashing big business at Turner & Dahnken's Tivoli, San Francisco, and immediately was booked for the T & D Oakland theatre and the T & D circuit.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

When the
By and With
Leah Baird
released by
Associated Exhibitors
ARTHUR S. KANE, PRESIDENT
Presented By
Leah Baird Productions
Supervised By
Arthur F. Beck

Devil Drives

"When lovely woman stoops to folly,
And finds at last that men betray—"

THE drama of life is played when the break comes; when woman is desperate and "the devil drives."

There are two women. Different homes, different friends, different modes of living, and yet—in the stress of circumstance—they are alike.

"Don't Doubt Your Wife" established Leah Baird's popularity "When the Devil Drives" will make it doubly assured.

Few women of the screen can wear clothes quite as smartly as she. Few can rival her dramatic sincerity. And no one of them can write such stories, with a woman's insight of what women like and what men crave to see.

"When the Devil Drives"
is a Tonic for Box-offices

Foreign Representative
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE
INC.

Export & Import Film Co., Inc
presents

"THE CURSE OF DRINK"

The Five Star Special to Prosperity

Directed by Harry O. Hoy
Scenario by Chas. E. Blaney
Produced by Jos. N. Shea

State Right Men—Hop Aboard!

AMERICAN DISTRIBUTORS:
L. Lawrence Weber and Bobby North
1600 BROADWAY
Bryant 6642-3 N. Y. CITY

FOREIGN RIGHTS:
Export and Import Film Co., Inc.
729 SEVENTH AVENUE
Bryant 4566 N. Y. CITY

"Torchy's Ghost"

Sam Zierler Writes

POST CARD

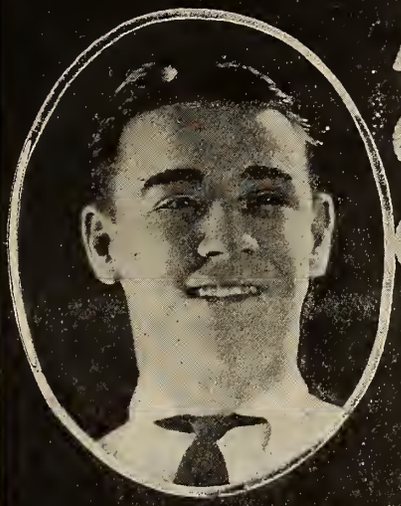
FOR ADDRESS

"Mr. C. Burr
Commonwealth
729 Seventh Ave
N.Y. City
N.Y.

I want to congratulate you on the Johnny Hines comedy I just saw in the "Chicago" the one he does so much ice skating, it is very well produced and very funny. Best regards to you and Bernie
B. Ziarlan

BALABAN & KATZ

CHICAGO

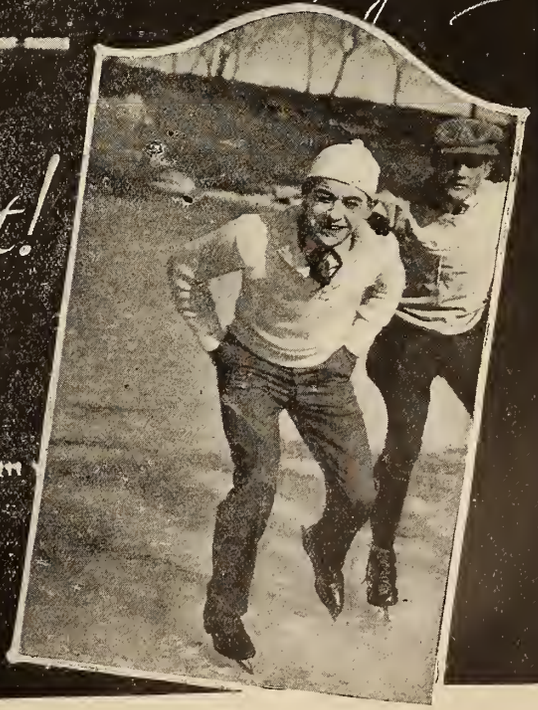


One of the leading independent exchange men of New York *en route* to the coast – where he is producing the new Clara Kimball Young features writes: "I want to congratulate you on the Johnny Hines comedy I just saw in the 'Chicago' – the one he does so much ice skating, it is very well produced and very funny. Best regards to you and Bernie." B. Ziarlan

RUDOLPH VALENTINO AND A TORCHY COMEDY RIOT

The new

Johnny Hines *laugh riot!*



A TORCHY COMEDY

MASTODON FILMS INC.
C. C. BURR, PRES.
133-135-137 WEST 44TH ST.
NEW YORK CITY, NEW YORK.

A supreme combination!

ROY STEWART

MARJORIE DAW

WALLACE BEERY

JOHNNY WALKER

Written by
H.H.VAN LOAN
Author of
"Virgin of Stamboul"

Directed by
ROBERT T. THORNBY
Director of "The Fox"

HUGH B. EVANS JR.
presents

"The SAGE BRUSH TRAIL"

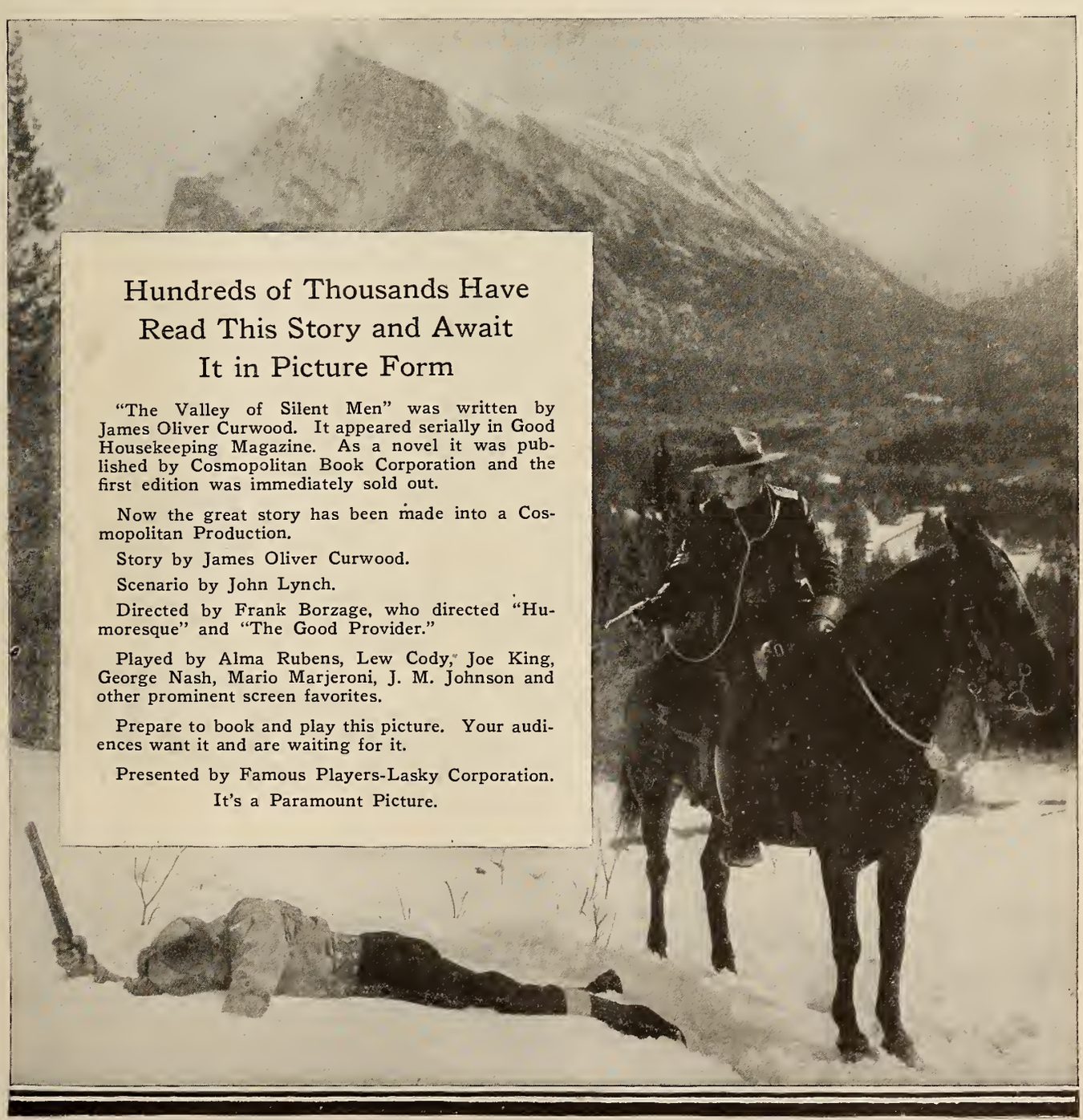
STATE RIGHTED BY
WESTERN PICTURES
EXPLOITATION CO.

New York, 576 Fifth Avenue, Irving Lesser
Los Angeles, 5528 Santa Monica Blvd., Mike Rosenberg
Also 2 representatives in the Field. Central and South

WIRE NEW YORK FOR APPOINTMENTS

Created by Cosmopolitan Productions

"The Valley of Silent Men"



Hundreds of Thousands Have Read This Story and Await It in Picture Form

"The Valley of Silent Men" was written by James Oliver Curwood. It appeared serially in Good Housekeeping Magazine. As a novel it was published by Cosmopolitan Book Corporation and the first edition was immediately sold out.

Now the great story has been made into a Cosmopolitan Production.

Story by James Oliver Curwood.

Scenario by John Lynch.

Directed by Frank Borzage, who directed "Humoresque" and "The Good Provider."

Played by Alma Rubens, Lew Cody, Joe King, George Nash, Mario Marjeroni, J. M. Johnson and other prominent screen favorites.

Prepare to book and play this picture. Your audiences want it and are waiting for it.

Presented by Famous Players-Lasky Corporation.

It's a Paramount Picture.

R-C PICTURES

present

Pauline Frederick

AT the peak of her great art, in another striking characterization that will hit your public squarely in the heart—

The velvet touch of a baby's hands and the soft music of its voice, arousing all her slumbering mother-instinct, transforms a dowdy genius into a woman of matchless beauty and scintillating wit—

At the flood tide of glorious womanhood, the supreme emotional artiste of the screen, presents another side of her remarkable personality—

in Wm. J. Locke's *fascinating story*

"The Glory of Clementina"

Directed by
Emile Chautard

Brilliant cast includes Louise Dresser, Truly Shattuck and Edward Martindel.

Book Thru Your Nearest R-C Exchange

THIS COUPON WORTH $1.00

FOR A LIMITED TIME ONLY

RENEW YOUR SUBSCRIPTION FOR ONE YEAR

Gentlemen:—

Please extend my subscription to EXHIBITORS TRADE REVIEW for twelve months, 52 issues, for which I attach $1.00 in payment.

Name .....

Street .....

Town ..... State.....

	Theatre Owner		Musician
	Theatre Manager		Name of Theatre
	Exchange Manager		Seat Capacity
	Film Salesman		How many other theatres under same ownership
	Operator		Any other Occupation
	What is your biggest problem to-day?		

COMING!

R-C's Biggest Box Office Attraction to Date

"In the Name of the Law"

A Towering Production Destined to Sweep the Entire Nation Like an Avalanche

R-C PICTURES

Watch and Wait and Keep Your Eye on R-C

R-C PICTURES

'A BAD WOMAN IS THE SORT OF WOMAN A MAN NEVER GETS TIRED OF'
OSCAR WILDE

SELECT SP PICTURES

Lewis J. Selznick,
President,
Presents With Pride

OSCAR WILDE'S

RENOWNED DRAMA

"A WOMAN OF NO IMPORTANCE"

A W

SELECT SP PICTURES

LEWIS J. SELZNICK, PRESIDENT

Oscar Wilde's Celebrated Play

"NOTHING IS SERIOUS EXCEPT PASSION"
~Oscar Wilde

"A Woman of No Importance"

THE GREATEST SUMMER RELEASE OF A DECADE

Announcing

ARTHUR HOUSMAN

in

"The Snitching Hour"

A comedy drama directed by Alan Crosland, Produced by Housman Comedies, Inc.

THE CAST

Arthur Housman	***Nita Naldi***
Gladys Leslie	***Frank Currier***
Mario Carillo	***George Lessey***

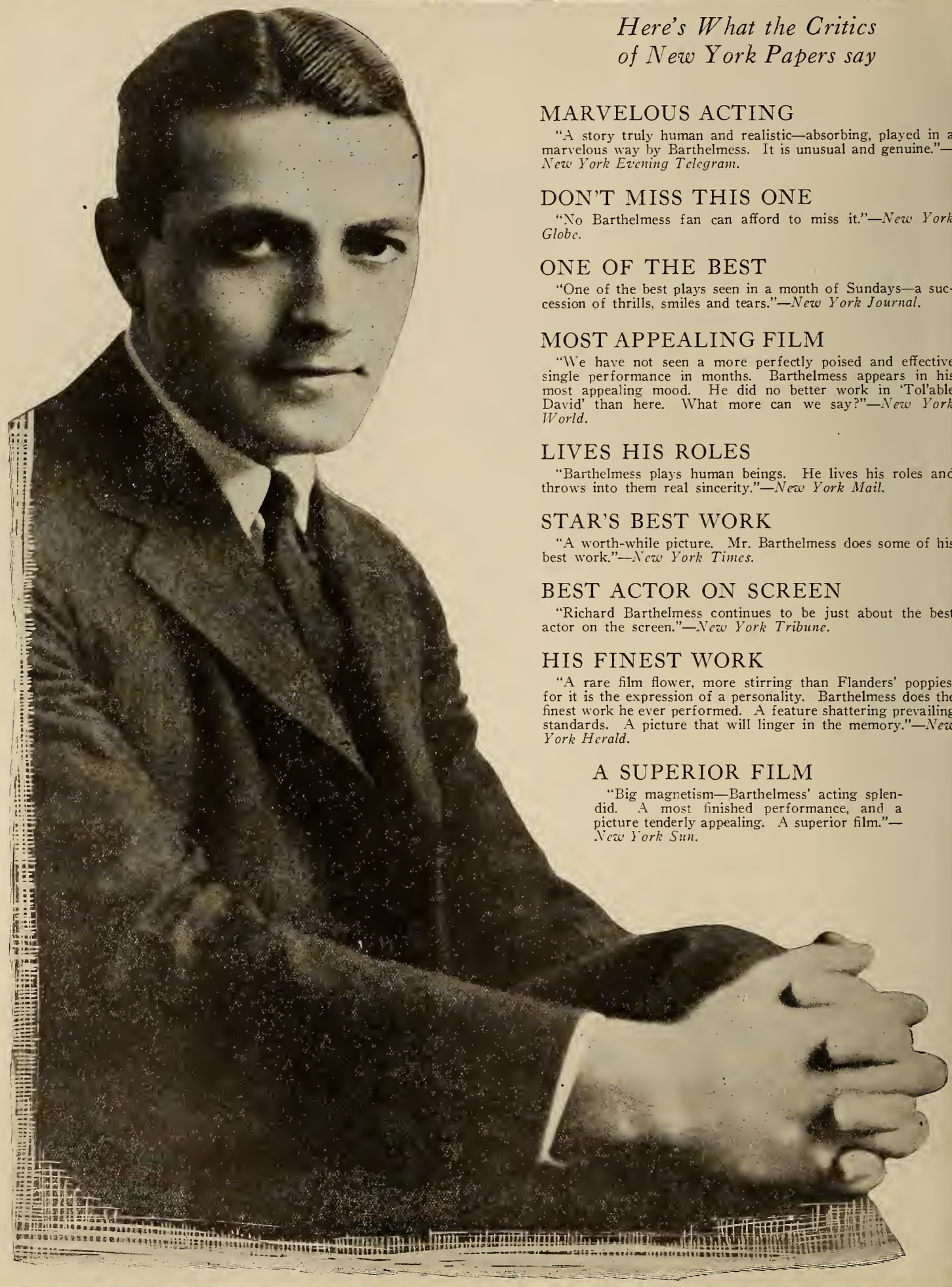
A summer clean-up for theatres and exchanges. Full of those long roaring outbursts of laughter that always spells money in the box office and solid booking.

A big, wholesome, clean comedy drama, the kind that is welcome everywhere. Masterfully directed, splendidly staged with a notable cast. The advertising accompanying it is in keeping with the bigness of the picture.

One of the best pictures offered the State Right Exchange this season

CLARK-CORNELIUS CORP.
117 W. 46th Street New York City

"Barthelmess Comes to Ba



Here's What the Critics of New York Papers say

MARVELOUS ACTING

"A story truly human and realistic—absorbing, played in a marvelous way by Barthelmess. It is unusual and genuine."—*New York Evening Telegram.*

DON'T MISS THIS ONE

"No Barthelmess fan can afford to miss it."—*New York Globe.*

ONE OF THE BEST

"One of the best plays seen in a month of Sundays—a succession of thrills, smiles and tears."—*New York Journal.*

MOST APPEALING FILM

"We have not seen a more perfectly poised and effective single performance in months. Barthelmess appears in his most appealing mood. He did no better work in 'Tol'able David' than here. What more can we say?"—*New York World.*

LIVES HIS ROLES

"Barthelmess plays human beings. He lives his roles and throws into them real sincerity."—*New York Mail.*

STAR'S BEST WORK

"A worth-while picture. Mr. Barthelmess does some of his best work."—*New York Times.*

BEST ACTOR ON SCREEN

"Richard Barthelmess continues to be just about the best actor on the screen."—*New York Tribune.*

HIS FINEST WORK

"A rare film flower, more stirring than Flanders' poppies, for it is the expression of a personality. Barthelmess does the finest work he ever performed. A feature shattering prevailing standards. A picture that will linger in the memory."—*New York Herald.*

A SUPERIOR FILM

"Big magnetism—Barthelmess' acting splendid. A most finished performance, and a picture tenderly appealing. A superior film."—*New York Sun.*

and Knocks another Homer!"

—Moving Picture World.

Every newspaper critic in New York praises Barthelmess' third picture for First National as one of the Big productions of the year. And now come the trade experts to tell of its wonderful box office value.

HEART PULLING DRAMA THAT RINGS TRUE

"Barthelmess comes to bat and knocks another 'Homer.' A good story, humorous and poignant in turn and exceptionally well acted. It compares with 'Tol'able David.' Heart pulling drama figures in it. Barthelmess is exceptional and convincing and proves his capabilities. There is comedy and a sincerity that rings true."—*Moving Picture World.*

BARTHELMESS SUPERB IN FORCEFUL PICTURE

"Drama sharply drawn, briefly depicted and forceful. Both tears and laughs were heartily given by the Chicago Theatre audience. Barthelmess is superb. The picture is one to advertise. It will fulfill promises. A good theatre picture."—*Exhibitors Herald.*

THIS ONE SHOULD BE A KNOCKOUT

"As a picture, 'Sonny' is a corking feature and a corking one for Barthelmess. He enacts the dual role with cleverness. The double exposure scenes are masterly bits of photography. The war stuff is exceedingly well done from a pictorial and directorial standpoint. Under ordinary conditions this should be pretty much of a knockout."—*Variety.*

WILL GIVE "TOL'ABLE DAVID" A CLOSE RUN

"They're going to have a good cry in 'Sonny,' and this includes the greater part of your patrons, even the men. It will rank high with the Barthelmess productions and may give 'Tol'able David' a close run. Barthelmess will add to his laurels in this. Concentrate on the star's name. This really should prove sufficient."—*The Film Daily.*

A PICTURE THAT WILL TUG AT THE HEART

"It is so close to 'Tol'able David' in its power to tug at the emotions that it will leave a definite appeal everywhere. Barthelmess sees to that emphatically. The star is finely directed by Henry King, who also has squeezed all the heart interest, the incident, the sentiment, pathos and romance from the plot. The star plays his role with fine sincerity."—*Motion Picture News.*

ANOTHER BIG TRIUMPH FOR DICK BARTHELMESS

"This is undoubtedly another big triumph for Barthelmess, whose sympathetic and charmingly natural work dominates the feature. The story plays havoc with the heart strings but this is offset by some timely comedy relief. As it stands the film is a wonderful and refreshing thing, part sunshine, part tears—deliciously human, a high grade, technically perfect entertainment which is a credit to all concerned in the production. It should prove a powerful box office magnet. Barthelmess once more shines out as an actor of tremendous dramatic strength, giving a performance that is bound to linger in the memory of all who witness it."—*Exhibitor's Trade Review.*

BIGGEST HIT OF HIS CAREER

"Barthelmess is scoring the biggest hit of his career in this highly entertaining play. He brings tears and laughter. He holds his audience in the hollow of his hand. A picture that ranks high on the list of cinema achievements—a drama thoroughly worth while in every respect, the finest Barthelmess has done."—*New York Morning Telegraph.*

Inspiration Pictures, Inc.
Charles H. Duell, President, presents

RICHARD BARTHELMESS

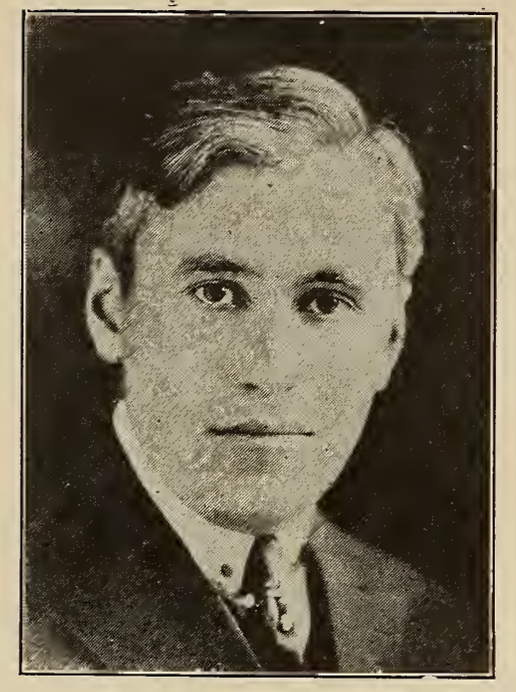
In "SONNY"

From the play by George V. Hobart; screen adaptation by Frances Marion and Henry King; directed by HENRY KING.

FOR THE COMING YEAR we will release 60 to 70 FIRST NATIONAL PICTURES

WATCH for our SENSATIONAL ANNOUNCEMENT WAIT

A First National Attraction



Sennett Packs a Feature in a Two Reel Fun Maker

MACK SENNETT'S

Comedies for First National are being featured by Big Exhibitors all over the country because they draw the crowds and swell the box office receipts. Don't miss any of them. His latest is

"OH, DADDY!"

with Billy Bevan
and Mildred June

Directed by Roy Del Ruth

OTHER SENNETT-FIRST NATIONAL COMEDIES ARE:

"Gymnasium Jim," "The Duck Hunter,"
"Be Reasonable," "By Heck," "On Patrol,"

Distributed by Associated First National Pictures, Inc.

FOR THE COMING YEAR
we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT
for our
SENSATIONAL ANNOUNCEMENT

RELEASED ON THE OPEN MARKET

Exhibitors Trade Review

THE SERVICE PAPER

One Hundred Per Cent Circulation

EVERY exhibitor, every exchange, every supply dealer, every laboratory, every studio, every producing and distributing concern in the country will be reached by

Exhibitors Trade Review Theatre Equipment Directory Number

Out June 30

Advertising Forms Close June 26

One Hundred Per Cent Circulation for a Hundred Per Cent Industry

Life Says:

"'The Paleface' Is an Epic!"

"It is strange that the silent drama should have reached its highest level in the comic field. Here, and here alone, it is pre-eminent. Nothing that is being produced in literature or in the drama is as funny as a good Chaplin or Keaton comedy. The efforts of these young men approximate art more closely than anything else that the movies have offered.

"They are slap-stick, they are crude, they are indelicate, to be sure; but so was Aristophanes, so was Rabelais, so was Shakespeare. How many humorists who have outlived their own generations have been otherwise?

"In 'The Paleface,' Buster Keaton is captured by a tribe of Indians who have a grudge against the white men because some oil promoters have attempted to steal their lands. Buster is sentenced to death, but the fact that he wears an asbestos union suit saves him from considerable embarrassment when the Indians try to burn him at the stake. He is then made chief of the tribe, and he proceeds to outwit the oil sharks and save the reservation.

" 'The Paleface' is a veritable epic."

—*Robert E. Sherwood.*

Joseph M. Schenck presents

BUSTER KEATON
In "The Paleface"

Written and directed by
Buster Keaton and Eddie Cline

A First National Attraction
Released on the Open Market

Every Show Is a Good Show When Keaton Heads the Bill

FOR THE COMING YEAR
we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH *for our* WAIT
SENSATIONAL ANNOUNCEMENT

STOCK

PROGRAM COVERS

MADE BY THE HENNEGAN CO. LITHOGRAPHERS PRINTERS. Cincinnati, O.

NEARLY 100 DESIGNS
FOUR SIZES
9¼" X 12½" - $7.00 per M.
8½" X 9" - $6.00 per M.
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5½" X 7" - $3.50 per M.
All Prices Quoted
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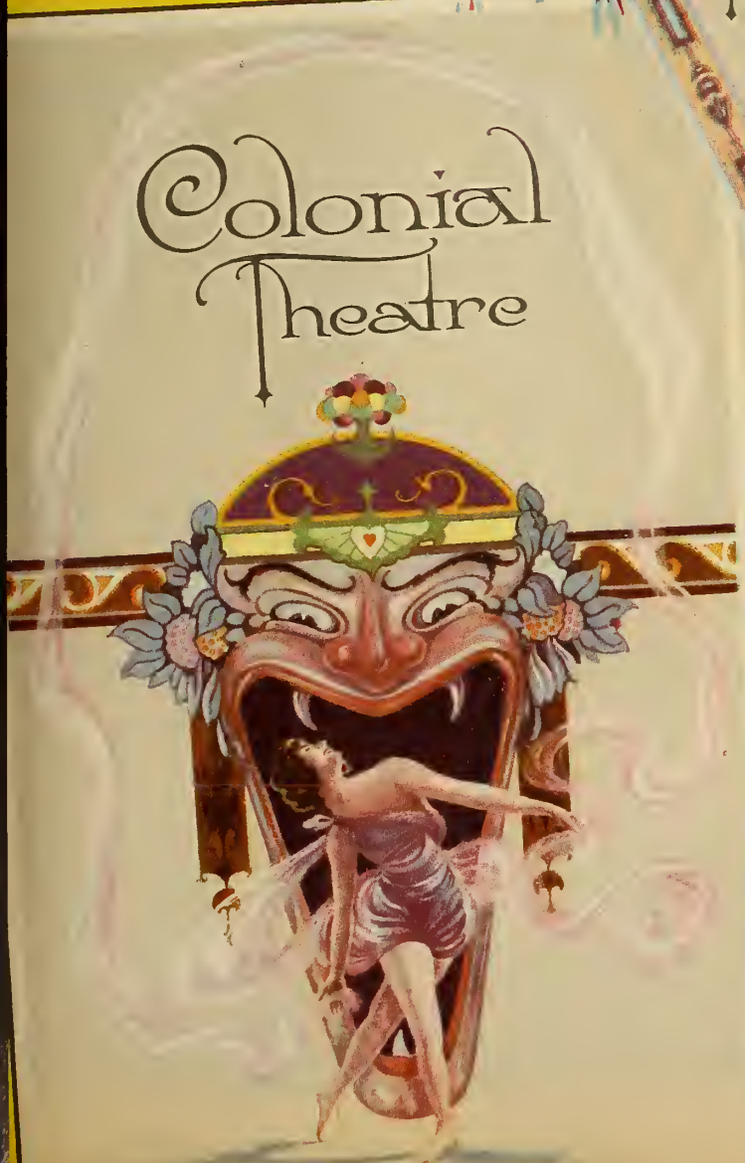
Samples Free

THESE THREE DESIGNS ILLUSTRATED ARE OF OUR NEWEST SERIES
NOW READY
STRAND
LYRIC
COLONIAL
OTHER POPULAR THEATRE NAMES WILL ALSO BE ADDED TO THIS SERIES
THEY CAN ALSO BE PURCHASED BLANK



H. LUSHBAUGH.

American FLASHING IGN

YOUR STAR ADVERTISING SPACE IS YOUR THEATRE FRONT

The ROTO SIGN is the very newest in a moving, illuminated sign for the advance advertising of your next week's feature in the window, lobby, or on the stage.

THE HENNEGAN CO. CIN.

Outside
Put the Big Crowds
INSIDE
And the DOLLARS
In the Box Office

No Theatre Manager doubts that statement. If an electric sign doesn't pull the business, nothing will. Still life doesn't lure the dollars nowadays. COLOR, SPARKLE, MOTION—day and night, that's it.

The word "American" pertaining to electric advertising, guarantees the latest creations in design, substantial construction and enduring finish. All of the better kinds of electric signs known to the trade, and many original and exclusive specialties, comprise our product.

The "American" interchangeable letter theatre sign saves *all* your usual annual lamp and glass breakage, and is easily manipulated.

Our entire organization, from design to installation, are at your service. We welcome correspondence.

AMERICAN SIGN COMPANY
Kalamazoo, Michigan

FORTY WORDS ARE SUFFICIENT to tell your whole bill for next week, and will travel automatically and continuously, in illuminated letters, across the face of the sign, one hundred and forty times every hour. IT COSTS LESS THAN ONE CENT PER HOUR FOR OPERATING EXPENSE.

Action every minute

— on the screen
— at the box-office!

That's what you want
That's what you get

Carl Laemmle
presents

The famous feature star

William Desmond

Hero of a million boys

In the first Alaskan Chapter Play ever made—a big cool clean up for summer days.—
Directed by
Perry Vekroff and Jay Marchant

PERILS OF THE YUKON

UNIVERSAL CHAPTER PLAY

OPEN MARKET!

Mr. Buyer:

In response to emphatic popular demand, I take pride in announcing a Series-de-Luxe of

Four Superlative Society Specials

Starring

BETTY BLYTHE

"The Queen of the Screen"

To be directed by

KENNETH WEBB

Director of

"FAIR LADY" and
"HIS WIFE'S HUSBAND"

To be adapted by

DOROTHY FARNUM

Scenario Writer of

These Same BETTY BLYTHE Successes

Produced by B. B. Productions, Inc.

at the

WHITMAN BENNETT STUDIOS

1st Release Sept. 1st, HOW WOMEN LOVE

Miss Farnum's Version of Izola Forrester's Novel "The Dangerous Inheritance"

2nd Release Nov. 1st, The IDOL of the RICH

High Class Elaborate Melodramas Abounding in Heart Interest and Emotional Situations. Beautiful Sets, Gorgeous Gowns, Exquisite Photography

They Will Cost Real Money
They Will Earn Real Money

Whitman Bennett

B. B. PRODUCTIONS, Inc.

JAMES A. GAUSMAN, *Sales Manager*

15 West 44th Street, New York City

The Truth
about The Adventures of
Sherlock Holmes

IF you at the time were a customer of Educational, you were sure, when we announced the new series of pictures—The Adventures of Sherlock Holmes—that we had them to offer, because we never make statements to exhibitors which we cannot back up.

If you were not a customer of Educational, you know now what we mean when we speak of "KEEPING FAITH WITH EXHIBITORS". We mean making positive announcements *only* when we have facts to support them.

These pictures, from the original stories by Sir Arthur Conan Doyle, are EDUCATIONAL PICTURES, and the first two will be released in June. They are:

THE DEVIL'S FOOT
and
THE DYING DETECTIVE

We have everything which is necessary to release all pictures of our series—original negatives, working prints, everything.

And . . . . The Editors-In-Chief and Reviewers of every National Trade Paper, together with the official representative of the Regional Trade Papers, have privately pre-viewed the two pictures mentioned above, for the express purpose of giving advice as to the best methods of exhibitor exploitation for this series of short-reel features.

This means not only that Educational's own exploitation staff is engineering unusual exhibitor helps, but that in addition an expert from every Trade Paper in this industry is co-operating with Educational to give exhibitors the last word on exploitation and box-office help.

Here is a new angle on Exhibitor Service. No picture released ever had such an aggregation of brains back of it.

AND . . . . Educational is going to give you these pictures in JUNE. We are giving you a box-office tonic in the summer when you need it to fight hot weather—though we could have held these two-reel gems until September!

THAT'S REAL EXHIBITOR SERVICE—THAT'S KEEPING FAITH!

The entire series is backed up, in addition,
by national advertising to

24 MILLIONS OF PEOPLE

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, INC. *E. W. HAMMONS, President*

A BRILLIANT SNOW PICTURE FOR HOT SUMMER BUSINESS!
JACK LONDON'S
THRILLING MELODRAMA OF THE FROZEN NORTH
R-C PICTURES
Nothing Finer For Hot Summer Days
Play this film frappé now—Play it strong against the summer heat—Cool your patrons off—thrill them—chill them with this admirable hot weather show—Jack London's slashing story of the vast snows—racing dog teams—lonely trails—night life in Yukon dance halls—thundering avalanche—tremendous drama—lively comedy—rugged men and women loving, hating, daring, crying, fighting, scheming—A GREAT BIG SHOW THAT CAN'T MISS FIRE!
"THE SON OF THE WOLF"
BOOK THROUGH YOUR NEAREST R-C Exchange
Special Exploitation To Help You Put It Across.

The Biggest of All!

This year there will be—

MORE FREE Newspaper Advertising

MORE FREE Accessories

Eight pages in the Saturday Evening Post

And the greatest line-up of pictures the world has ever known!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

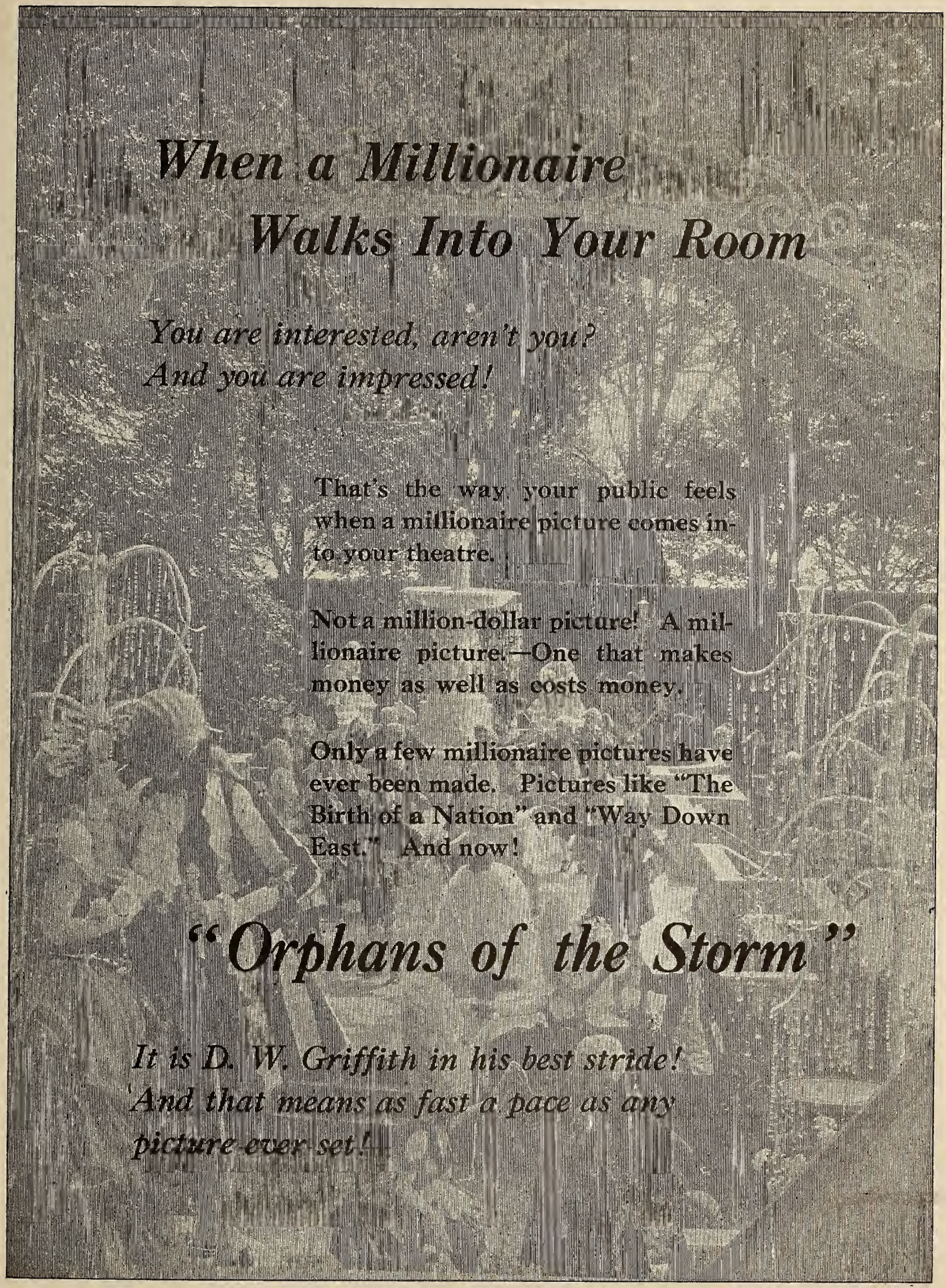
MONTE CRISTO

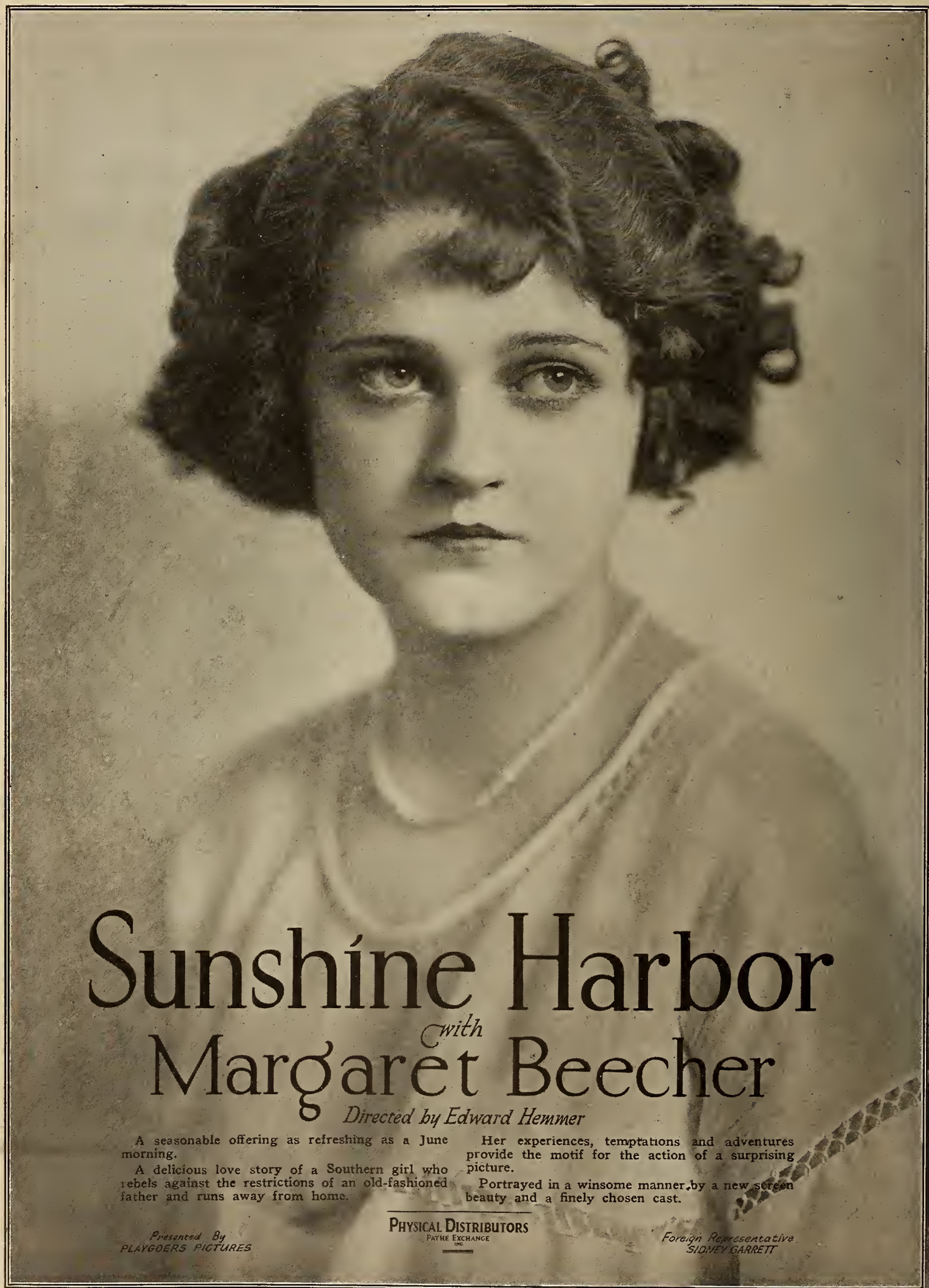
To the Exhibitors and Distributors of the United States and Canada

NOTICE is hereby given to you that the undersigned has received information that several alleged distributors in the United States are soliciting contracts for the exhibition of a motion picture photoplay entitled "Monte Cristo" which is a reissue of a film distributed many years ago by the General Film Company, starring Hobart Bosworth. That film is based on the so-called O'Neill-Fechter version of "Monte Cristo," and is an infringement of the rights of the owners of the O'Neill-Fechter version because the General Film Company had not acquired any rights to picturize the O'Neill-Fechter version. That question was litigated in the courts of the State of New York in litigation entitled "O'Neill vs. General Film Company," and the courts of the State of New York held that the General Film Company was guilty of an infringement of the said O'Neill-Fechter version by reason of the exhibition of said picture without the consent of the owners of the O'Neill-Fechter version, and that decision stands unreversed in the State of New York. We will further take action in the Federal or State Courts in any State of the United States or any Province in the Dominion of Canada, where an infringement of our rights occurs.

THIS notice is published for the purpose of warning all exhibitors and all persons who attempt to exploit or in any manner make use of that film that Fox Film Corporation, which owns all of the motion picture rights of the O'Neill-Fechter version, will prosecute any attempt to infringe those rights against any persons who exhibit, exploit, license, sell or in any manner deal with the aforesaid "Monte Cristo" film.

FOX FILM CORPORATION
WEST 55TH STREET
NEW YORK CITY


When a Millionaire
Walks Into Your Room
You are interested, aren't you?
And you are impressed!
That's the way your public feels when a millionaire picture comes into your theatre.
Not a million-dollar picture! A millionaire picture.—One that makes money as well as costs money.
Only a few millionaire pictures have ever been made. Pictures like "The Birth of a Nation" and "Way Down East." And now!
"Orphans of the Storm"
It is D. W. Griffith in his best stride!
And that means as fast a pace as any picture ever set!



Sunshine Harbor

with

Margaret Beecher

Directed by Edward Hemmer

A seasonable offering as refreshing as a June morning.

A delicious love story of a Southern girl who rebels against the restrictions of an old-fashioned father and runs away from home.

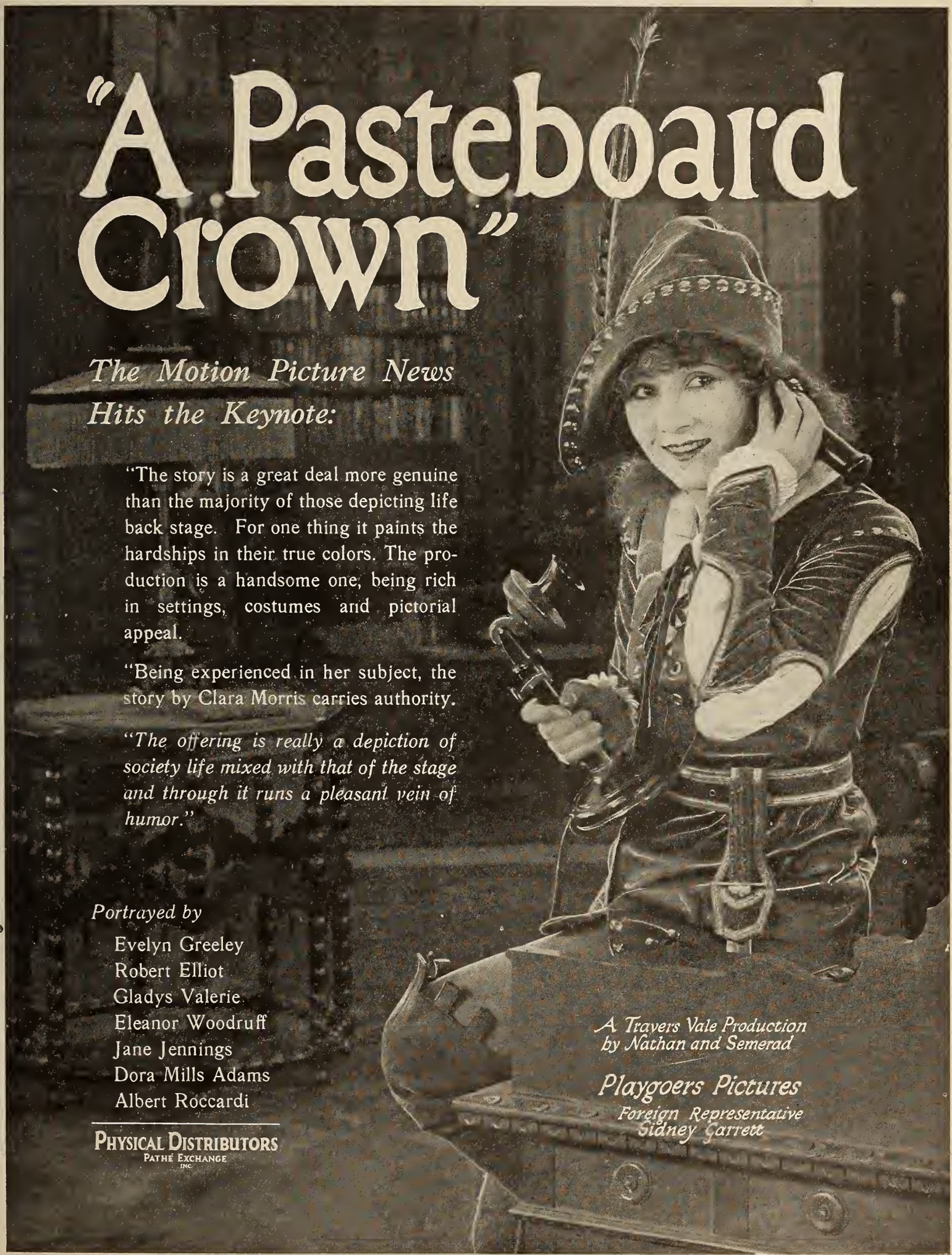
Her experiences, temptations and adventures provide the motif for the action of a surprising picture.

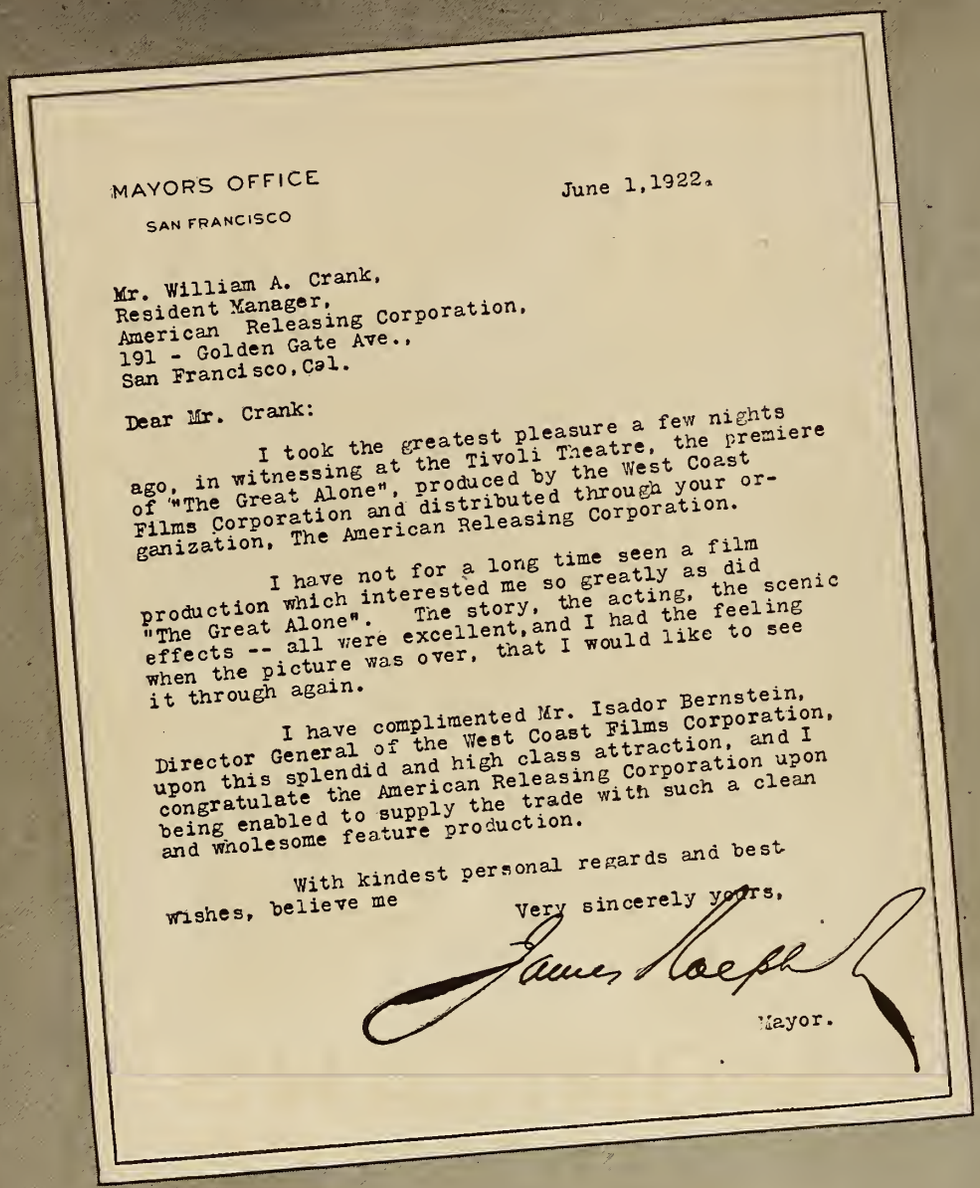
Portrayed in a winsome manner by a new screen beauty and a finely chosen cast.

Presented By
PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC.

Foreign Representative
SIDNEY GARRETT


"A Pasteboard Crown"
The Motion Picture News Hits the Keynote:
"The story is a great deal more genuine than the majority of those depicting life back stage. For one thing it paints the hardships in their true colors. The production is a handsome one, being rich in settings, costumes and pictorial appeal.
"Being experienced in her subject, the story by Clara Morris carries authority.
"The offering is really a depiction of society life mixed with that of the stage and through it runs a pleasant vein of humor."
Portrayed by
Evelyn Greeley
Robert Elliot
Gladys Valerie
Eleanor Woodruff
Jane Jennings
Dora Mills Adams
Albert Roccardi
Physical Distributors
Pathé Exchange Inc.
A Travers Vale Production by Nathan and Semerad
Playgoers Pictures
Foreign Representative
Sidney Garrett



MAYORS OFFICE

SAN FRANCISCO

June 1,1922.

Mr. William A. Crank,
Resident Manager,
American Releasing Corporation,
191 - Golden Gate Ave.,
San Francisco,Cal.

Dear Mr. Crank:

I took the greatest pleasure a few nights ago, in witnessing at the Tivoli Theatre, the premiere of "The Great Alone", produced by the West Coast Films Corporation and distributed through your organization, The American Releasing Corporation.

I have not for a long time seen a film production which interested me so greatly as did "The Great Alone". The story, the acting, the scenic effects -- all were excellent,and I had the feeling when the picture was over, that I would like to see it through again.

I have complimented Mr. Isador Bernstein, Director General of the West Coast Films Corporation, upon this splendid and high class attraction, and I congratulate the American Releasing Corporation upon being enabled to supply the trade with such a clean and wholesome feature production.

With kindest personal regards and best wishes, believe me

Very sincerely yours,

James Rolph

Mayor.

From the Mayor of San Francisco

Mayors of great cities do not rush carelessly into print to aid in the exploitation of motion pictures. "The Great Alone" wins this praise because it is a big *he-man* picture and it has achieved the further amazing distinction of being praised by several distinguished clergymen who hold red-blooded action stories to be good dramatic fare for the American public.

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard

Remember the combination: SALISBURY at his best; JACCARD giving his ablest and strongest direction; BERNSTEIN contributing the Pacific Studios' best standards of production.

Opening for its New York premiere on June 11th at the CAMEO Theatre; opening for it Southern California premiere at once in the NEW PANTAGES, Los Angeles.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

An S. E. V. TAYLOR Production

The MOHICAN'S DAUGHTER

by **JACK LONDON**

Produced by "P. T. B." Inc.

Directed by S. E. V. Taylor

Filled with the early romance of a great and vanished race; from a red-blooded story by one of the greatest authors America ever produced; directed by a "Griffith director" who learned his profession soundly and well.

The 6,000 exhibitors who played to great profits Tourneur's "The Last of the Mohicans" will be quick to welcome and play "The Mohican's Daughter." IT MEANS MONEY TO YOU.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Created by Cosmopolitan Productions

"The Valley of Silent Men"

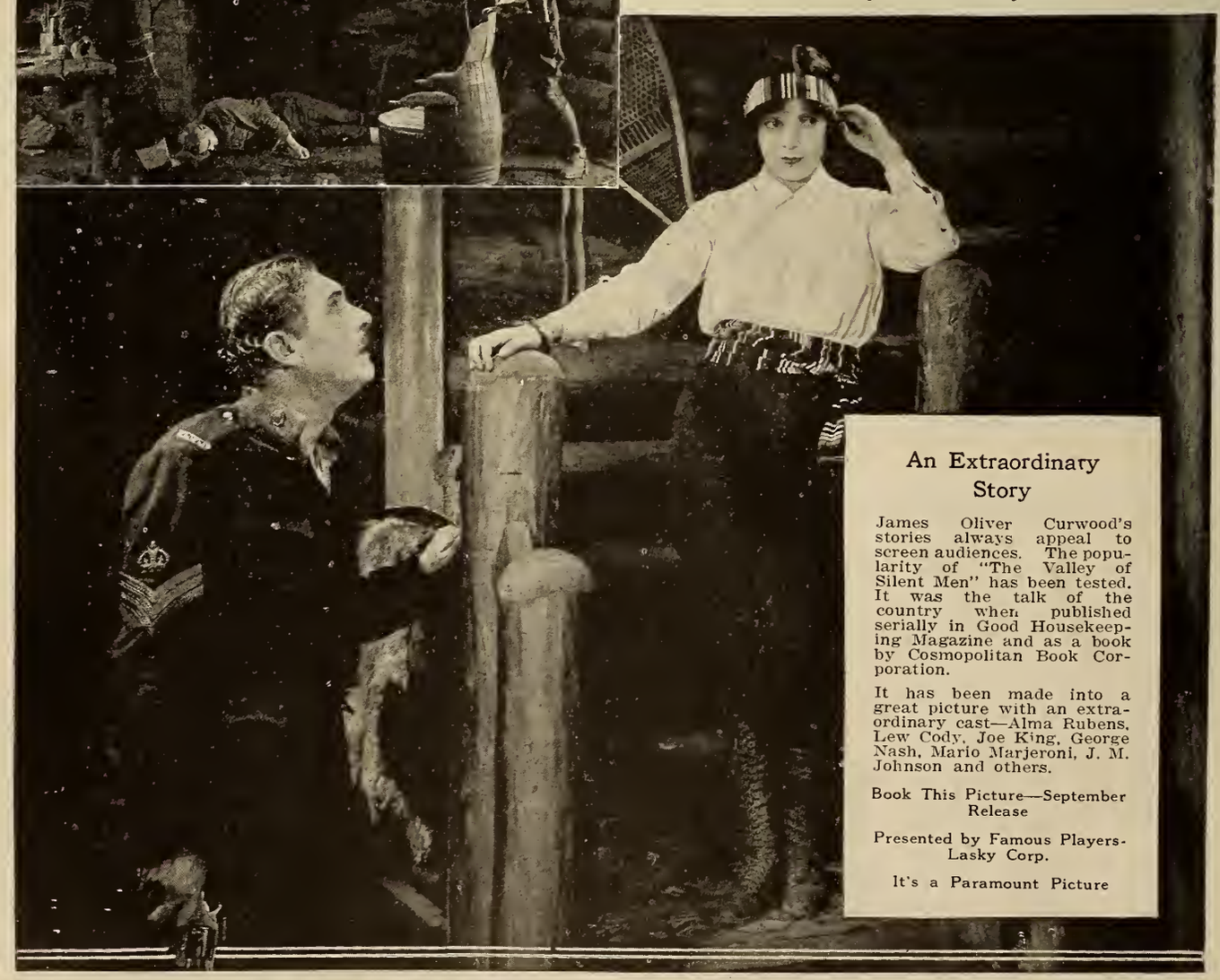
with Alma Rubens

Directed by **Frank Borzage** *who directed* **"Humoresque" and "The Good Provider"**

From the Story by

James Oliver Curwood

Scenario by **John Lynch**



An Extraordinary Story

James Oliver Curwood's stories always appeal to screen audiences. The popularity of "The Valley of Silent Men" has been tested. It was the talk of the country when published serially in Good Housekeeping Magazine and as a book by Cosmopolitan Book Corporation.

It has been made into a great picture with an extraordinary cast—Alma Rubens, Lew Cody, Joe King, George Nash, Mario Marjeroni, J. M. Johnson and others.

Book This Picture—September Release

Presented by Famous Players-Lasky Corp.

It's a Paramount Picture

SELECT SP PICTURES

LEWIS J. SELZNICK, PRESIDENT.

The Treat of the Season

"Girls never marry the men they flirt with."

—*Oscar Wilde*

Oscar Wilde's "A WOMAN OF NO IMPORTANCE"

A Beautifully Staged, Splendidly Acted Picturization of a Noted Author's Greatest Play

B.

The Last Call

Advertising Forms

for the

1922 Theatre Equipment Directory Number

of

EXHIBITORS TRADE REVIEW

Close Monday, June 26, 1922

The opportunity of a lifetime to tell your story
to every motion picture theatre, exchange,
supply dealer, studio, cameraman and
laboratory in the country.

FOR THE COMING YEAR

we will release

60 to 70

WATCH WAIT

for our

SENSATIONAL ANNOUNCEMENT

SOON

A line up to suit the times
Selected by the biggest Exhibitors in America

Great for the Hot Weather Spell!

First National is offering you pictures of just as high a quality for this Summer as any time of the year. They will wean them away from the outdoor amusement, parks and other hot weather attractions. There's money in every one of these productions—so get busy and book them at once.

Richard Barthelmess

Presented by
Inspiration Pictures, Inc., in

"Sonny"

His third big production for First National and a worthy successor to "Tol'able David." Taken from the play by George V. Hobart and directed by Henry King.

Norma Talmadge

Presented by
Joseph M. Schenck in

"Smilin' Through"

Eight reels of Storm and Sunshine. Adapted by James Ashmore Creelman and Sidney A. Franklin from Allen Langdon Martin's play. Directed by Sidney A. Franklin.

Oliver Morosco

Presents his
stage success

"The Half Breed"

A story of tradition's barrier and how he smashed it. The play that has been road showed all over the country and is known to every one. With Wheeler Oakman.

Buster Keaton

Presented by
Joseph M. Schenck in

"My Wife's Relations"

One of Keaton's funniest comedies and well worth featuring on your program —a sure hot weather winner. Written and directed by Buster Keaton and Eddie Cline. Open Market.

Marshall Neilan

Presents his latest
First National

"Fools First"

With Claire Windsor, Richard Dix and Claude Gillingwater. Suggested by Hugh MacNair Kahler's story in the Saturday Evening Post.

Anita Stewart

Presented by
Louis B. Mayer in

"Rose o' the Sea"

From the book by Countess Barcynska and directed by Fred Niblo, director of "The Three Musketeers." A thrilling tale of the wrecks of the sea—and of society.

"One Clear Call"

Presented by
Louis B. Mayer

The John M. Stahl Production

A gripping tale of masked avengers in a wild night ride. From the book by Frances Nimmo Greene and directed by John M. Stahl.

Mack Sennett

Presents his latest
2-reel fun maker

"Gymnasium Jim"

A comedy that will keep your patrons roaring from start to finish. With Billy Bevan and Mildred June. Directed by Roy Del Ruth. Open market.

Constance Talmadge

Presented by
Joseph M. Schenck in

"The Primitive Lover"

One of the fascinating comedienne's most sprightly pictures. Adapted by Frances Marion from "The Divorcee," by Edgar Selwyn and directed by Sidney A. Franklin.

Katherine MacDonald

Presented by
B. P. Schulberg in

"Domestic Relations"

The most beautiful woman of the screen in an interesting story of domestic tangles. Story and scenario by Violet Clarke and directed by Chet Withey.

Dorothy Phillips

Presented by
Allen Holubar in

"Hurricane's Gal"

A thrilling story of the sea and a smuggling ship commanded by a girl. Adapted and personally directed by Allen Holubar from the story by Harvey Gates.

Charles Ray

Presented by
Arthur S. Kane in

"Smudge"

Written by the famous movie writer, Rob Wagner. Produced by Charles Ray Productions, Inc., and distributed by First National Exhibitors Circuit, Inc. Open market.

First National Attractions Are Just As Good In Summer As In the Winter

FIRST NATIONAL PICTURES

Will make YOUR show the best in town for 18 weeks!

Carl Laemmle will offer the greatest box office attraction ever presented in a continued feature.

In the Days of BUFFALO BILL

Starring

ART ACORD

An amazing whirlwind of action, romance, super-thrill and suspense

Directed by **ED. LAEMMLE**

Produced by UNIVERSAL

We Are Proud to have the privilege of giving to States Rights Buyers

The Biggest and Best Real Opportunity of the Year.

Dorothy Gish Productions *presenting*

Miss Dorothy Gish *in* The Country Flapper

The CAST

The Country Flapper	*Dorothy Gish*
The Boy	Glenn Hunter
The Other Flapper	Mildred Marsh
The Father	Harland Knight
The Bashful Boy	Tommy Douglas
One Brother	Raymond Hackett
Other Brother	Albert Hackett

The STORY

from the Red Book Success

"Cynic Effect"

by

Nalbro Bartley

The DIRECTOR

F. Richard Jones

— famous director of

Mickey

Molly-O

Cross Roads of New York

& Many other Record Makers

Wire us now.

Producers Security Corporation, 516–5th Ave. New York

41 Great Paramount Pictures

No. 2

From this

A KNOCKOUT box-office title, a big star, and one of the greatest screen stories ever written.

The story is on the same general lines as George Loane Tucker's "The Miracle Man"—but there is no "faith-healing" in it. It's a powerful, human drama of a man's regeneration.

Theodore Roberts, Pauline Starke, Joseph Dowling and other favorites are in the great cast.

By Perley Poore Sheehan
Directed by Tom Forman
Scenario by Waldemar Young

A Paramount Picture

To This

ADOLPH ZUKOR PRESENTS

Thomas Meighan

IN "*If You Believe It, It's So*"!

"Some line-up. Just what the public wants —BIG PICTURES."

A. C. M. CHAMBERLIN
Madera Opera House
Madera, Cal.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

THEY ALL AWAIT

R-C's GREATEST SUPER-SPECIAL FOR THE 1922 SEASON

"IN THE NAME OF THE LAW"

AN EMORY JOHNSON PRODUCTION

Marcus Loew, Harry Crandall, Samuel Rothapel, Joe Plunkett, Moe Mark, Sidney Lust, Tom Moore, John Kunsky, Phil Gleichman, Louis Blumenthal, C.E.Whitehurst, Mike Shea, Nate Robbins, Louis Schine, Hugo Reisenfeld, Frank Hall, Turner and Dahnken, Jake Wells, Balaban and Katz, Jos Stearn, S.A.Lynch, Ascher Bros, Lubliner and Trintz, S.Z.Poli, United Booking Offices, Max Spiegel, F.F.Proctor, B.S.Moss, S.Barret McCormick, J.Metz, Feiber and Shea, Jules Mastbaum, Rowland and Clark, J.P.Harris MM.Gold, Col.Fred Levy, Eddie Zorn, S.Fabian, John Richley, Jr, Skouras Bros, B.Harris Sol. Lesser, Sid Grauman, Jensen von Herberg, Sig Samuels, Ben Apple, O.H.Stacy Tony Sudekum, Marvin Wise, Rosenberg Bros, Clemmer and James, L.Drinkwine, Swanson and McKee, F.B.Walton, K.LBurke, A.H.Blank, F.H.Metzgerm G.W.Cuff, L.Rosenthal, Coleman, Harry, Haring, Haring and Blumenthal, Nusbaum Bros, Phillips and Fisher, J.T.Collins, J.Weiss, H.Burns, L.B.Anderson, A.J.Corn, J.M.Allerton, J.V.Chest, J.Barret, Gardner Bros, H.Lazarus, S.Sucknow, Jellenk and Alberts, John Walker, Chas. Marshall, J.L.Romaine, L.B.Tefft, R.Fitzgibbons, W.F.Kennedy, P.Lever Winniw, Wm.Smalley, Northup and Gordon, J.J.Jervis and Co, Sam Gordon, Geo.Lappo, S.Sheer, Telford and Maynard, D M.Rector, H.Gainsboro, W.Van Alstyne, J.M.Moran, J.Kaplan, M.E.Silberstein, G.C.Lansing, L.Buettner, F.R.Miller, A.H.Griffithm J.Willard, H.Gainsboro, Saxton and Richard, R.H.Grant, Chas A.Mccarthy, C.H.Dope, C.C.Gildersleeve, J.M.Beck, D.R.Letson, Ben Young, R.H.Grant, Letson and Linton, Seamon, J.H.Bikora, Clark and Sanford, O.N.Odell, J.Banker, A.Grant Palmer, Geo.Cohen, J.Ungerfeldt, O.S.Hathaway, H.Richter, J.A.Maclane, G.P.Kenyon, Wm.Shirley, S.Silverman, H.Wirtenberg, Ray Shaul, Arthur Richardson, Elliot and Flewellin, W.D.Eccleston, Wm.Smalley, S.Wilson W.F.Christy, Armstrong Brooks, N. Powers, F. Elliott, G.C.Lansing, W.F.Kennedy, C. W. Phelps, F. R. Miller, George Lappo, Wm. Brandt, W. A. Knowlton, R.H.Walker, J. Kaplan, W. D.Eccleston, B. F. Keith, C.H. Moyer, R. H. Grant, Chas.A.McCarthy, A. A. Elliott, J. Thomson, Ben Young, J.J.Alterman, Wm. Fox, C.H.Dope, J.A.Colin, J.C.Jager, C.C.Gildersleeve, A.J.McLean, J.M.Bock, D.R.Letson, O.N.O'Dell, A.Kohn, Cornwell & McAllister, Geo. Roberts, F. A. Bennett, K. T. Mitchell, L.Rosenthal, F.F.Proctor, W.C.Russell, S.Alperin, F.M.Taylor, L. F. Hanmore, Geo. Cohen, J. Banker, F. W. Little, J. Sutherland, S. Taparco, F. F. Proctor, C. V. Dery, Allen Bros. & Peyser, Collins & Cornwall, Chas. Reilly, F. C. Lane, J.A.McLane, J. Goldberg, G. P. Kenyon, Cronk & Tupper, J. Kenny, Ray Shaul, J. W. Davis, J. Leyland, I. Goldsmith, Wm. Benton, J. M. Gillies, C. A. Huffman, D.E.Seymour, H. Glen, Jr., T. Jelenk, C. V. Fish, J. Walker, G. W. Camp, Janet Moon, A.Stone, B. Mathews, H. Wirtenberg, Arthur Richardson, Mrs. A. Milligan, J. Divore, N. Niles, Elliott & Flewellin, S. Bleyer, Wm. Smalley, A. M. Barton, F.A.Miller, J. Laird, Ben Apple, Ray Cole, Armstrong & Miller, B. F. Keith, Battaglia Bros. Harry Hall, H. E. Jordan, G. S. Engel, G. W. Dickinson, I. B. Tetrault, J.Christy, F.F.Proctor, James McLean, S. Gould, J. Whittman, S. Rothapfel, H. Riesenfeld, S. Cohen, L. Savini, Graub & Knobel, B. K. Bimberg, Zellar Bros., Ward & Glynn, H. Berman, J.H.Pepper, J. Kenny, Mayer & Brock, Rosen Bros., B. S. Moss, S.Sonin, Rosen Bros., B. C. Barloff, Chas. Schwartz, M. Becker, H. Goldman, Ed. Spiegel, E. J. Smith. Jensen von Herberg, Wm. Cutts, Rosenberg Bros., John Danz, D. Geddes, William Ely, Gus Metzger, John Woodhouse, E. J. Potter, J. C. Parker, L. A. Fearing, Peter David, Walter McNeigh, L. A. Drinkwine, R. R. Pratsch, Geogge Sauriol, S.Dank, A.H.McDonald, H. Turner, D. C. Scott, C. W. Eckhart, I. H. Wators, A. H. Hilton, O. W. Whittington, H. G. Trull, Clyde Seitz, Sam Mendelson. W. Rice, W. H. Crary, D. F. Flory, E. W. Parker, H. Treitz, O. Phelps, A. S. Kolstad, Alva Smith, W. H. Catherman, Nelson & Heimkle, L. Barlow, Woods & Miller, Peterson Bros., V. Cartwright, E. T. Schuler, R. Kuhn, Woods & Edwards, Leach & McDonald, Fred Park, C. Vaughn, High McCreadie, W. F. Smith, Miss Verne Ross, H. Hansen, C.V.Kempt, Lavin & Lock, Nolan Helton, Mrs. M. Morse, L. H. Sutton, G. C. Moore, H. R. King, F. Lushinger, F. A. Olson, Leone Mazzant, W. F. Kienitz, D. A. Johnson, C. Maddox, E. Schaffer, R. S. Triller, F. Esterly G. D. Howard, S. Filbrick, F. Collins, R. F. Paterson, E. B. Blair, E. B. Ellemand, E. Derbest, H. Honey, A. G. Miller, R. W. Steen, Geo. Risk, J. J. Booth, Geo. Hake, A. H. Blank, F. H. Flint, R.O.Ford, Hoffman Bros, E. Wurtz, A. H. Blank, Roy Codner, Joe. Eyden, J. E. Fry, R.C.Haynes, M. L. Fineman, Foret Bros. Wm. Weisbrod, Geo. Herman, Becker Bros., Chas Segal, Stanley Co. S. Hyman, Tessler & Nemez, H. Martin, S. Blum, W. Zorn, J. Ridgway, M. Levinson, S. Blatt, R. Sannarelli, C. N. Burkhardt, M. Spiers, A. Steifel, C.Ray.

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IT WILL SWEEP THE COUNTRY FROM END TO END—WATCH AND WAIT

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TRACKS

HORSES disappearing by the hundreds. No clue but a mysterious cow track. The whole border community up in arms.

Enter a wandering, whistling cowboy.

So starts the suspenseful story, just as close knit and logical as any big drawing room drama.

Yet Western to the life in the excitement of its stunts and hair-raising riding.

Too many Westerns have lacked convincing stories.

Too many stories have failed to reveal the true spirit of the West.

Here is where the successful combination meets.

The result—

A perfect show made triply sincere by the presence of Bill Patton, Noble Johnson and Beatrice Burnham.

You can bet your Box Office, It's THERE!

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PLAYGOERS PICTURES
FOREIGN REPRESENTATIVE
SIDNEY GARRETT

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

A Noble Johnson Production

Better Reviews than its Competitors

Isadore Bernstein *presents*

MONROE SALISBURY

in

The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard

Under supervision of Isadore Bernstein

The Sun: "It is good to see an old favorite like Salisbury again, especially when treated with originality."

The Evening Telegram: "'The Great Alone' is likeable. It's good sequence and beautiful scenery leave a favorable and lasting impression."

Evening World: "'The Great Alone' reminds us of the great old Robert Edeson play, 'Strongheart.'"

Evening Mail: "'The Great Alone' is virile drama, with plenty of action ranging from football to primitive love and hand-to-hand fights."

Globe: "'The Great Alone' gives a realistic picture of the far north. Characters well acclimated as to dress and manners; outdoor scenes as cold, and storms as raging as could be reproduced."

Telegraph. "Mr. Salisbury is big and strong and handsome and can act. 'The Great Alone' is not without its thrills."

Herald: "Monroe Salisbury plays the half-breed with considerable virility and force."

Weekly Film Review: "One of the best stories that has come out of the snow country. It is big and strong and elemental. There's neither glamour nor romance save where it belongs, and because it is so free from the trite and superficial, people are going to like it."

Exhibitors Trade Review: "One of the best of its kind; it is out of the ordinary class of Far North pictures. 'The Great Alone' has a tenseness and a generally satisfying element that predominate."

Moving Picture World: "A story of strong dramatic values. Plenty of punch and action. Big fight scenes excellently handled. Monroe Salisbury gives his role the virility and force it demands."

American
RELEASING CORPORATION

In Canada Canadian Releasing Corporation, Limited

Two Big Winners for PYRAMID

In the biggest and best first run theatres of America and all the way across the powerful circuits we are proud to announce that our first two productions—both packed tight with box-office values—have played or been booked to play immediately.

SCREEN OPINIONS WEEKLY SERVICE 397

"MY OLD KENTUCKY HOME"—Class A-b

(Adapted from story of same name)

Story:—Romance of Old Kentucky and the Racetrack

VALUE

Photography—Superior—Ollie Leach and Michael Joyce.
TYPE OF PICTURE—Romantic—Thrilling.
Moral Standard—Good.
Story—Superior—Drama—Family.
Cast—Superior—All Star, featuring Monte Blue and Sigrid Holmquist.
Author—Superior—Anthony Paul Kelly.
Direction—Superior—Ray C. Smallwood.
Adaptation—Superior.
Technique—Superior.
Spiritual Influence—Excellent.
Producer—Ray C. Smallwood

CAST

Richard Goodloe.....Monte Blue
Virginia Sanders.....Sigrid Holmquist
Mrs. Goodloe.....Julia Swayne Gordon
Con Arnold.....Arthur Carew
Calamity Jane.....Lucy Fox
Steve McKenna.....Matthew Betz
Loney Harmon.....Billy Quirk
Colonel Sanders.....Frank Currier

May 29, 1922.
Footage—7,200 ft.
Distributor—Pyramid Pictures.

Our Opinion

MORAL O'THE PICTURE—Honesty Is the Best Policy

One of the Season's Big Pictures, Strong in Human Interest and Good All Through

It is not likely that there will be any great difference of opinion on the merits of "My Old Kentucky Home", for it's just as human and entertaining a screen document as was ever produced. It has not the appearance of having cost a tremendous amount of money, for many of its settings are out-of-doors. It was filmed somewhere in the South—perhaps Kentucky—at any rate, the racetrack is much in evidence and splendidly so, for in the scenes at the Kentucky Derby, the cameramen following the horses as they strain neck and neck for supremacy, have done an exceptionally fine job. The interesting group of characters provided by the author and the careful manner in which types have been selected has a great deal to do with the enjoyment of the picture. And then the director has succeeded in getting his players to live the story, as it were, and not once throughout the picture do we recall a moment when any one of them resorts to that "[illegible]" manner of interpretation, which frequently [illegible] and only once did the picture appe[illegible] the last [illegible] realism o[illegible] Richard[illegible]

PYRAMID PICTURES INC.

402 SCREEN OPINIONS WEEKLY SERVICE

"HIS WIFE'S HUSBAND"—Class A

(Adapted from "The Mayor's Wife")

Story:—Woman's Happiness Menaced by Political Fight and Husband Supposed Dead

VALUE

Photography—Very good—Harry Stradling.
TYPE OF PICTURE—Mysterious—Fascinating.
Moral Standard—Average.
Story—Very good—Melodrama—Family.
Star—Very good—Betty Blythe.
Author—Very good—Kenneth Webb.
Direction—Very good—Anna Katherine Green.
Adaptation—Very good—Dorothy Farnum.
Technique—Very good.
[illegible]tual Influence—Neutral.
[illegible]—Pyramid Pictures, Inc.

CAST

Olympia Brewster.....Betty Blythe
Henry Packard.....Huntley Gordon
John Brainard.....Artbur Carewe
Dominick Duffy.....George Fawcett

May 29, 1922.
Footage—6,040 ft.
Distributor—American Releasing Co[illegible]

Our Opinion

MORAL O'THE PICTURE—None

Good Audience Film—Mystery Atmosphere Well Established—Plot Interestingly Developed

"His Wife's Husband" is a good audience picture, has an attractive and well-dressed star, and is based on an interesting story. The situation in which a young woman's pledge to marry a man who has helped to care for her mother in her last illness is kept in spite of the absence of love, and whose desperate resolve to escape by pretending to have been drowned is halted when a mysterious hand shoots her husband from the window, carries a melodramatic thrill that gives the story an advantageous beginning. Then the scene, shifting several years ahead, lifts the young woman from a life of drudgery such as she had been accustomed to into the home of wealth, with a husband whose stirring qualities have made mayor of the town and a candidate for governor. Here the settings are artistic, the home atmosphere is well established, and an attractive child enters the scene. The situation which causes the wife to be overcome with nervousn[illegible] sounds of slamming doors and st[illegible] noises in the [illegible] contains quite a strong no[illegible] climax

MY OLD KENTUCKY HOME

Ray C. Smallwood's outstandingly able production with an all-star cast comprising Monte Blue, Sigrid Holmquist, Lucy Fox, Julia Swayne Gordon, Matthew Betz, Billy Quirk and Frank Currier. The story by Anthony Paul Kelly.

BETTY BLYTHE, the Beautiful, *in* HIS WIFE'S HUSBAND

From the novel by Anna Katherine Green. Directed by Kenneth Webb. A powerful supporting cast including Huntley Gordon, Edwin Carewe, George Fawcett, Grace Goodall.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

EVERYWHERE!

Heads the Bill!

On the Marquise!

All over Town!

IT'S AN R-C PICTURE REG U.S. PAT. OFF.

IT'S the talk of the town!
Everywhere you look: YOU SEE IT!
Everywhere you go: YOU HEAR IT!
All over New York: THEY'RE PLAYING IT!

NO wise showman can afford to miss this dramatic cyclone — A wonderful lineup of names — A wonderful love story—Plus THE GREATEST EXPLOITATION IN THE BUSINESS!

Lillian Gish and Wallace Reid

IN A BRILLIANT REVIVAL OF LORD TENNYSON'S CLASSIC "ENOCH ARDEN"

The Fatal Marriage

DIRECTED BY WILLIAM CHRISTY CABANNE

It's an R-C Picture distributed by Film Booking Offices of America

Every One a Winner

Metro pictures are produced with a single, dominating principle always in mind: that every release must be a winner for the man exhibiting them, that every picture must turn over a sound profit for the showman.

That principle is the basis for Metro's successes in the past, for its present enviable place in the faith of the exhibitor, and for its policy during the coming season of 1922-1923. To adhere to that principle is becoming more and more difficult of achievement, as the demands of the public are becoming more and more difficult of satisfaction.

The public no longer selects its evening's screen entertainment with the carelessness of a man buying a straw hat. The public shops for movies now with the discerning eye of a woman who can only afford one hat a season.

What the public shops for is the Special Production.

And since Metro must give the exhibitor what the public wants, special productions only constitute the Metro schedule for the crucial year to come.

Every Metro picture during this period will come easily under the classification of a super-production. The most dramatic story material available, the most capable directors in the world today, stars that pull irresistibly, with casts of players of proven artistry—these essentials of photoplay excellence Metro has gathered together for the purpose of making every Metro picture a winner.

The wise exhibitor, then, is the exhibitor who books Metro solid, for thus he insures the solidity of his profits.

METRO PICTURES CORPORATION

ROBERT Z.
LEONARD
Presents

MAE MUR

In a Photoplay
more gorgeous than
PEACOCK ALLEY

BROADW

by EDMUN

A TIFFANY *Productio*
M.H.HOFFMAN, *Vice-pre*
ident and General Manager

Jury Imperial Pictures L
Exclusive Distributors throu
Great Britain - Sir Wm. Jury. M

The resplendent romance of a girl who knew her Broadway better than her own heart . . . .

RAY

. . . more swiftly dramatic than FASCINATION

AY ROSE

GOULDING

Distributed Exclusively by

METRO

PICTURES CORPORATION . .

The Rex Ingram Production of The PRISO

Based upon the celebrated romantic novel

by Anthony Hope

Stage dramatization by Edward Rose

Mr. Rex Ingram

Box Office Appraisals:

"A great attraction picture."
—Arthur James in the Moving Picture World

"Sure fire box office and will certainly please."
—Film Daily.

"One of the real features of the year."
—Motion Picture News.

"Should reap a harvest for any exhibitor."
—Moving Picture World.

"Rex Ingram has rung the bell again."
—Exhibitor's Herald

"Pure Romance and Enchantment."—*Picture Play.*

NER of ZENDA

Made and Released by

METRO

PICTURES CORPORATION . . .

Jury Imperial Pictures Ltd. Exclusive Distributors thruout Great Britain-Sir Wm Jury Mng Director.

Scenario by MARY O'HARA
Photography by JOHN F. SEITZ

VIOLA DANA *in*

The Prize Infant of the Infant Industry

See what the trade press said:

"A sure fire number that is real entertainment. It is just the sort of picture that they all like."—*Film Daily.*

"It will prove a money-maker for exhibitors no matter from what station in life their patrons are drawn."—*Moving Picture World.*

"If the public fails to respond to this feature, then you should lock up your door and throw the key into the gutter."—*Motion Picture News.*

Book It!

IRVIN S. COBB'S
CELEBRATED STORY

THE $5 BABY

A HARRY BEAUMONT
Production ···· *Scenario by*
REX TAYLOR ····

Photo by
Underwood & Underwood

METRO
PICTURES
CORPORATION

THE FIVE DOLLAR
BABY IS A
YOUNGSTER
WORTH
HIS WEIGHT IN
RADIUM

HARRY GARSON *Presents*

CLARA KIMBAL

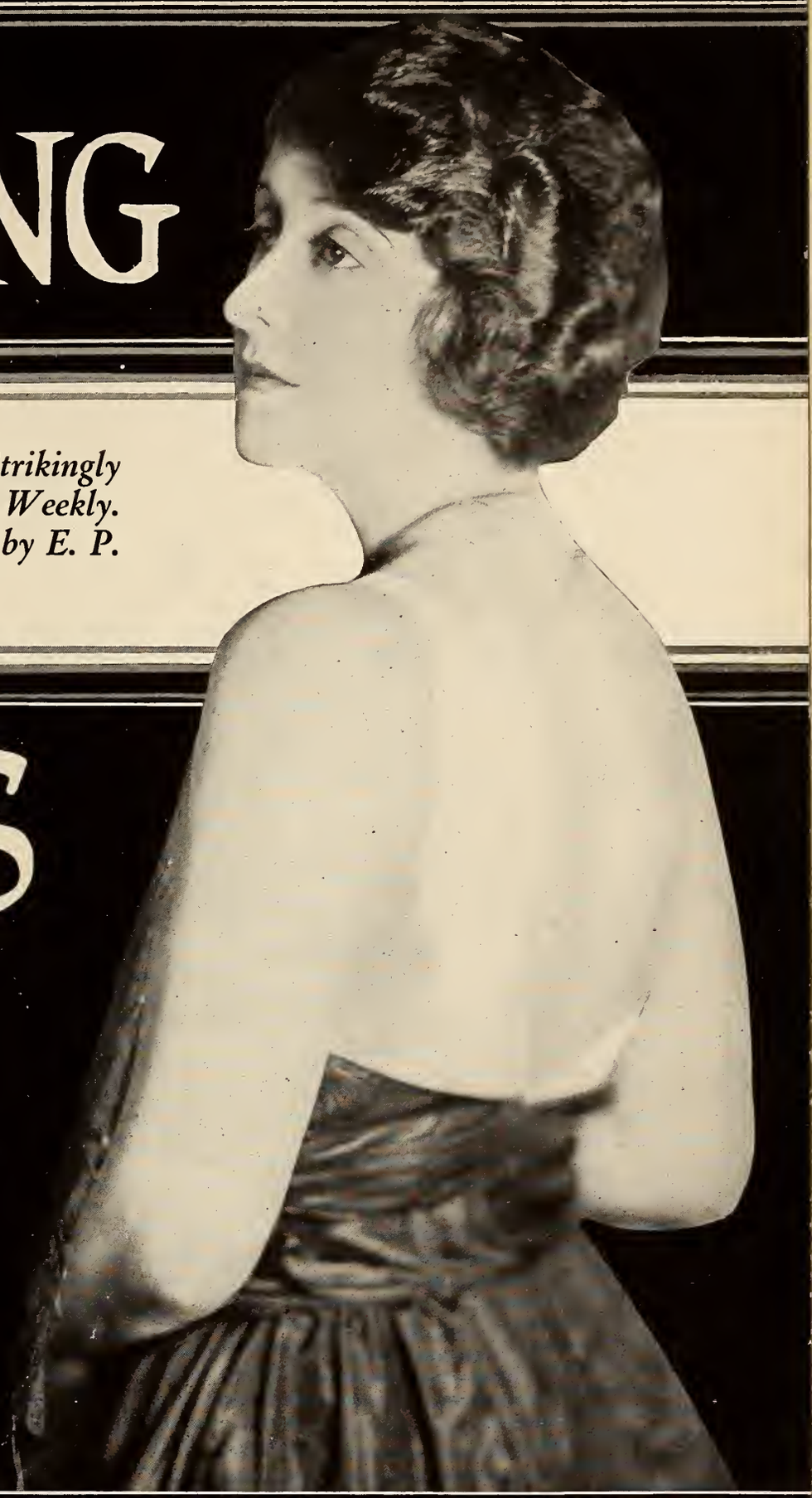
in

an amazing photoplay of mystery and danger and a faith built upon falsity—

THE H
OF N

by RICHARD

L YOUNG



A novel of national renown. Strikingly successful as a serial in Collier's Weekly. Now a best-selling book, published by E. P. Dutton and Co.

ANDS ARA

VASHBURN CHILD

(Present United States Ambassador to Italy)

Distributed
cepting New York and in northern New Jersey by

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd. Exclusive distributors throughout Great Britain -- Sir William Jury ... Managing Director

Hunt Stromberg
Presents
A Series of Eight

BULL MONTANA COMEDIES

...They'll manhandle your box-office records!

All are two reels in length, except the first, which is a three reeler entitled ..

THE

They're funny—

Said Danny, in the Film Daily:
"Don't miss this one."

Said Ted Cook, in Los Angeles Record:
"A riot of laughter."

Said Guy Price, in Los Angeles Herald:
"Packed house — lines waiting on street—applause from audience."

Said Doris Anderson, in Los Angeles Examiner:
"Bull Montana has won his right to stardom. 'A Ladies' Man' is downright funny."

Book 'em!

LADIES' MAN

SHOW IT AND GET A FULL NELSON ON PROSPERITY ...

METRO
PICTURES CORPORATION

Jury Imperial Pictures, Ltd. Exclusive Distributors throughout Great Britain -- Sir William Jury, Managing Director ...

LOUIS B. MAYER
will present

Coming

4 Fred Niblo Productions

Fred Niblo—

—the man who made "The Mark of Zorro" "The Three Musketeers" "Blood and Sand"

will stage for Metro release four super-productions during the coming year.

A finished and dynamic artist, a product of the best in the American theatre, Mr. Niblo possesses an instinct of popularity in his work which has given him the unequalled record of never having made a failure.

Distributed Exclusively by

METRO

Special Stories Series

Coming

These unusually meritorious fiction creations by the foremost American short-story writers and photoplaywrights

Country Love *by Hulbert Footner*

East of Suez *by E. Lloyd Sheldon*

The Girl in the Gilded Cage *by Marion Fairfax*

A Temporary Marriage *by Cardell Hale*

The House on the Avenue *by Cosmo Hamilton*

Will be screened as Special Productions, enacted by distinguished casts, headed by

BILLIE DOVE

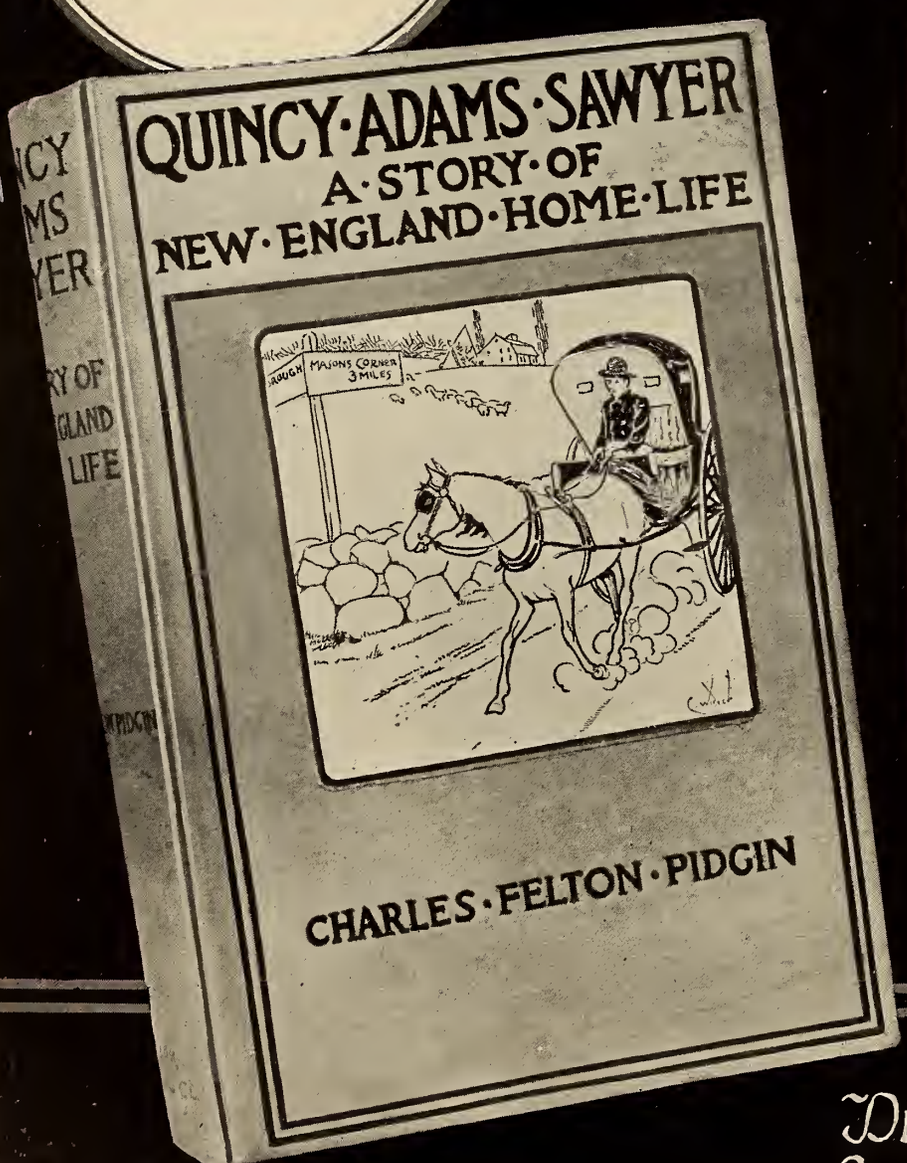
PICTURES CORPORATION

Jury Imperial Pictures Ltd., Exclusive Distributors thruout Great Britain ··· Sir William Jury, Managing Director.

The GREATEST *of* HOME-FOLKS STORIES

QUINCY ADAMS SAWYER

A book as popular as supper-time. The most human of the family of "Way Down East" and "The Old Homestead"



The book
has been read in a million and a half homes.

The play
has been cheered in every Opera House in the United States.

The picture
will be a clean-up.

A METRO
ARTHUR SAWYER HERBERT LUBIN
PRODUCTION

Distributed Exclusively by ME

Coming

LAURETTE TAYLOR

in the
Play that has
Thrilled 14,925 Audiences

In New York	705 times	In India	65 times
In London	1001 times	In the Far East	20 times
In United States	7827 times	In Honolulu	3 times
In England	5791 times	In South Africa	229 times
In Australia	701 times	In Scandinavia	23 times
In Holland	152 times	In France	114 times

Now playing in Madrid, in Rome and in Paris
250,000 copies of the book have been sold

The Play Has Thrilled
14,925 Audiences

The Picture
Will Thrill
Yours

in

PEG O' MY HEART

by J. HARTLEY MANNERS

TRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd. Exclusive Distributors throughout Great Britain... Sir Wm. Jury, Mng. Director

Book Metro Solid

Every one of these productions is a box office winner

The first fall releases:

Mae Murray *in* Broadway Rose
Viola Dana *in* The Five Dollar Baby
The Rex Ingram Production, The Prisoner of Zenda
Clara Kimball Young *in* The Hands of Nara
Bull Montana *in* The Ladies' Man

And these to follow later:

Super-Cast, headed by Billie Dove *in* Country Love
Metro-SL Special Production *of* Quincy Adams Sawyer
Laurette Taylor *in* Peg O' My Heart
Fred Niblo Production *of* Picture Not Titled
Rex Ingram Production *of* Picture Not Titled
Viola Dana *in* Page Tim O'Brien
Mae Murray *in* Picture Not Titled
Clara Kimball Young *in* Enter Madame
Super-Cast headed by Billie Dove *in* East of Suez
Metro-SL Special Production *of* Your Friend and Mine
Bull Montana *in* Picture Not Titled

Metro will release nothing but the greatest super-productions this season

Book Metro Solid

METRO PICTURES CORPORATION

Opens to Biggest Business in Weeks at Three Large Theatres

Kinema Theatre, Los Angeles, Strand Theatre, Pasadena, Cal., and Metropolitan Theatre, Atlanta, Ga., play to tremendous crowds that jam houses despite summer heat. Audiences all enthusiastic, state official reports.

Critics Laud Neilan's Directorial Genius

RATTLING GOOD STORY TOLD IN SUPER SIX STYLE

"'Fools First' is a rattling good police story told in super six style. The action moves swiftly with lots of surprises toward a very satisfying objective, namely, regeneration. We rate the acting as top-notch."—*Los Angeles Times.*

SHOWS MASTER HAND OF NEILAN

"Although it was thought there was nothing new in underworld themes Neilan presents some new wrinkles in 'Fools First.' It has many original scenes that show the master hand of Neilan. The climax is so radically new that one leaves the theatre realizing that there is no limit to Neilan's directive genius. The work of the cast is to be complimented."—*Los Angeles Herald.*

NEILAN IS THE DICKENS OF SCREEN

"Marshall Neilan is the Charles Dickens of the screen. No more polished desperado ever lived than character of the gang leader."—*Los Angeles Record.*

ONE OF MOST THRILLING EVER SHOWN HERE

"'Fools First' thrilled large audiences at the Metropolitan. It was pronounced one of the most entertaining pictures ever shown in Atlanta. It is one of the most thrilling and best produced pictures ever shown here."—*Atlanta Georgian.*

Marshall Neilan

presents his latest big picture for First National—suggested by Hugh MacNair Kahler's story in the Saturday Evening Post—with Claire Windsor, Richard Dix and Claude Gillingwater.

Photographed by David Kesson and Karl Strauss.

FOR THE COMING YEAR we will release 60 to 70 FIRST NATIONAL PICTURES WATCH for our SENSATIONAL ANNOUNCEMENT WAIT

A First National Attraction

There'll be a Franchise Everywhere

Exhibitor Calls "Sonny" Barthelmess' Biggest Hit!

PINEHURST
THE FAMOUS WINTER RESORT IN NORTH CAROLINA
FOUNDED BY
JAMES W. TUFTS
PINEHURST, INCORPORATED
LEONARD TUFTS, PRESIDENT

Read what Charles W. Picquit, of the Carolina Theatre, Pinehurst, North Carolina, has to say of this picture:

Mr. F. P. Bryan,
Associated First Nat'l Pictures,
Charlotte, N.C.

Dear Mr. Bryan:-

My hat is off to Richard Barthelmess, his Director and the whole bunch that had anything to do with producing his new picture "Sonny."

I think Barthelmess will score the biggest hit of his career in this picture and I believe all who have seen his recent pictures will agree that "Sonny" is the finest of the lot, even with "Tol'able David" in mind.

"Sonny" seems to have everything that makes up a perfect screen entertainment; an absorbing story with just enough tears and laughs, splendid direction and an unusually able cast.

"Sonny" will be not only a box-office winner but will win thousands of new friends to the screen.

Very truly yours,

Chas. W. Picquit

Inspiration Pictures, Inc., presents

Richard Barthelmess

in

"SONNY"

His third big success for First National is taken from the play by George Hobart, adapted by Frances Marion and Henry King and directed by Henry King.

A FIRST NATIONAL ATTRACTION

FOR THE COMING YEAR
we will release
60 to 70
FIRST NATIONAL PICTURES
WATCH WAIT
for our
SENSATIONAL ANNOUNCEMENT

There'll be a Franchise everywhere

Have YOU said "If I could get THE PICTURE I can get the crowds?" Here is THE picture!

REVILLON FRÈRES
presents

"NANOOK OF THE NORTH"

Produced by
ROBERT J. FLAHERTY F.R.G.S.

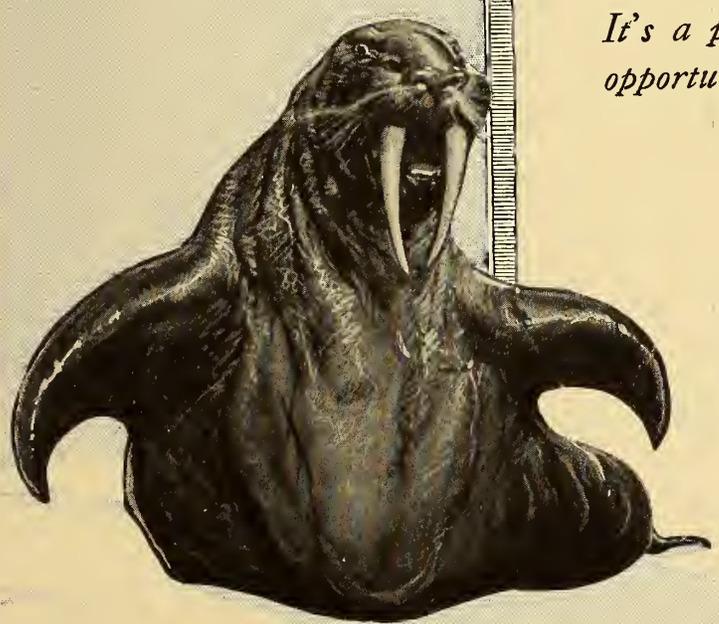
SUCH a picture comes once in a lifetime. It is just such a picture as you have been looking for during the dull days of the past twelve months.

You know that *if you've got the picture you can get the crowds.*

Your chief worry has been that big pictures are so scarce. Here is as big a picture as this business has ever seen, different, absolutely different from any other ever made.

It's a picture that offers immense opportunities for exploitation.

Pathépicture
TRADE MARK



You must see it to realize its strength, its beauty —

"NANOOK of the NORTH"

ONCE in a blue moon there comes a picture that makes you say "Why hasn't some one done something like that before?"

There are thousands of features that are alike in everything except cast.

Here's a picture unlike anything you ever saw, taken in a country where no motion picture camera ever went before.

It has the most real human interest; the most unusual thrills. Its interest never flags.

For six reels it holds you with a mighty grip.

Audience value? It's just full of it.

Book it for the best picture buy of this and ***many*** *months!*

Pathépicture

Save Dates for the Big Ones—or You Lose!

THE saddest showman this year is going to be the fellow who ties himself up to a long string of pictures—the exhibitor who signs a profit-eating contract for a season's or a half season's supply.

This fall more than ever before the market is going to be swamped with pictures. Some will be fair. Some will be good. Some will be flops.

The moment any exhibitor puts his John Hancock to the dotted line of any long term contract, he sells, gives and parcels away all his rights to his theatre and what shall go on his screen.

He signs away his right to play the best pictures on the market every week.

He sells his right to show the pictures the people want—when they want them.

He parcels away all privileges to his individuality.

He makes himself a caretaker instead of an active manager of his theatre.

He closes his doors to any and every good picture other than those that may come under his contract.

He deprives himself of profits and patronage by COMPELLING people to go elsewhere to see good, big productions from other companies.

He encourages and invites the strongest kind of competition.

He denies himself the right of every exhibitor—to show the best pictures at any time, no matter who the producer may be.

He pays for 27 or 29 pictures on the lone chance that he will get four or five or possibly ten good ones.

HE BUYS PICTURES ON SPECULATION—NOT ON MERIT!

Look me in the eye and tell me this: What are you going to do when, after getting all set with 27 or 29 bookings, along come such big ones as those mentioned on the following pages?

THINK NOW! LOOK BEFORE YOU BOOK!

It's in the air! It's everywhere!

IT'S UNIVERSAL YEAR—AND YOUR YEAR!

Carl Laemmle

Pres. Universal Film Mfg. Co.

UNIVERSAL JEWELS

Released in August!

CARL LAEMMLE'S
box-office sensation, the most talked of and most valuable screen entertainment ever released.

FOOLISH WIVES

The million dollar Super-Jewel which has established a world's record for attendance figures.

By and with VON STROHEIM

Released in September!
THE YEAR'S BIGGEST PICTURE!

HOUSE PETERS

VIRGINIA VALLI AND MATT MOORE
in

THE STORM

From George Broadhurst's sensational Broadway Success of Langdon McCormick's great play.

Directed by Reginald Barker
Backed by National Advertising in The Saturday Evening Post

Released in October!
DEDICATED TO THE MOTHERS OF THE WORLD BY CARL LAEMMLE

HOUSE PETERS

And An All-Star Cast in

HUMAN HEARTS

From the famous stage play by Hal Reid, containing a superb cast, including Edith Hallor, Russell Simpson, George Hackathorne, Mary Philbin, Gertrude Claire and Ramsey Wallace.

Directed by King Baggot.
Backed by National Advertising in The Saturday Evening Post

Released in November!
AUDACIOUS! INSOLENT! GLORIOUS!

PRISCILLA DEAN

as "Cigarette," the Daughter of the Regiment in the most magnificent Jewel of her career.

UNDER TWO FLAGS

From the immortal novel by OUIDA.

Directed by Tod Browning
Backed by National Advertising in The Saturday Evening Post

Released in December!
THE GREATEST RACING PICTURE OF THE AGE!

REGINALD DENNY

And An All-Star Cast in

THE KENTUCKY DERBY

From Charles T. Dazey's great Broadway stage success, "The Suburban."

Directed by King Baggot.
Backed by National Advertising in The Saturday Evening Post

Released in January!
BOOTH TARKINGTON'S GREAT STORY OF THE AMERICAN GIRL!

EILEEN PERCY

supported by Helen Jerome Eddy and a superb cast
in

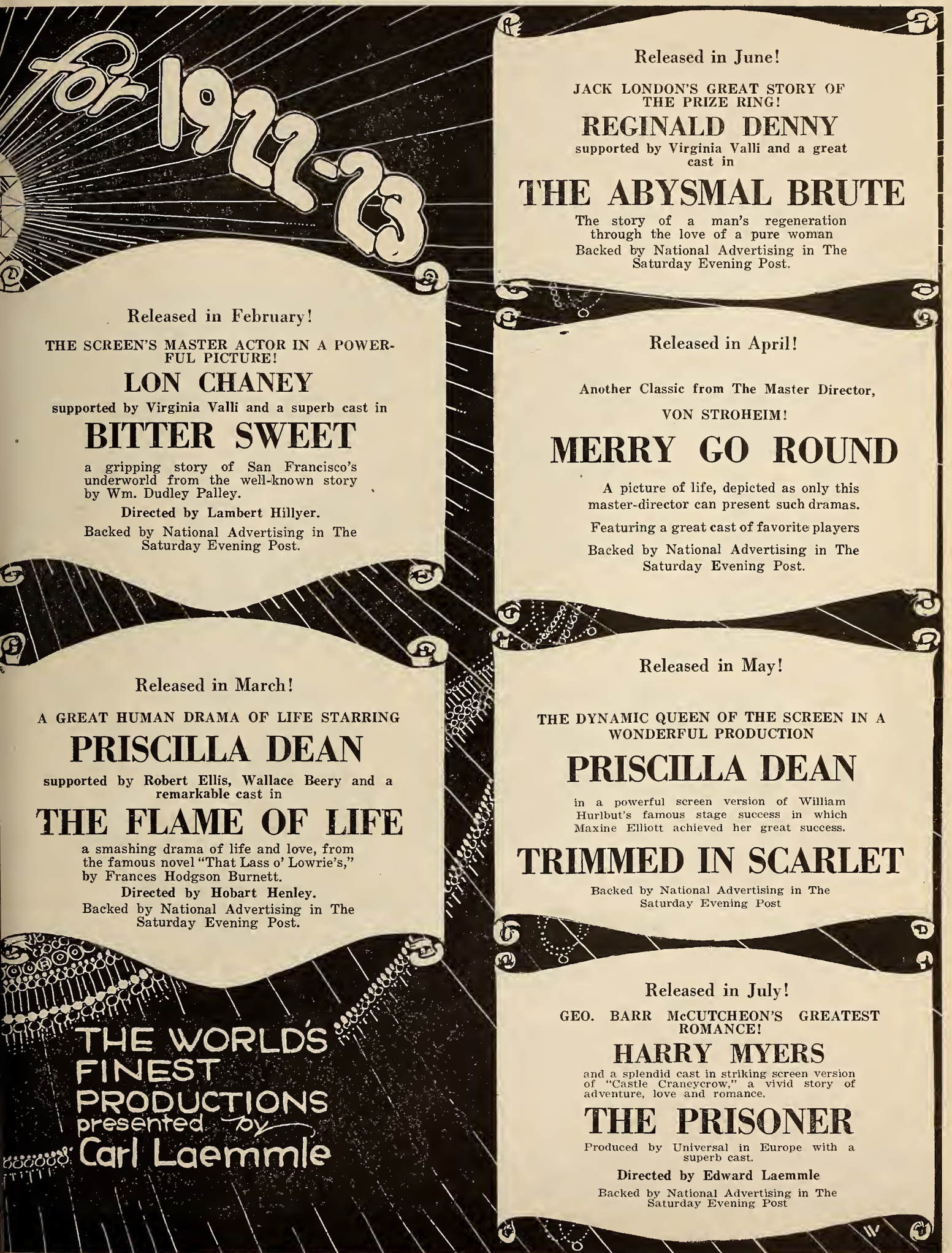
THE FLIRT

made from one of the best selling novels by the famous author, Booth Tarkington.

Directed by Hobart Henley.

Backed by National Advertising in the Saturday Evening Post.

SAVE DATES FOR THESE BIG ONES OR YOU LOSE


for 1922-23
Released in February!
THE SCREEN'S MASTER ACTOR IN A POWERFUL PICTURE!
LON CHANEY
supported by Virginia Valli and a superb cast in
BITTER SWEET
a gripping story of San Francisco's underworld from the well-known story by Wm. Dudley Palley.
Directed by Lambert Hillyer.
Backed by National Advertising in The Saturday Evening Post.
Released in March!
A GREAT HUMAN DRAMA OF LIFE STARRING
PRISCILLA DEAN
supported by Robert Ellis, Wallace Beery and a remarkable cast in
THE FLAME OF LIFE
a smashing drama of life and love, from the famous novel "That Lass o' Lowrie's," by Frances Hodgson Burnett.
Directed by Hobart Henley.
Backed by National Advertising in The Saturday Evening Post.
THE WORLD'S FINEST PRODUCTIONS presented by Carl Laemmle
Released in June!
JACK LONDON'S GREAT STORY OF THE PRIZE RING!
REGINALD DENNY
supported by Virginia Valli and a great cast in
THE ABYSMAL BRUTE
The story of a man's regeneration through the love of a pure woman
Backed by National Advertising in The Saturday Evening Post.
Released in April!
Another Classic from The Master Director,
VON STROHEIM!
MERRY GO ROUND
A picture of life, depicted as only this master-director can present such dramas.
Featuring a great cast of favorite players
Backed by National Advertising in The Saturday Evening Post.
Released in May!
THE DYNAMIC QUEEN OF THE SCREEN IN A WONDERFUL PRODUCTION
PRISCILLA DEAN
in a powerful screen version of William Hurlbut's famous stage success in which Maxine Elliott achieved her great success.
TRIMMED IN SCARLET
Backed by National Advertising in The Saturday Evening Post
Released in July!
GEO. BARR McCUTCHEON'S GREATEST ROMANCE!
HARRY MYERS
and a splendid cast in striking screen version of "Castle Craneycrow," a vivid story of adventure, love and romance.
THE PRISONER
Produced by Universal in Europe with a superb cast.
Directed by Edward Laemmle
Backed by National Advertising in The Saturday Evening Post

Announcing The Wir
HEBERT RAWLINSON in DON'T SHOOT
GEO. BRONSON HOWARD
DIRECTED BY JACK CONWAY
AUG. 21
AN ALL STAR CAST FEATURING GLADYS BROCKWELL in PAID BACK
DIRECTED BY IRVING CUMMINGS
AUG. 28
GLADYS WALTON in TOP O THE MORNING
BY ANNE CALDWELL
DIRECTED BY ED. LAEMMLE
FRANK MAYO in CAUGHT BLUFFING
BY JACK BECHOLDT
DIRECTED BY LAMBERT HILLYER
SEPT. 4
HOOT GIBSON in THE GALLOPING KID
BY RALPH CUMMINS
DIRECTED BY NAT ROSS
SEPT. 11
HERBERT RAWLINSON in CONFIDENCE
by BERNARD HYMAN
DIRECTED BY HARRY POLLARD
SEPT. 18
SEPT. 25
1 2 3 4 5 6 7 8 9
SCORE WITH EVERY ONE!
UNIVERSAL

ning Nine

Here They Are!
THE WINNING NINE!

Champs of the Money League—every one sure to score—each one bound to cash in at the box office plate.

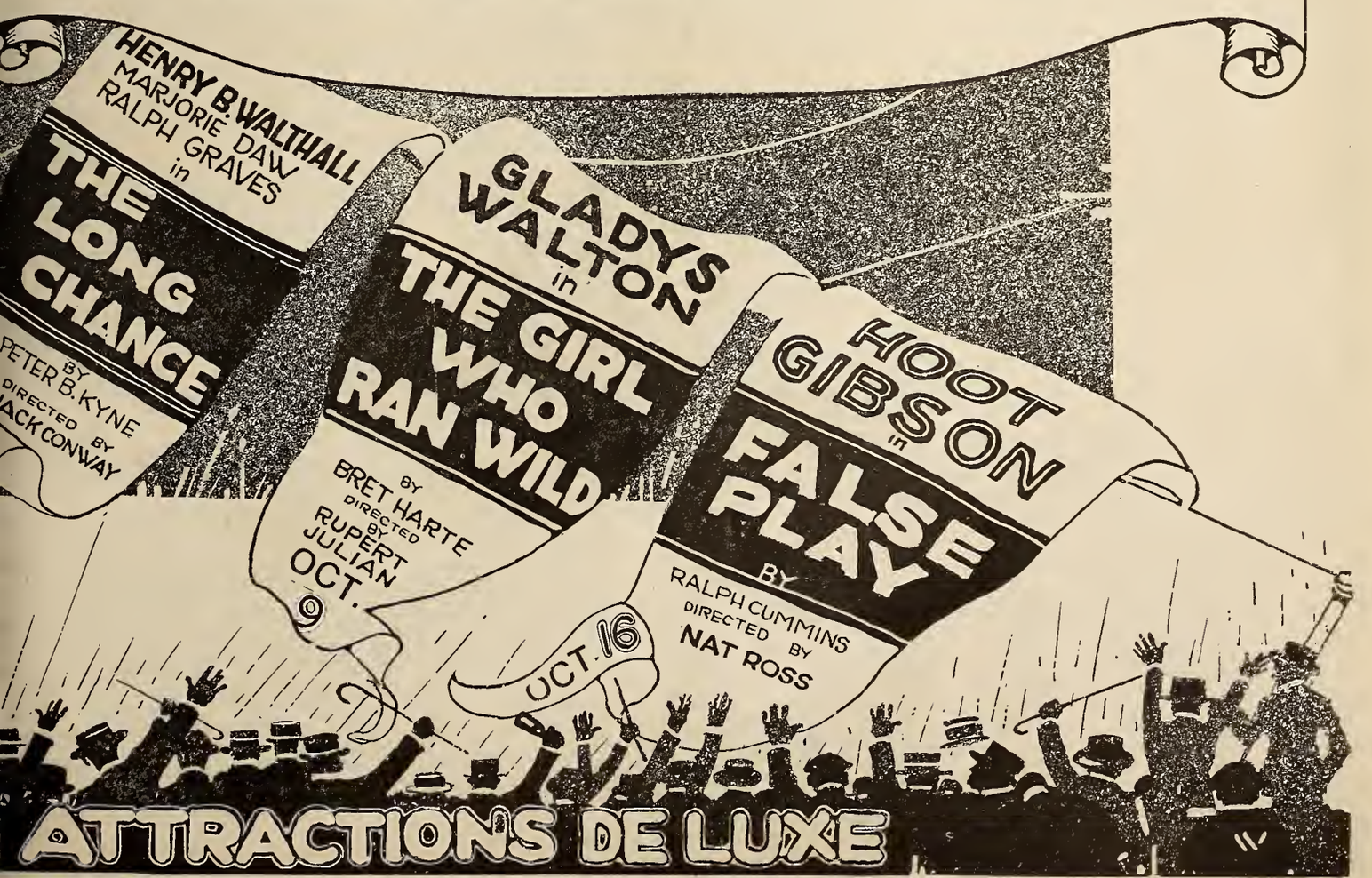
Nine big productions, consisting of seven attractions featuring such stars as Herbert Rawlinson, Gladys Walton, Frank Mayo and Hoot Gibson; and two splendid features with all-star casts composed of favorite players such as Henry B. Walthall, Marjorie Daw, Ralph Graves, Gladys Brockwell, Stuart Holmes, and many others.

Look at the titles—the stars—the authors—the directors!

Here are nine pictures, sure to bring you world's series crowds during August, September and October.

Sold in a series of nine—released one a week, beginning August 21st; backed by national advertising in The Saturday Evening Post.

Get in the game now—ride home to Profitville with these nine big clean-up Universal Attractions. See your Exchange today.



A New Series of the Greatest Short Features Ever Produced

H. C. Witwer, author of the famous "Leather Pushers," has written six new stories which have appeared in Collier's Weekly and in hundreds of newspapers throughout the country. They will be produced by Universal with the wonderfully popular star of the first six—REGINALD DENNY, the same director—Harry Pollard, and a great supporting cast including many of the original favorites. They will be backed by national advertising in The Saturday Evening Post. Watch for future announcements in the trade papers and in the Universal Weekly.

REGINALD DENNY

IN

THE LEATHER PUSHERS

Universal-Jewel Collier's Series

Directed by HARRY POLLARD

ART ACORD

IN

LUMBERJACK STORIES

A series of eight two-reel features, depicting the adventures and drama of strong men in the great woods.

HARRY CAREY

in eight revivals of two reels each, fashioned from his best and most popular three and five reel pictures. Brimful of action, human drama and box office drawing power.

CENTURY COMEDIES this fall will contain all that pep, comedy and class that have earned for them the name of the "Nation's Favorite." They will be nationally advertised in the Saturday Evening Post. Packed with laughs, novelties and surprises, they will be sold in blocks of twelve, featuring the following stars:

Johnny Fox **Brownie**
Lee Moran **Queenie**

IN

Century Comedies

See your Universal Exchange at once and line up these program-builders for the greatest fall season in the history of the industry.

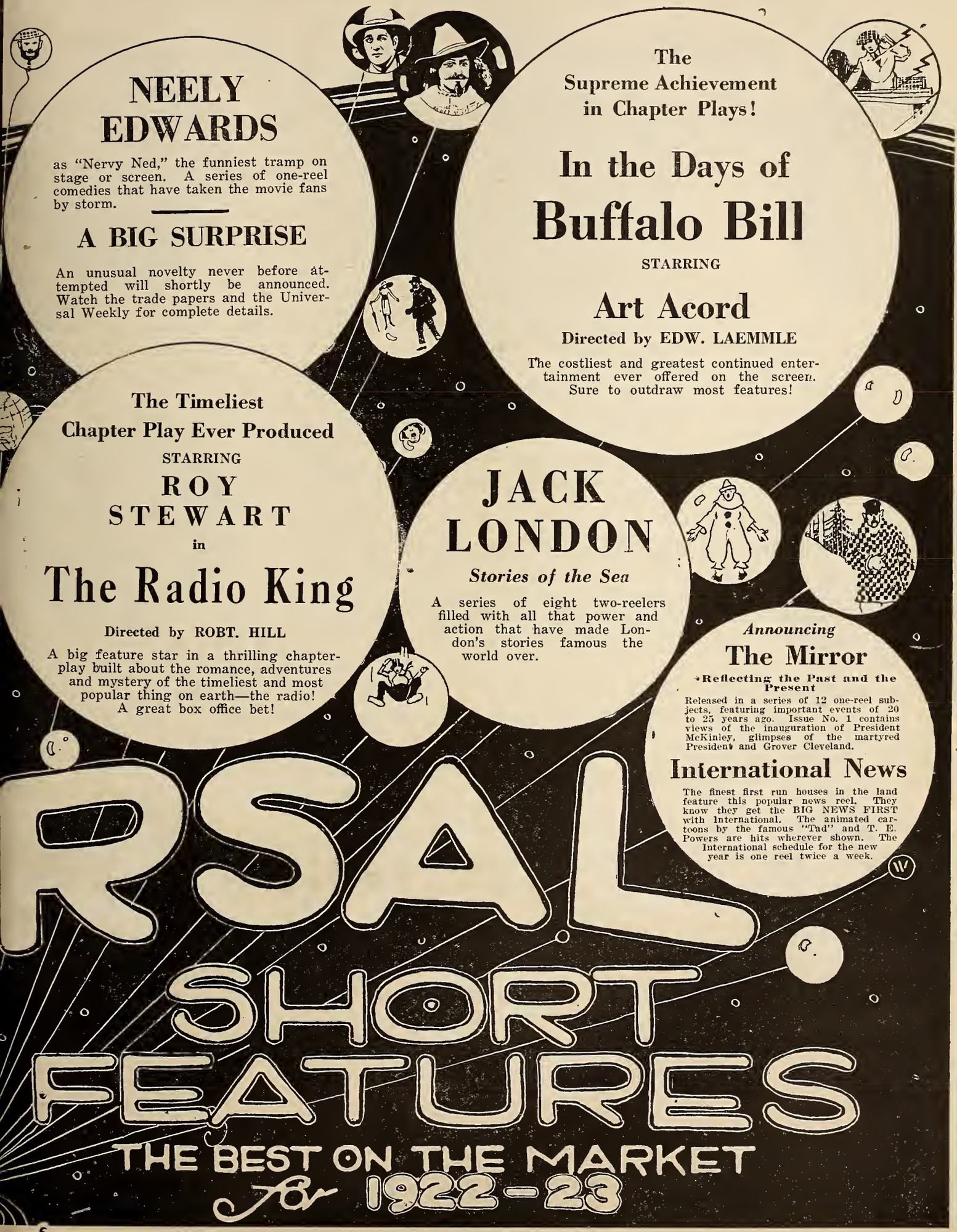
During the coming season this greatest of all child actresses will appear in two-reel Special Century Comedies. They will be sold picture for picture—on an individual basis. They will be advertised nationally in The Saturday Evening Post. You need not book before you look. Watch the trade papers and the Universal Weekly for announcement of Baby Peggy's big fall releases.

BABY PEGGY

IN

Special Century Comedies

UNIVERSAL


NEELY EDWARDS
as "Nervy Ned," the funniest tramp on stage or screen. A series of one-reel comedies that have taken the movie fans by storm.
A BIG SURPRISE
An unusual novelty never before attempted will shortly be announced. Watch the trade papers and the Universal Weekly for complete details.
The Supreme Achievement in Chapter Plays!
In the Days of Buffalo Bill
STARRING
Art Acord
Directed by EDW. LAEMMLE
The costliest and greatest continued entertainment ever offered on the screen. Sure to outdraw most features!
The Timeliest Chapter Play Ever Produced
STARRING
ROY STEWART
in
The Radio King
Directed by ROBT. HILL
A big feature star in a thrilling chapter-play built about the romance, adventures and mystery of the timeliest and most popular thing on earth—the radio! A great box office bet!
JACK LONDON
Stories of the Sea
A series of eight two-reelers filled with all that power and action that have made London's stories famous the world over.
Announcing
The Mirror
Reflecting the Past and the Present
Released in a series of 12 one-reel subjects, featuring important events of 20 to 25 years ago. Issue No. 1 contains views of the inauguration of President McKinley, glimpses of the martyred President and Grover Cleveland.
International News
The finest first run houses in the land feature this popular news reel. They know they get the BIG NEWS FIRST with International. The animated cartoons by the famous "Tad" and T. E. Powers are hits wherever shown. The International schedule for the new year is one reel twice a week.
RSAL
SHORT FEATURES
THE BEST ON THE MARKET
for 1922-23

for 1922-1923 Goldwyn will make only 20 pictures all big ones

MARSHALL NEILAN

will make all his pictures for Goldwyn, with powerful stories and on a scale surpassing his best previous effort.

ALLEN HOLUBAR

is now filming the $10,000 prize winning story, "Broken Chains," his first work for Goldwyn.

R. A. WALSH

has begun production on "Captain Blackbird," his first big picture, at the Culver City Studios.

EACH of these twenty pictures is being produced as carefully as though it were intended to be the one big picture of the industry. No expense is spared in making it.

Goldwyn will not include in this Twenty any picture that is not a powerfully strong special. These will be BIG pictures—remember that!

Because we will not produce a single ordinary picture you will not be obliged to sign up for a great many films that are not strong in order to get the big one you really want.

You will see each picture before you are asked to book it.

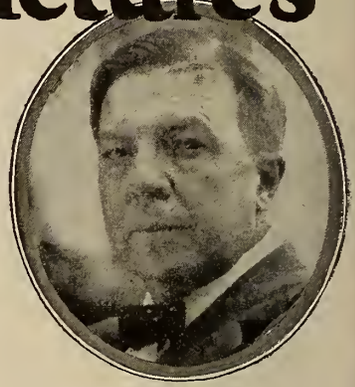
GOLDWYN

announces the purchase of the Greatest Motion Picture Property in the history of the screen.

BEN HUR

(Purchased from A. L. Erlanger for close to $1,000,000)

We will make "Ben Hur" the most colossal motion picture of all time.



RUPERT HUGHES

will personally direct his fiction masterpieces, all of which have now been made available for Goldwyn.

MAURICE TOURNEUR

has already started work on Hall Caine's world-famous novel and play, "The Christian," his first production for Goldwyn.

E. MASON HOPPER

who has completed a wonderful picturization of Anzia Yezierska's "Hungry Hearts," soon will start on another heart interest story.

Remember! 20 Pictures-All Big Ones!

WHEN the announcement was first made, some weeks ago, of the Forty-One Paramount Pictures for fall and winter release, we stated confidently that we believed we were giving to exhibitors the most beneficial service in history.

In giving them complete details of forty-one pictures, six months in advance, we felt we were taking the chance out of booking—the exhibitor could know, far in advance, just what big pictures he would be able to show.

The tremendous sensation throughout the industry which followed this announcement showed us that we were not wrong. We had made another forward step which was of the greatest possible benefit to the exhibitors.

Hundreds of prominent exhibitors have flooded us with letters and telegrams, congratulating us on, first, the completeness and conciseness of the announcement, and second, on the quality of the product.

This announcement, it is needless to say, will be rigidly adhered to. These forty-one great pictures will be delivered according to schedule. Exhibitors will not have to trust to luck for 1922-23.

ADOLPH ZUKOR.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR President
NEW YORK CITY

A Pledge to American Exhibitors

IF a long and faithful service devoted to the cause of better pictures has won your respect and confidence, as I earnestly hope to be the case, I gladly risk losing your good will and such reputation as I may have achieved, in stating that the productions described on the following pages represent the motion picture art at its zenith and in its hour of triumph!

My pledge to you is that these productions being the result of an expenditure of unlimited money and brain effort on the part of the most brilliant group of directors, authors, scenario writers, stars and supporting artists, art directors and camera men ever gathered together in one organization, all working in harmony and with the utmost enthusiasm, surpass any group of productions so far given to the public in the history of our industry.

In planning this product, we have striven for box office values, highest merit in story, the greatest number of distinguished players possible to cast in one photoplay, perfection in direction, photography and titling and, finally, for clean pictures fit for presentation before the highest type of American audiences.

These pictures will surpass any similar pictures ever released, each picture representing the greatest effort of which we are capable. You can book all of them, feeling you have secured the best product obtainable in the industry.

The combination of values as evidenced in these productions is my prescription for your prosperity.

JESSE L. LASKY.
First Vice President—In Charge of Production

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

. . . "The greatest line-up in history."

FRANK C. PARKER, Stockton, Calif.

JESSE L. LASKY PRESENTS

WALLACE REID IN "The Dictator"

Supported by Lila Lee

Story by Richard Harding Davis. Directed by James Cruze. Released Aug. 7.

YOU all know what a great star Wallace Reid is when he has the right story, and "The Dictator" is the best story he has had in a long time. The role is of a young American adventurer in the midst of South American revolution.

Romance is supplied by Lila Lee as the Spanish girl. Theodore Kosloff and Walter Long are also in the cast. James Cruze who will make "The Old Homestead," has put punch after punch in the picture. This one has comedy and spectacle and romance.

FAMOUS PLAYERS-LASKY CORP. PRESENTS

MARION DAVIES IN "The Young Diana"

By Marie Corelli. Directed by Albert Capellani and Robert Vignola. Scenario by Luther Reed. Created by Cosmopolitan Productions. Released August 7.

THIS is one of the most elaborate pictures ever made and it will be a sensation everywhere. The story is by one of the most popular of modern authors and ran serially in Hearst's Magazine.

The production is lavishly and beautifully staged and yet is surprisingly human and dramatic. Pedro de Cordoba, Forrest Stanley, Maclyn Arbuckle and Gypsy O'Brien are in the great cast.

ADOLPH ZUKOR PRESENTS

THOMAS MEIGHAN IN "If You Believe It, It's So"

By Perley Poore Sheehan. Directed by Tom Forman. Scenario by Waldemar Young. Released Aug. 14.

THIS story was selected by the late George Loane Tucker to be his next production after "The Miracle Man." He had planned to star Thomas Meighan in it for he believed it to be one of the finest stories ever written.

It deals with the regeneration of human souls in much the same manner as "The Miracle Man." Without any question the strongest drama Meighan has yet appeared in. Cast includes Pauline Starke, Joseph Dowling and Theodore Roberts.

ADOLPH ZUKOR PRESENTS

BETTY COMPSON IN "The Bonded Woman"

Based on the story "The Salving of John Somers" by John Fleming Wilson. Scenario by Albert Shelby LeVino. Directed by Philip Rosen. Released August 21.

A STIRRING story of love and adventure in the South Seas, with an unusual and dramatic plot. The shipwreck is one of the biggest scenes ever staged.

The part calls for the wearing of beautiful gowns and picturesque costumes and for emotional acting in plenty. Richard Dix and John Bowers head the cast.

JESSE L. LASKY PRESENTS

MAY McAVOY IN "The Top of New York"

By Sonya Levien. Directed by William D. Taylor. Scenario by Julia Crawford Ivers. Released Aug. 21.

"THE TOP OF NEW YORK" possesses every attribute that makes a successful picture. It is particularly strong in sentiment and wholesomeness.

Miss McAvoy plays the role of a little dancer who supports a crippled brother and a worthless uncle. She struggles unaided through many heart-rending difficulties.

Paramount FAMOUS PLAYERS-LASKY CORPORATION Pictures

. . . **"These pictures spell SUCCESS with capital letters"**

EUGENE N. ROTH, San Francisco

HAMILTON THEATRICAL CORP. PRESENTS

"THE LOVES OF PHARAOH" *with* Emil Jannings, Dagny Servaes, Harry Liedtke AN ERNEST LUBITSCH PRODUCTION

Released August 28th.

THIS is the gigantic spectacle which ran for eleven weeks to crowded houses at the Criterion, New York. All of the critics were unanimous in giving it the highest praise. Its reputation has spread all through the country—everywhere the people are anxious to see it.

It contains the biggest sets ever made and the biggest crowd scenes ever staged. But its greatest appeal is as a heart-interest story, as one of the most thrilling romances of all times. It is the master work of the creator of "Passion" and "Deception."

JESSE L. LASKY PRESENTS

GLORIA SWANSON IN "Her Gilded Cage"

A Sam Wood Production. From the play by Anne Nichols. Scenario by Elmer Harris and Percy Heath. Released September 4th.

THIS is the most elaborate of all Miss Swanson's productions. It reveals the star in some of the most dramatic situations, and some of the most striking gowns ever devised.

David Powell and Harrison Ford head a great cast. Miss Swanson wears over a score of marvelous costumes, and the dance-hall and cabaret scenes are the last word in magnificence.

ADOLPH ZUKOR PRESENTS A

WILLIAM deMILLE PRODUCTION "NICE PEOPLE" *with* Wallace Reid, Bebe Daniels, Conrad Nagel, Julia Faye

From the play by Rachael Crothers. Screen play by Clara Beranger. Released September 4th.

HERE'S a big picture if ever there was one! The play was one of the record-breakers on Broadway last season and it has run all this season in Chicago.

The play is a frank indictment of the wild habits of the younger generation—a problem that is vital and real in every community. The great star cast makes it one of the biggest productions of the year.

JESSE L. LASKY PRESENTS

RODOLPH VALENTINO IN "Blood and Sand" *with* Lila Lee *and* Nita Naldi

A Fred Niblo Production. From the novel by Vicente Blasco Ibanez and the play by Tom Cushing. Scenario by June Mathis. Released September 11th.

THIS is one of the biggest productions of this or any season. The star whose popularity is second to none makes his first Paramount star appearance in this famous story by the author of "The Four Horsemen of the Apocalypse."

Fred Niblo, who made "The Three Musketeers," has produced this on a lavish and tremendous scale. Nita Naldi and Lila Lee are leading women, heading a great supporting cast. Scenes include genuine bull fights, in which the star risks his life to perform spectacular feats.

FAMOUS PLAYERS-LASKY CORP. PRESENTS

"THE VALLEY OF SILENT MEN" *with* Alma Rubens

From the story by James Oliver Curwood. Cosmopolitan Productions. Directed by Frank Borzage. Created by Released September 11th.

HERE'S a sure winner! A story by the author of "The River's End" and even better than that one. This is unquestionably one of the greatest stories Cosmopolitan has ever had.

The great cast includes Alma Rubens, Lew Cody, Joe King, George Nash, Mario Majeroni and other prominent favorites. There is no doubt that this will be one of the big ones.

Paramount FAMOUS PLAYERS-LASKY CORPORATION **Pictures**

. . . **"The greatest array of stars, stories and directors ever seen"**
A. KARZAS, Chicago.

ADOLPH ZUKOR PRESENTS

"THE SIREN CALL" with Dorothy Dalton

An Irvin Willat Production. By J. E. Nash. Released September 18th.

A DRAMA of the Northwest that will live long in the history of the screen. It has every attribute that makes a great picture. The story was specially written for Miss Dalton.

One of the greatest directors of melodrama in the world—Irvin Willat has packed this with thrill upon thrill. David Powell and Mitchell Lewis head the brilliant supporting casts.

JESSE L. LASKY PRESENTS

JACK HOLT IN "While Satan Sleeps"

By Albert Shelby LeVino. Based on Peter B. Kyne's story "The Parson of Panamint." Directed by Joseph Henabery. Released September 18th.

HERE'S a real special! A strong and wholesome story on the one absolutely sure-fire theme—regeneration, with Jack Holt in one of the most dramatic and compelling roles ever screened.

Full of characters and scenes that touch the most hard-boiled audience, with comedy, pathos and excitement in profusion. The cast includes Betty Francisco, Fritzi Brunette and Herbert Standing.

JESSE L. LASKY PRESENTS

CECIL B. DEMILLE'S PRODUCTION "MANSLAUGHTER" with Thomas Meighan, Leatrice Joy and Lois Wilson

Scenario by Jeanie Macpherson. From the novel by Alice Duer Miller. Released September 25th

THIS is probably the biggest attraction that the entire season will bring forth. Mr. DeMille has given his personal pledge that "Manslaughter" is his greatest achievement.

In addition to the featured players the cast includes John Miltern, George Fawcett, Julia Faye, Edythe Chapman, Jack Mower, Casson Ferguson, Dorothy Cumming, Mickey Moore, James Neill and Sylvia Ashton.

HAMILTON THEATRICAL CORP. PRESENTS

"THE MYSTERIES OF INDIA" UFA PRODUCTION

Released October 2d.

THIS is something different in the way of spectacular melodrama. A tale of Indian magic and mystery. Massive in every detail. Made on a scale to thrill and amaze.

Fights with elephants, tigers and other fearsome denizens of the jungle provide the last word in thrills. A notable cast interprets the story. Over fifty thousand people have taken part.

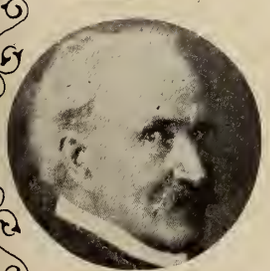
JESSE L. LASKY PRESENTS

"PINK GODS" with Bebe Daniels and James Kirkwood

A Penrhyn Stanlaws production. From the novel by Cynthia Stockley. Scenario by Sonya Levien and J. E. Nash. Released October 2d.

A POWERFUL domestic drama, bristling with tense scenes and crashing climaxes with a particularly notable cast. The author is a best seller with millions of admirers.

Penrhyn Stanlaws has an unbroken line of successes to his credit. This is his most satisfying, appealing and gorgeous production. Story, cast, director and production make this a sure winner.



JESSE L. LASKY PRESENTS

"THE OLD HOMESTEAD" with Theodore Roberts, George Fawcett, T. Roy Barnes, Harrison Ford and Fritzi Ridgway

Adapted from Denman Thompson's play by Perley Poore Sheehan and Frank Woods. Directed by James Cruze. Scenario by Julien Josephson. Released October 9th.

FOR fifty years "The Old Homestead" has held a unique place in the hearts of the people. Now at last is a production worthy of its immortal story.

Theodore Roberts is ideal as Uncle Josh, and the supporting cast is one of the greatest in history. No one can see this great play and withhold his tears.

Paramount FAMOUS PLAYERS-LASKY CORPORATION ADOLPH ZUKOR President NEW YORK CITY **Pictures**

. . . . *"The greatest screen entertainment in history!"*
LOUIS R. GREENFIELD, San Francisco

FAMOUS PLAYERS-LASKY CORP. PRESENTS

"THE FACE IN THE FOG"

By Jack Boyle. Scenario by John Lynch. Directed by Alan Crossland. Created by Cosmopolitan Productions. Released October 9th.

BOSTON BLACKIE and Mary, the two best loved crook characters in all fiction, never figured in a story so exciting as this. Mystery, suspense, thrills and romance—it has them all in abundance.

The story ran in the Cosmopolitan Magazine and has been produced with all the lavishness that characterizes Cosmopolitan Productions. A great cast of popular players enacts this wonderful story.

JESSE L. LASKY PRESENTS

GEORGE MELFORD'S PRODUCTION "BURNING SANDS"
with Wanda Hawley and Milton Sills

By Arthur Weigall. Scenario by Olga Printzlau. Released October 16th.

HERE'S the answer to "The Sheik." A picture as big and sweeping as its name. The story is from the successful novel which has run through edition after edition.

Produced on the same massive scale as "The Sheik," colorful and thrilling from start to finish; will stand up high among the real successes of the season.

JESSE L. LASKY PRESENTS

WALLACE REID and LILA LEE IN "The Ghost Breaker"

By Paul Dickey and Charles Goddard. Scenario by Jack Cunningham. Directed by Alfred Green. Released October 16th.

THIS was a tremendously popular play on the stage, and in this great production with two big stars it will duplicate its stage popularity.

It has comedy and action in abundance and a thrilling love story. Great sets and beautiful gowns add to the appeal. The director made "The Bachelor Daddy."

JESSE L. LASKY PRESENTS

"THE COWBOY AND THE LADY"
with Mary Miles Minter and Tom Moore

By Clyde Fitch. Directed by and scenario by Charles Maigne. Released Oct. 23.

TWO popular stars in the greatest play Clyde Fitch, America's most famous playwright, ever wrote. A love-drama in which New York society mingles and clashes with the rugged folk of the West.

A big special production directed by the man who made "The Copperhead." Four big names to talk about—this picture has enough wholesome box-office merit to jam theatres everywhere.

ADOLPH ZUKOR PRESENTS A

GEORGE FITZMAURICE PRODUCTION "TO HAVE AND TO HOLD"
with Betty Compson and Bert Lytell

By Mary Johnston. Scenario by Ouida Bergere. Released Oct. 30.

ONE of the season's most spectacular productions. Both stars have immense personal followings. Fitzmaurice is the producer of such box-office knockouts as "On With the Dance" and "Three Live Ghosts."

The story, which has been a best-seller for twenty-five years, is popular with everybody. It is a robust tale of love and adventure, with plenty of rapid-fire thrills and lavish, colorful settings. The cast includes Theodore Kosloff.

Paramount FAMOUS PLAYERS-LASKY CORPORATION Pictures

. . . "I'm going to book them all and take a month's vacation."
T. & D. JR. ENTERPRISES, San Francisco.

ADOLPH ZUKOR PRESENTS

THOMAS MEIGHAN IN "The Man Who Saw To-Morrow"

By Perley Poore Sheehan and Frank Condon. Directed by Alfred Green. Released Nov. 6.

BOUND to be the most talked-about picture of the year. Sheehan is also the author of the big Meighan success, "If You Believe It, It's So." Directed by the man who made "The Bachelor Daddy."

This picture delves deeply into real human nature, touching alike high society's splendors and the primitive passions of the tropics. A wonderful box-office title and a story that lives up to it.

ADOLPH ZUKOR PRESENTS

"ON THE HIGH SEAS" *with* Dorothy Dalton *and* Jack Holt

Supported by Mitchell Lewis. An Irvin Willat production. Released Nov. 6.

ANOTHER twin-star box-office success. Willat made those mighty pictures, "Behind the Door" and "Below the Surface." This one is a roaring romance of the sea by Edward Sheldon, author of "Romance," "Salvation Nell" and other great American plays.

Here are two stars famed for their great work in strong outdoor roles in the greatest picture either of them has ever had. A drama of crashing climaxes. Scenes of high society life, shipwreck, struggle of castaways on the high seas, and love on a desert island.

JESSE L. LASKY PRESENTS

RODOLPH VALENTINO *in* "The Young Rajah"

By John Ames Mitchell. Directed by Philip E. Rosen. Adapted by June Mathis. Released Nov. 13.

FOR your box office's sake, book this one. It's bigger than "The Sheik!" Starring the man your patrons are wild about Rosen directed "The Bonded Woman" and other big successes. June Mathis wrote the scenario for "The Four Horsemen" and "Blood and Sand."

The story, adapted from the novel "Amos Judd," presents Valentino as a hot-blooded East Indian, brought up in America in ignorance of his real parentage. Wanda Hawley is the girl he loves. Supporting cast includes Bertram Grassby, Edwin Stevens, and Maud Wayne. A sure sensation!

ADOLPH ZUKOR PRESENTS

ALICE BRADY *in* "Anna Ascends"

From the play by Harry Chapman Ford. Directed by Joseph Henabery. Released Nov. 20.

A SPLENDID picturization of the stage play in which Miss Brady scored the greatest triumph of her career. Directed by the man who made "While Satan Sleeps."

The star plays the role of a warm-hearted Syrian girl who comes to this country and struggles against temptation to love and happiness. Rich in love interest and emotional climaxes.

ADOLPH ZUKOR PRESENTS A

WILLIAM deMILLE PRODUCTION "CLARENCE" *with* Wallace Reid, Agnes Ayres, *and* May McAvoy

By Booth Tarkington. Adapted by Clara Beranger. Released Nov. 20.

ALL the world will fight to see this! The funniest comedy ever written for the American stage. By the best-known writer in America. Played by a real all-star cast, which, besides the stars named above, includes Kathlyn Williams and Adolphe Menjou.

William De Mille's finest box-office picture. Abounding in fun and wholesome thrills. With Wally in love with pretty Agnes Ayres and May McAvoy as a daring little flapper. A knockout on the Broadway stage two years ago; a box-office gold mine as a picture!

Paramount FAMOUS PLAYERS-LASKY CORPORATION **Pictures**

. . . "Some line-up. Just what the public wants—BIG PICTURES"

A. C. H. CHAMBERLIN, Madera Opera House, Madera, Cal.

JESSE L. LASKY PRESENTS

GLORIA SWANSON IN "The Impossible Mrs. Bellew"

A Sam Wood Production. Story by David Lisle. Adapted by Percy Heath. Released November 27th.

ANOTHER gorgeous love-drama made by the star and director of "Beyond the Rocks" and "Her Gilded Cage." Offering unlimited scope for Miss Swanson's emotional fire and regal beauty. Conrad Nagel is leading man, and the cast includes Robert Cain.

The star went to Paris especially to acquire up-to-the-second gowns for this picture. And those dazzling bathing suits! Her role is that of an innocent girl who is caught momentarily in the mad swirl of Parisian night life.

FAMOUS PLAYERS-LASKY CORP. PRESENTS

Vicente Blasco Ibanez' "ENEMIES OF WOMEN"

Directed by Robert Vignola. Created by Cosmopolitan Productions. Released November 27th.

ANOTHER flaming romance by the author of "The Four Horsemen" and "Blood and Sand." Vignola directed such successes as "The World and His Wife," "The Woman God Changed" and "Enchantment."

An all-star cast and a spectacular production. The story concerns the escapades of a dashing French adventuress among some young society men who thought they hated women. With lavish settings in Monte Carlo and Paris.

JESSE L. LASKY PRESENTS A

GEORGE MELFORD PRODUCTION "EBB TIDE"

with Lila Lee and James Kirkwood

By Robert Louis Stevenson. Adapted by Lorna Moon. Released December 4th.

THE greatest South Sea romance of them all, written by the best loved writer who ever lived. A magnificent production by the man who made "Behold My Wife" and "The Sheik."

The cast is truly all-star. The story is an adventure-masterpiece, colorful with the passion and ruthlessness of the tropics. Melford has made another "Sheik." Bound to be a big success.

FAMOUS PLAYERS-LASKY CORP. PRESENTS

"THE PRIDE OF PALOMAR" by Peter B. Kyne

Created by Cosmopolitan

Directed by Frank Borzage. Released December 11th.

100 per cent entertainment. Story by the most red-blooded of living American writers. Directed by the man who made "Humoresque," "Get Rich Quick Wallingford."

You know what Kyne's "The Valley of the Giants," "Cappy Ricks," and "While Satan Sleeps" did for exhibitors. This Borzage-Kyne-Paramount combination will break records everywhere.

ADOLPH ZUKOR PRESENTS

ELSIE FERGUSON IN "Outcast"

A John S. Robertson Production. From the play by Hubert Henry Davies. Scenario by Josephine Lovett. Released December 11th.

ELSIE FERGUSON'S great stage success and one of the most successful of modern plays, makes a magnificent picture. In the hands of John S. Robertson, who produced "Footlights," this one is sure to add new laurels to the star's fame.

It is a great story of love and regeneration, full of heart interest and pathos. In sheer dramatic intensity, action, gowns and settings it is a veritable triumph. In every sense a 100 per cent attraction. From Elsie Ferguson's greatest stage success.

Paramount FAMOUS PLAYERS-LASKY CORPORATION **Pictures**

. . . "Whoever gets these pictures will make money."
JONES, LINICK AND SCHAEFER, Chicago.

A PENRHYN STANLAWS PRODUCTION
PRESENTED BY ADOLPH ZUKOR

"SINGED WINGS" WITH Bebe Daniels

A Penrhyn Stanlaws Production. By Katherine Newlin Burt. Released December 18th

THE story of a Spanish dancer on San Francisco's waterfront. This is a part eminently suited to Miss Daniels. Penrhyn Stanlaws never had such a splendid story to work with.

Rich, picturesque, colorful in atmosphere and settings, tempestuous and romantic in story, it is the greatest picture in which Miss Daniels has ever appeared. Theodore Kosloff is in the cast.

ADOLPH ZUKOR PRESENTS

THOMAS MEIGHAN IN "George Ade's BACK HOME AND BROKE"

Directed by Alfred Green. Released December 25th.

HERE is a picture with everything to insure success—star, author, story and director. George Ade wrote the story specially for Meighan, and it is even better than "Our Leading Citizen."

It's a small town story that will go big in every community. Full of drama and comedy, with snappy titles by Ade, it will be one of the most entertaining of the season.

ADOLPH ZUKOR PRESENTS

AGNES AYRES IN "A Daughter of Luxury"

By Beulah Marie Dix. Directed by Paul Powell. Released December 25th.

NOT since Cecil B. DeMille's "Forbidden Fruit" has Agnes Ayres appeared in a picture so eminently suited to her beauty and talents. As the pampered product of a millionaire home, she is superb and beautiful.

As the title implies, the star wears some gorgeous gowns; her wardrobe for this picture is probably the largest ever used in one production. Luxurious sets form splendid backgrounds for this drama of a woman's soul.

A GEORGE FITZMAURICE PRODUCTION
PRESENTED BY ADOLPH ZUKOR

"KICK IN" WITH Betty Compson and Bert Lytell

From the play by Willard Mack. Scenario by Ouida Bergere. Released January 1, 1923.

HERE'S one of the biggest of the year! Fitzmaurice as producer, two leading stars and a play that's known the world over. And Fitzmaurice promises he will beat his own records with this.

Tremendous love interest, a superlative heart theme, climax crashing upon climax, and comedy in abundance—"Kick In" has all this. That's why it will be a sensational picture.

JESSE L. LASKY PRESENTS

WALLACE REID IN "Thirty Days"

By A. E. Thomas and Clayton Hamilton. Directed by James Cruze. Released January 8, 1923.

A JOYOUS rip-roaring Reid comedy, built for laughs and thrills, with a perfect cast. Directed by the man who made "Is Matrimony a Failure?"

The picture moves with a swiftness that piles laugh upon laugh, interspersed with moments of thrill and excitement. A great cast will support the star.

Paramount FAMOUS PLAYERS-LASKY CORPORATION Pictures

"This line-up makes me feel good all over"
FRANK L. NEWMAN, Kansas City.

FAMOUS PLAYERS—LASKY CORPORATION PRESENTS

MARION DAVIES IN "Little Old New York"

By Rida Johnson Young. Directed by Frank Borzage. Created by Cosmopolitan Productions. Released January 8th, 1923.

A SPLENDID comedy romance from the amazingly successful Broadway play of last season. Directed by the man who made "Humoresque." Produced on a lavish and beautiful scale.

Marion Davies has the most delightful part of her career. In order to gain her inheritance she has to masquerade as a boy, and this is the beginning of many entertaining adventures.

JESSE L. LASKY PRESENTS

RODOLPH VALENTINO IN "The Spanish Cavalier"

By Adolphe D'Ennery and P. S. T. Dumonier. Scenario by June Mathis. A Fred Niblo Production. Released January 15th, 1923.

ANOTHER unique role for the popular star—this time as a swashbuckling adventurer, fighting for a lady's honor in a glamorous, romantic love tale.

Written by the man who wrote the story from which "Orphans of the Storm" was adapted. Produced by Fred Niblo, who made "Blood and Sand."

JESSE L. LASKY PRESENTS A

Peter B. Kyne Special JACK HOLT IN "Making A Man"

Directed by Joseph Henabery. Scenario by Albert Shelby LeVino. Released January 22d, 1923.

A RED-BLOODED story and a great title, with a marvelous role for Holt. This is even better than the last Holt-Kyne combination—"While Satan Sleeps."

It's an unusual plot, full of adventure and surprises, in which the star fights, empty handed, up to victory from the depths. A great cast will support.

ADOLPH ZUKOR PRESENTS

ALICE BRADY IN "Missing Millions"

By Jack Boyle. Directed by Joseph Henabery. Released January 22d, 1923.

THE public loves a good crook story—and here's the Big Ace of them all. Jack Boyle wrote it, and it ran in the Red Book. "Boston Blackie" and Mary, the well-known crook characters, are the central figures.

The cast includes David Powell, Sidney Herbert, Frank Losee and other favorites. Miss Brady is remarkably well cast. Beautiful, daring and vivacious, she will be a dazzling revelation.

ADOLPH ZUKOR PRESENTS A

WILLIAM de MILLE PRODUCTION "NOTORIETY" WITH Bebe Daniels

By Clara Beranger. Released January 29th, 1923.

A COMBINATION of producer, star and author that means a sure-fire success. Miss Daniels wears many striking and daring costumes, and appears in the most varied characterization of her career.

Clara Beranger, who wrote the story specially for Mr. DeMille and Miss Daniels, is remembered as the author of "The Gilded Lily," and "Her Husband's Trademark." A great cast will appear in this mighty drama.

Paramount FAMOUS PLAYERS-LASKY CORPORATION Pictures

THE ARRIVAL OF TISDALE'S MAMMOTH FLEET OF CAMERA CARS IN YOUR CITY, BRINGS THE LARGEST PORTABLE MOTION PICTURE STUDIO IN THE WORLD, WITH AN UP-TO-THE-MINUTE EQUIPMENT PREPARED TO SERVE YOUR UTMOST REQUIREMENTS.

OUR PITTSBURGH OFFICE NOW OPEN AT 339 FIFTH AVENUE

OTHER BRANCHES TO OPEN IN THE NEAR FUTURE

WE GIVE YOU A LOCAL FEATURE PRODUCTION ABOUNDING WITH INTEREST AND VIRILE ACTION—SHOWING ALL AND EVERYTHING YOUR CITY IS PROUD OF—MADE IN A PROFESSIONAL WAY WITH PROFESSIONAL EQUIPMENT, AS ONLY THE TISDALE CO. CAN DO.

Everything New But The Name

TISDALE INDUSTRIAL FILM CORPORATION

804 So. Wabash Ave., Chicago

Originators and Largest Producers of Local Feature Productions in the World

Messmore Kendall *presents*

CARDIGAN

From the Novel by Robert W. Chambers

With WM. COLLIER, JR. and BETTY CARPENTER
Directed by JOHN W. NOBLE

Picturized from Robert W. Chambers' great historical novel, "Cardigan" is the first big American historical drama of the screen. It weaves into a dramatic depiction of the events which led to and commenced our Revolutionary War the romance of a youth and a maid who were drawn by chance into this momentous struggle; and in the telling shows the great patriots who defied a powerful Empire to lay the foundation for a world power. Patrick Henry is seen uttering his famous speech; John Hancock also inspiring the patriots to strike for freedom; Paul Revere's ride—nothing more thrilling has ever been shown—and then the patriots firing the shot that was heard around the world, the shot that opened the war for American Independence. These are a few of the sights which make this the most inspiring picture in the annals of the screen.

New York American: "A finely patriotic picture that no one can find fault with . . . from Robert W. Chambers' greatest literary achievement."

N. Y. Telegram: "Here you feel the intensity of the big struggle of the American Revolution. In the midst of the terrific struggle there is a beautiful romance.

N. Y. Sun: "Space forbids a description in full of this well wrought and swiftly directed story. Chambers has never written anything more fine."

Phila. Public Ledger: "Plenty of action to 'Cardigan' which covers a lot of ground. It is 'America for Americans' with a whoop and a vengeance. You will find the picture entrancing."

Phila. North American: "'Cardigan' and its big events provide many thrills that set one's flesh a-tingle. Paul Revere's ride, Patrick Henry's great speech, the beginning of American liberty are all thrillingly portrayed."

N. Y. World: "A sustained and exciting picture. The ride of Paul Revere is one of the greatest thrills of modern times in pictures."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

MARTIN JOHNSON'S JUNGLE ADVENTURES

A Camera Hunter's Invasion of Borneo

Photographed by MARTIN JOHNSON

How many of us can resist the lure and romance of real adventure in foreign lands? The very essence of entertainment is the satisfying of a longing to escape from the prosaic dullness of the every day. "Jungle Adventures" is romance—red-blooded, virile, thrilling—recording the actual adventures of a trip into the heart of a Borneo jungle. There are episodes showing a wild elephant hunt which is the last word in thrills; the shooting of dangerous rapids; the discovery of aboriginal cannibals still using the blow-gun with its poisoned darts; a crocodile hunt. The ordinary screen thrills are tame in comparison. The picture is one of vibrant beauty, of considerable humor, and has a sustained element of fascination not found in manufactured photoplay. Educational as well as entertaining; a novelty your wisdom will probably dictate you to book for presentation to your patrons as a welcome diversion from the studio-made motion picture.

Morning Telegraph: "The background of the Johnson film is a welcome relief from the overstuffed furniture and velvet carpets of society drama."

Daily News: "'Jungle Adventures' should be a record-breaker in popularity among small boys and those older boys who never have grown up entirely. It's the vivid representation of all the boyish dreams about savages and wild venturings."

N. Y. Journal: "Like nothing you have ever seen in Coney Island or the circus. The pictures are splendidly photographed and show the most fascinating phase of jungle travel."

N. Y. World: "By all odds the most daring exploits among savage beasts, crawling inhabitants of the forest and Sulu pirate yet revealed to the eye of man are thrown upon the screen."

Film Daily: "Besides being an unusual offering, inasmuch as the obtaining of these exceptional pictures is concerned, the Johnsons' production has an artistic, entertaining and educational value that is unmistakable—artistic in that, besides the natural beauty filmed, the photography and camera work is high grade."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

A Chester Bennett Production

JANE NOVAK IN BELLE OF ALASKA

With NOAH BEERY and FRANK GLENDON
Directed by CHESTER BENNETT

Few stories of the frozen North have been told with more adroitness or more skill or affect the spectator as deeply as this heart-interest story of a girl who loses her identity through assuming the name of a notorious dance-hall woman in order to escape persecution as a murderess, and of the love and respect she instills in the heart of a hitherto ruthless gambler. There is a great deal of action, a primitive encounter, tremendous pathos, a powerful love story, and a mystery that will keep the spectator guessing in this dramatic gem of the screen. The roles are few but are enacted by a highly capable cast in a highly convincing manner.

Moving Picture World: "Logical and carries much human interest. Crowded with moments of suspense that will keep patrons on edge wondering what is coming next. There is also a mystery that will keep 'em guessing, plenty of thrills and dramatic moments, and a real fight that the fans are going to talk about. The picture is true to life."

Exhibitors Herald: "An excellent drama full of action, dramatic situations and 'punch.' A stirring story well told and well acted by a small but exceptionally strong cast. Exhibitors are seeking and need productions of this character. It is excellent throughout."

Motion Picture News: "A story which is not scrambled, but which is simply and differently told; that does not wane in interest and contains a climax that is far from the 'stereotyped' variety. A small but highly capable cast performs in a manner that stamps the picture as a genuine drawing card."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Pete Morrison, star of "Daring Danger" is internationally famous as a Rodeo Champion, having attained honors at many of the big meets in the west with the assistance of his celebrated pony "Brownie," who also works with his pal Pete in "Daring Danger."

Cliff Smith *presents*

PETE MORRISON IN DARING DANGER

Directed by CLIFF SMITH

A tale of red-blooded adventure in the grazing lands of the West is depicted in "Daring Danger." Cal Horton, himself a ranch-owner, distinguished for his coolness and fearlessness, as well as for his unerring marksmanship, is delegated by the authorities to clean out a horde of cattle rustlers when an appeal is made to them for protection. The foreman of a neighboring ranch, outwardly meek and "churchly," is really the master mind of the outlaws. He takes advantage of Cal's absence to discredit him and succeeds to a certain point. But Cal, after a series of encounters with the outlaws, routs them. And then has an accounting with his traducer.

Not recommended for short-winded people. There are too many breath-taking scenes; a great many so stirring indeed that your lovers of action will be lifted out of their seats.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

One of the most thrilling scenes ever filmed in any production is shown in this picture, when a horse and rider are carried by a swift current to the very brink of a waterfall, being saved only after a desperate struggle.

JAMES OLIVER CURWOOD'S
Drama of the Hudson Bay Country
JAN OF THE BIG SNOWS

A story that tells of the honor-bound code of the North that holds a woman safe is unfolded in "Jan of the Big Snows," a picturization of James Oliver Curwood's throbbing, human story of the Hudson Bay Country. All of its romance, adventure, thrill and spirit have been visualized by Charles M. Seay, a virile director of outdoor pictures.

Powerful acting, tense situations and scenic splendor are combined in a picture ranking with the topmost of outdoor productions—positively one of the greatest and most convincing of all screenplays from the pen of a prolific and successful novelist. It has challenged the admiration of reviewers as it will that of your patrons.

Motion Picture News says:

"The production creates in the mind of the hardened movie fan the same contented ease that watching a man saw wood brings to the mind of the chronic lazy man. It's hard work to make a picture such as this. It is among Jas. Oliver Curwood's best."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Directed by
CHAS. M. SEAY

GLENN HUNTER
IN
THE CRADLE BUSTER
A Tuttle-Waller Production

Here is, beyond the shadow of a doubt, the GREATEST feature comedy since "Twenty Three and a Half Hour's Leave." Dramatic critics and trade paper reviewers unanimously praised it, rating it 100 per cent. It tells the story of a lad who had been "mothered" and "sweetied" to distraction, and who, on his twenty-first birthday makes up his mind to cut loose from mother's apron strings. The rest is a volley of mirth, romance and melodramatic thrill—all sincerely human. Glenn Hunter, its star, already popular for his portrayal of the title role in Booth Tarkington's stage play, "Clarence," and for his support of Billie Burke in her stage play "Intimate Strangers," became famous overnight on Broadway when the picture was given its New York premiere at B. S. Moss' Cameo Theatre where it ran two weeks to capacity.

Exhibitors Trade Review: "There is so much realism about it that strikes home that the picture is bound to have a wide appeal. With laughs constantly piling up and first-rate thrills and suspense constantly developing, little is left to be desired at the close of this entertaining film."

Evening Journal: "A straightaway, vigorous picture, alive with action and retaining interest to the final fade-out."

Film Daily: "A first rate entertainment that just misses being a knock-out. A thoroughly amusing and entertaining offering that gets away from the usual routine of pictures and seems to strike out for itself. It is unusually appealing."

N. Y. Daily News: "'The Cradle Buster' is a recklessly good movie spread. The direction is fine, the photography awfully good, the plot credible and the entertainment value 100 PER CENT."

N. Y. Telegraph: "Not very often does one have opportunity to view a photo-play as refreshing and as true to life as 'The Cradle Buster.' It makes a good many superspecials look like a nickel."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

James Livingston *presents*

MARY ANDERSON IN BLUEBEARD, JR.

Here's something different. Something that will strike close to home in almost every community. It's a modern comedy based on the high rent question and the difficulty of finding suitable living quarters. The strain of house-hunting frazzles a young wife's nerves and tries hubby's patience. When finally an apartment is secured, nervous reaction brings on a quarrel. Hubby leaves for his office in a huff; wifey finds solace with friends. Lawyer visits hubby to relate of uncle's will leaving hubby $50,000, providing hubby is found settled down and leading quiet life. Unable to locate wife on phone, hubby realizes it is imperative someone be found to impersonate wife. Too many found. Hubby has to secrete extra ones in closets, etc. A modern Bluebeard, thinks lawyer, who isn't at all fooled by hubby's deception. Then wifie, who has relented, arrives! ! ! ? ? ? * * *

This is a clean, snappy, deliciously humorous entertainment with the fun developing in a natural way. It's a picture that reflects the moods of 90 per cent of your patrons. And they'll understand it 100 per cent. Give them a treat by getting it for them.

EXHIBITORS HERALD says:

"Here's a good hot weather attraction. Nothing weighty, no sex problems, no villains, but a lot of good clean fun. It can be recommended as first-class entertainment and should fit in any where."

Directed by SCOTT DUNLAP
From the Story by
Helen Van Opp

Featuring MARY ANDERSON
Supported by
Jack Connolly, Lura Anson, George Hernandez and Lila Leslie

American RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

A Marion Fairfax Production

THE LYING TRUTH

With an all-star cast including
Marjorie Daw, Pat O'Malley, Noah Beery, Tully Marshall

Written and Directed by MARION FAIRFAX

Originality is the keynote of this story. A young reporter, inheriting a run down newspaper, decides upon a bold scheme to boost his circulation. He stages a fake murder and gets out an "extra." It works like a charm—and better, for the investigation that follows unearths real and sensational news. Then, lo! a body is found in the woods, the body of a well-known young citizen. And those concerned in his expose, seeking to shift the spotlight off themselves, attempt to fasten the guilt on the young publisher and wreck his plant as a demonstration planned to arouse mob passion; things look very dark for the youth when, at the eleventh hour, the mystery is unraveled.

Read These Trade Journal Expressions—

Exhibitors Herald: "If you are in the market for a clean, strong and swiftly-moving story with an element of sentiment and some good acting, don't overlook this one."

Exhibitors Trade Review: "It represents in a forceful way the injustices of circumstantial evidence and the author has woven around the story situations that are compelling and realistic."

Motion Picture News: "The picture with its thrills, suspense and exciting events, its splendid cast and able direction is a mighty satisfactory entertainment."

Moving Picture World: "An ambitious subject with fine entertainment values. Theme offers good possibilities for drama and shows considerable originality. The picture is at all time sincere."

The Film Daily: "A rather original story in which the author aims to provide something entirely new in the way of a murder mystery and succeeds."

American RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

An International Film Service Co. Production

SISTERS

Featuring

Seena Owen, Matt Moore, Gladys Leslie

From the Novel by Kathleen Norris
Directed by ALBERT CAPELLANI

"Sisters" is a perfect visualization of Kathleen Norris' novel of the same name, one of the greatest stories ever written about marriage. It represents, in its screen form, the finest work of an all-star cast, the ablest and best work of a great director, and the finest achievement of a great producing organization since its own "Humoresque." No screen play can possibly be more sincere or more convincing. It tells of a young woman who, within the walls of her own home, fights the hardest battle of a woman's life to hold her husband from another woman—and the other woman is her own selfish sister.

Exhibitors Trade Review: "'Sisters' should have a wide appeal. It gets to the very root of why so many marriages are failures. Seena Owen is splendid."

Moving Picture World: "Restrained, beautiful and intensely real. Popular without being common. Its most dramatic moments have increased power because they are subdued."

Exhibitors Herald: "'Sisters' deserves special mention in the year's better pictures. Will please every right-minded, clean-living person. You'll feel good all through after seeing it."

New York Globe: "One of the most interesting problem plays we have seen. The whole thing has been done with admirable restraint by a capable and well selected cast and directed with great skill."

Newark News: "A natural and convincing picture. Vitalized, tense, sincere. Well developed, excellently made and interesting to everyone."

Evening Telegram: "A picture that is intensely human. There is nothing bizarre, nothing flashy; just a clean, wholesome drama of young married life."

New York World: "A fine feature deserving of much success. The work of Seena Owen is excellent and the picture is told with great understanding."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

An Allan Dwan Production

THE HIDDEN WOMAN

With an all-star cast including

Mary Alden, Evelyn Nesbit, Crauford Kent

An Allan Dwan production! The very name suggests action, virility, romance! And these elements are indeed splendidly combined in "The Hidden Woman," a story which tells of a young woman's failure to find happiness in a life of gay irresponsibility and frivolous pursuits. Freeing herself from the more or less contaminating atmosphere of New York's Bohemia, she flees to a small settlement where she discovers that in love and service for others lies the only real and lasting happiness.

Splendidly portrayed by a cast of stars ably directed by a notable director, this interesting story is further enhanced by a varying background that includes scenes on Broadway and in the Adirondacks.

By the way, there's a new sort of fight in "The Hidden Woman." Not a fist-fight or a gun fight, but, for the first time on the screen, a fight showing "hammerlocks," "strangle-holds," and the terrible "body scissors-hold."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

PERSONALLY DIRECTED

by

ALLAN DWAN

Pyramid Pictures Inc., *presents*

MY OLD KENTUCKY HOME

A Ray C. Smallwood Production featuring

Monte Blue, Sigrid Holmquist, Lucy Fox

Directed by RAY C. SMALLWOOD
From the Original Story by Anthony Paul Kelly

The best advertisement for this production will never be written. It is that word-of-mouth boost that your first day patrons, warmed by the homey Southern sentiment and sweet mother-love of the story, emotioned by its human touches, and tender romances, and thrilled by its dramatic fervor and the thunder of its hoofbeats, will speak to neighbors, to friends in the street cars or in the office. Ray Smallwood, who directed many of Nazimova's successes, has given the screen a pulse-quickening melodrama of the South, its traditions, its hospitality, its love of the thoroughbred and racing, and villainy of a crook—the whole inspired by Stephen Collins Foster's famous old ballad. It's a winner! You'll get your best results by booking it for two or more days.

Film Daily: "It has box office values and audience appeal; a good deal of sentiment; pathos offset with comedy; good direction, especially so in the race track sequence. You should make money with this."

Exhibitors Herald: "Good story interest; a strong love story; mighty good racing scenes; an extra special cast; exploitation angles that can be turned into profit by any exhibitor."

Variety: "It is a production that should go out and clean up a whole lot of money. The horse race is particularly well handled."

Motion Picture News: "Carries a tremendous box-office value. Rich in sentiment, heart-interest, pathos, humor. A story that will please nine out of ten persons. The race is packed with thrill."

Moving Picture World: "A heart interest melodrama built around the title of an immortal song. An effective and thrilling horse race is the climax of the story."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

Handcuffed—by the man she loved!

He had never seen her before—took her for a fugitive he had been detailed to capture—wouldn't give her the chance to open her grip to produce the love letters she said he had written her—because he knew he had not written any. Yet she did have the letters—and his autographed photo.

WRITTEN AND DIRECTED by
FINIS FOX

A Finis Fox Production

MAN'S LAW AND GOD'S

Featuring

Jack Livingstone and Ethel Shannon

Except for one sequence which is brimful of pathos, here is a picture which may aptly be described as CHEERO! It relates of an "indirect-by-mail courtship," something your patrons have probably never heard of before. They'll take to it like a duck to water. It's the story of a correspondence courtship started by a bored old miner for amusement and given impetus by a romantic young girl, and involves this girl, an entirely innocent but dashing young officer of the Northwest Mounted, the girl's maiden aunt and even the grizzly old rascal himself in situations that will make even a hardened old sinner feel at peace with the world. Five spools of supreme entertainment in the shipping case. Get them onto your machines and treat your patrons to a combination of filial devotion, mother-love, tender romance, spontaneous humor, scintillating charm and marvelous scenic beauty; and as they pass out, if they don't tell you they enjoyed it, you'll nevertheless know they did by the jauntiness of their steps and the permanence of their smiles.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

The Press Sheet Suggests Exploitation That Will Make the Town Talk. Look It Over.

Balshofer Pictures Corporation *presents*

THE THREE BUCKAROOS

Written and Directed by Fred J. Balshofer

In "The Three Buckaroos," Fred Balshofer has a plot similar to "The Three Musketeers" paralleling it somewhat in spots and placing it on a western range, with the result that this is positively one of the most original and one of the most refreshing pictures ever made. Your patrons will find it so altogether different that they will talk about it for weeks. The story relates of three hard-riding, sure-shooting giants of the range, silent but devilishly ever-present. Their exploits in fight and frolic, in the defense of women, in championing law and order—and their attraction of a fourth and even more intrepid ranger—are told in a picture as crammed with action as a pomegranate is with seeds, the whole enlivened with mirthful comedy and exalted by a noble love.

"Doug" Fairbanks says:

"A laugh is good for your system, and the other fellow."

If he sees this picture—and he probably will—he'll have a good laugh.

Give your patrons the chance.

Don't overlook this as your "one best bet" among western pictures. Its exploitation possibilities are i m m e n s e. A glance at the press and ad sheets will convince you.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

A William P. S. Earle Production

DESTINY'S ISLE

With an all-star cast including

Virginia Lee, Geo. Fawcett, Florence Billings, Ward Crane

Seldom is the photoplay patron offered so much of eye-appealing beauty in a drama of such real heart interest as is found in "Destiny's Isle," a romantic society drama unfolding a moving story of a young woman's folly and heartless intrigue, a young man's gallantry and a girl's admirable sacrifice. Its situations are logical; its continuity smooth; its characters human and real, and their portrayals natural. Added to this. the beauty of its women and the glamour of its background—Miami, the winter playground of America's fashionables, makes of this production an entertainment of distinct charm.

"Miss Miami," the ill-fated passenger-carrying seaplane on which several noted society people lost their lives was used and is shown in this production.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

The Herolds *present*

FALSE FRONTS

By S. Barret McCormick

Featuring Barbara Castleton, Edward Earle, Frank Losee

Directed by SAMUEL R. BRADLEY

"False Fronts" is a modern drama of social hypocrisy, from a New York society and club life story by S. Barrett McCormick. The author has based his plot on that phase of metropolitan life termed "putting on a front," the practise of making a bluff at prosperity, and sounds a note of warning of its dangers. The story is that of a penniless youth who puts on a "front" on borrowed money when he comes to New York to seek his fortune. He makes a conquest which leads him into a fool's paradise where the fighting spirit of him curls up and goes to sleep—to be rudely awakened. The picture is one of universal interest—a vividly colored dramatic society play of gripping, and oft'times sensational sequences, capably enacted and smoothly told, and set in luxurious backgrounds.

Exhibitors Trade Review: "This story was written with audience values in mind. Its situations are new and its action fast. The story is distinctly modern—lively football scenes and college hero; society life with all its color and 'false fronts'; big business; life in a thriving, buzzing oil-field district.

The Sun: "'False Fronts' is a wholesale condemnation of making a big show of success, forcefully enacted."

Evening Telegram: "'False Fronts' will be found very entertaining. It permits one to leave the theatre in a very pleasant frame of mind—which is, after all, what we go to the theatre for."

N. Y. Herald: "There is a potent quality in this story of social hypocrisy. The course of the young Southerner is refreshingly different from the customary screen triumphs of bluff prosperity."

N. Y. Times: "When people have ideas which they seek to express in film form they are likely to contribute something imaginative, or at least sincere, to the screen. 'False Fronts' was more simply and honestly done than most pictures of its kind."

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

The scenes are laid and were actually photographed in the Adirondacks and around historic Lake Champlain. Thus even the most captious critic can find no fault—and the spectator will find much to regale him — in the natural beauty of the picture.

An S. E. V. Taylor Production

The MOHICAN'S DAUGHTER

From the story of "Jees-Uck" by Jack London

Directed by S. E. V. Taylor

Filled with the early romance of a great and vanished race; adapted from a red-blooded story by one of the greatest writers of adventure stories America has ever produced; directed by a "Griffith director" who learned his profession soundly and well; and enacted by an excellent cast, "The Mohican's Daughter" is a production of more than ordinary entertainment value. The 6,000 exhibitors who played to great profits Tourneur's "The Last of the Mohicans" will be quick to realize the opportunity afforded in exploiting this picture to big box-office returns. It tells the story of an Indian girl whose big heart leads her into a violation of a tribal law, which is quickly seized upon by the despised chief of the tribe to force her into marrying him; and of her rescue from peril by a young trader who had fallen in love with her.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

BETTY BLYTHE
in
HIS WIFE'S HUSBAND
A Pyramid Production

From Anna Katherine Green's Novel "The Mayor's Wife"

Directed by KENNETH WEBB

Here indeed is an audience picture! An emotional drama. A society drama. A touch of mystery as keen in its suspense as "The Bat," which packed houses for over two years on Broadway. Lavish settings. A star who is a star and a ravishing beauty besides. These are the elements which, in the capable hands of Kenneth Webb, have resulted in a great audience picture. It was produced for and will appeal to clean-minded Americans.

New York American: "One of the best pictures seen in town in several seasons. Betty Blythe has never done a better picture; it's gripping."

Exhibitors Trade Review: "Story keenly interesting. Contains much suspense. Builds up a fine climax and should prove its worth anywhere as a first rate attraction."

New York Star: "A box office picture par excellence. It will add glory to Betty Blythe and her director, Kenneth Webb."

Moving Picture World: "It has suspense, an element of mystery, a theme that has always proven popular. Spectator's interest obtained early and held throughout. Blythe does the best work of her career."

New York Review: "A tonic for the nerves, and the kind of stimulant no prohibition officer can take from us."

Evening Telegram: "Although a motion picture, it compares favorably with the stage plays, 'The Bat' and 'The Cat and the Canary.'"

Variety: "Settings suggest considerable money has been spent on production. Likeable spirit of conflict keeps story interesting. Will more than hold its own in higher priced houses every where."

American RELEASING CORPORATION

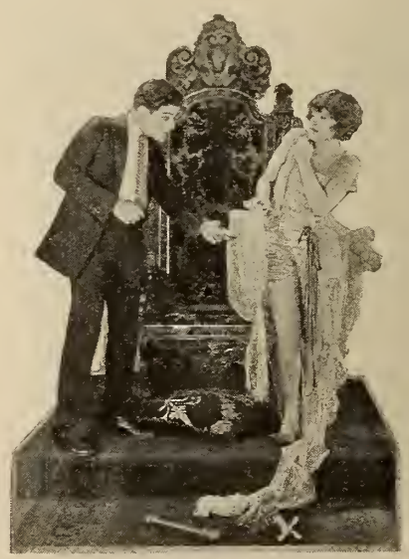
In Canada: Canadian Releasing Corporation, Limited

Pyramid Pictures Inc., *presents*

QUEEN OF THE MOULIN ROUGE

With an all-star cast

A Ray C. Smallwood Production



The famous "Red Mill" of Paris! A high spot to the revellers of the Montmarte whose frolics start when the rest of Paris is a-bed. Beautiful Martha Mansfield as the "Queen." The gowns and the costumes from France, but the girls—God bless 'em—from Uncle Sam. That is the glamorous setting for "The Queen of the Moulin Rouge," a play known from Coast to Coast made into a motion picture tremendous in its pictorial and dramatic qualities, vibrant in passionate loves, vital in melodramatic appeal, virile throughout the tremendous sweep of its action.

Ray C. Smallwood produced it as the second of his Pyramid Pictures. His first, "My Old Kentucky Home," has already achieved the success anticipated by its producers. "The Queen of the Moulin Rouge" is his best work. It stands unrivalled among the big pictures of the year in optical and dramatic appeal, and we suggest quick action. Basing your action on the proven quality of Pyramid Pictures as exemplified by "My Old Kentucky Home" and "His Wife's Husband," snap this up now—right now!

Directed by
RAY C. SMALLWOOD
Director of
"My Old Kentucky Home"

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

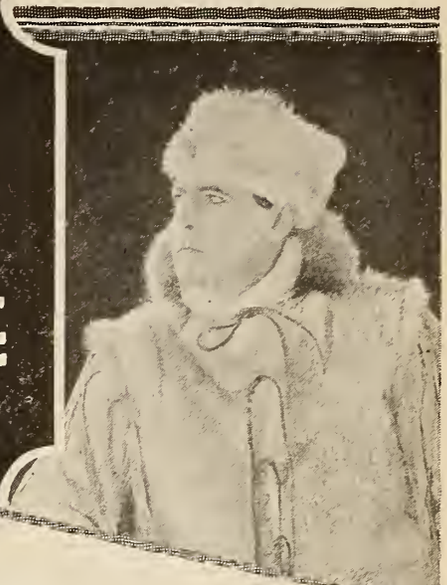
Isadore Bernstein *presents*

MONROE SALISBURY in The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard

Under supervision of Isadore Bernstein



REV. JAMES L. GORDON, D.D.
Minister

Telephone, Sutter 5999

FIRST CONGREGATIONAL CHURCH
Post and Mason Streets
SAN FRANCISCO

My Dear Mr Bernstein—
I have seen your last great production "The Great Alone". It is wonderful! Unique, original, thrilling! Your play is more than a movie—it is a living picture—fascinating from the beginning to the end. The Great Alone" bears the stamp of genius. I have urged my congregation to see it. You have scored another success.

Yours Sincerely
James L. Gordon

May 25-1922

ALBERT ELWOOT, MINISTER
1583 LEROY AVENUE

THOUSAND OAKS BAPTIST CHURCH
COLUSA AND CATALINA AVENUES
BERKELEY, CALIFORNIA

March 24, 1922

The West Coast Films Corpn.,
781 Monadnock Bldg.,
San Francisco, Cal.

Gentlemen:--

Spontaneously, on my own initiative, I write you these words of hearty commendation for the high ideals you incorporate in your economic management, your cooperative plan of operation as among yourselves, your staff and your stockholders. I also wish to express my intelligent appreciation of your purpose to produce clean pictures with a clean cast. This will meet with the enthusiastic approval of hosts upon hosts of patrons of moving pictures.

It was a pleasure to notice in your already successful production, the thrilling compelling scenario, the splendid photographic effects and the conscientious attention given to every detail.

Yours very sincerely,
Albert Elwoott

When noted preachers praise a powerful, red-blooded motion picture drama, exhibitors can see a hopeful evidence of the willingness of the best elements in a city to help the theatres win back public favor. Book "The Great Alone" at once and get your local ministers to help *you* like this.

American
RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

EILLE NORWOOD *as* SHERLOCK HOLMES

A Scene from "The Dying Detective"

A Scene from "The Devil's Foot"

THE ADVENTURES OF SHERLOCK HOLMES

A Real Box-Office Tonic for Every Exhibitor

THE first two of this remarkable series of pictures, "The Devil's Foot" and "The Dying Detective," are released.

Others in the series will be released right through the summer months—the months when exhibitors need the very best the producer knows how to offer, in order to hold up the box-office receipts.

This is the kind of *real* service that Educational gives.

In addition Educational is increasing the box-office value of these pictures by putting out an unprecedented number of exploitation helps. Available for your use in helping to pack your theatre are 16 distinct and powerful aids:

1. National advertising to 24,000,000 readers through such publications as The Saturday Evening Post and The Ladies' Home Journal.
2. 37 stories, "The Adventures of Sherlock Holmes," are being syndicated through newspapers having a circulation of almost 13,000,000.
3. Sir Arthur Conan Doyle's visit to America has developed a tremendous volume of publicity for the creator of Sherlock Holmes.
4. Announcement one-sheets for entire series.
5. Unique press sheets chock-full of information for exhibitors. Strong on results.
6. Sherlock Holmes detective badge for distribution to boys everywhere. Exhibitors can afford to distribute them generously because the price is low.
7. Cut-out Sherlock Holmes disguise. Boys will "eat this up" and advertise your theatre in doing it.
8. Snipes—60 to a package, for use on barns, fences, etc., in your neighborhood.
9. Vest-pocket edition of two Sherlock Holmes stories at a very low price, with the inside covers and outside back cover blank for exhibitors' advertising.
10. Press sheets carry part of film story written so you can offer prizes to school children for best completion of story.

11. A chance to tie up with booksellers. Get them to put in window display of Conan Doyle books, giving a place to the announcements of The Adventures of Sherlock Holmes in your theatre.
12. The publishers of Sherlock Holmes—Geo. H. Doran Co., Grosset & Dunlap, and A. L. Burt Company, are placing wide-spread stocks of "Sherlock Holmes" with dealers.
13. Exhibitors can offer prizes to high school pupils for best compositions on Sherlock Holmes, prizes to consist of Sherlock Holmes books. Get the teachers to act as judges. Parents will become interested in pictures at your theatre.
14. Multi-colored slides.
15. 4-color one- and three-sheet posters for each release.
16. Duo-tint lobby cards, 11 x 14; 8 cards to set.

GET aboard this opportunity to fill your theatre this summer. Don't forget that men and women, boys and girls, are all interested in stories of adventure and especially in The Adventures of Sherlock Holmes.

It will cost you only eight or ten dollars to exploit the entire series for your theatre. Less than a dollar a picture. Write our branches for their simple, inexpensive and effective exploitation aids.

REMEMBER: Advertisements in

THE SATURDAY EVENING POST

and

THE LADIES' HOME JOURNAL

will tell 24 Millions of People that Progressive Exhibitors everywhere who are striving to give the greatest value for the box-office admission will present

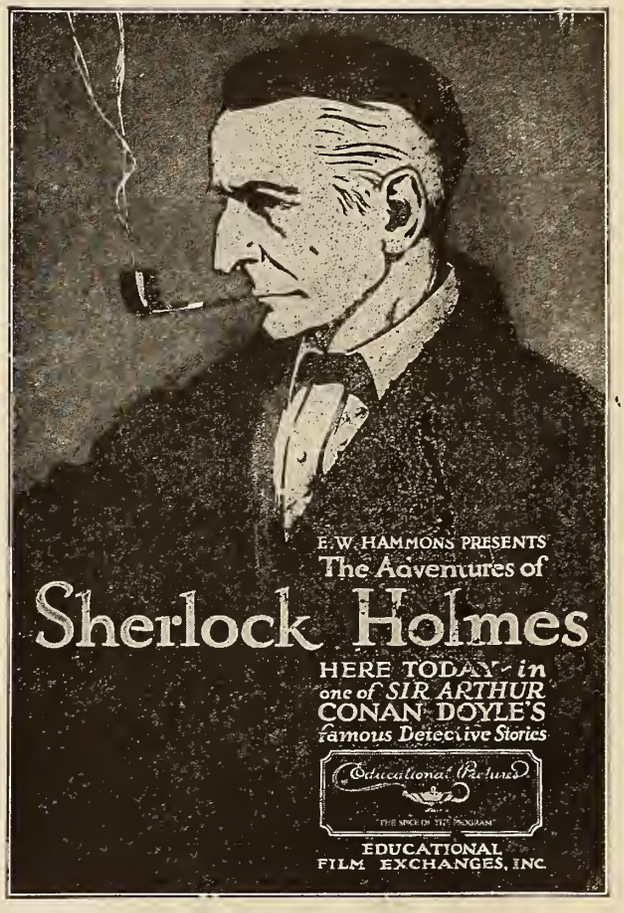
THE ADVENTURES OF SHERLOCK HOLMES

Educational Pictures

"THE SPICE O' THE PROGRAM"

EDUCATIONAL FILM EXCHANGES, Inc.

E. W. Hammons, President



FOUR-COLOR
Announcement One-Sheet

"The Voice of the Land" Series

". . . a little gem of a film."—R. W. Baremore in *The Morning Telegraph.*

". . . glamourous and mystic scenes of the Holy Land . . . without allegory or the aid of human figures."—Allison Smith in *The New York Globe.*

". . . starts a new era in Biblical pictures suitable for exhibition in the theatres."—Arthur James in *The Moving Picture World.*

". . . a beautiful and impressive picture . . . a far more powerful influence for good, we believe, than any Easter sermon that was ever preached."—Harriette Underhill in *The New York Tribune.*

". . . In every respect a most impressive picture . . . splendidly photographed." — George Blaisdell in *The Exhibitors Trade Review.*

"THE BIBLE ALIVE"

The Real Bible Land in Motion Pictures. 52 Reels.

Ten Miles of Wonderful Photography Taken in the Holy Land at Tremendous Expense—Historically Accurate—Complete—Seven Years in the Making

A MILLION DOLLAR PRODUCTION

One Hundred Million People Will See the Series
Backed by a National Advertising Campaign
Complete Exploitation Helps, Paper and Advertising Campaigns
National Tie-Ups With Religious and Educational Bodies Arranged
Embellished in Prizma Colors.

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New York Office, 71 West 23rd St., Room 1605, Phone Gramercy 1010

ALBERT KRIPPENDORF PRESIDENT
J. E. HOLLEY VICE PRESIDENT & TREASURER

THE GEOGRAPHIC FILM CO. INC.

TELEPHONE-MAIN 2053
206 MERCANTILE LIBRARY BUILDING
CINCINNATI

TORCHY COMEDIES

Recent Reviews

"BATTLING TORCHY." "Here's a winner." It is not only one of the most enjoyable of the Torchy Comedies, but it is a worthy competitor of any comedy on the market. C. C. Burr has continually offered consistent laugh-getters, and Johnny Hines was never seen to better advantage than in "Battling Torchy." The story is a good one in the first place, the titles are funny without punning, and there are high class gags following one another in rapid fire order. Few prize fight scenes have been done more realistically or amusingly than that which occupies the latter half of the second reel of "Battling Torchy."—*Matt Taylor in the MOTION PICTURE NEWS.*

. . . "whose work in 'Battling Torchy' has won the unanimous and hearty approval of every critic who has viewed the picture."—*"REEL FACTS."*

"TORCHY TAKES A CHANCE." . . . "An amusing comedy built around a lottery ticket that wins a prize. The gags follow one another in rapid succession, the business is clever and no time wasted. 'Takes a Chance' is one of the best of the series, and will entertain any audience. It is full of good comedy work and has an abundance of laughs."—*THE FILM DAILY.*

Recent Exhibitor Comment

"TORCHY TAKES A CHANCE.". . . "Was the comedy feature at the New York Strand for the week of March 5. . . . The picture was well received by a large afternoon house. . . . And one of the cleverest pictures made by the popular 'Torchy' of the screen, played last week at the Strand theatre."—*EXHIBITORS TRADE REVIEW.*

"TORCHY'S KNIGHTHOOD," with Johnny Hines. "A corking good comedy. All of the Torchy subjects are well received here."—*H. J. Graybill, Family theatre, Bridgeport, Ohio.—NEIGHBORHOOD PATRONAGE.*

"TORCHY'S KNIGHTHOOD," with Johnny Hines. "BANG, this went over good to a Saturday crowd. This and all Torchys have pleased to date."—*J. F. Rees, Regal Theatre, Wellsville, Mo.—NEIGHBORHOOD PATRONAGE.*

"TORCHY A LA CARTE," with Johnny Hines. "A very enjoyable comedy. Plenty of stunts. It kept them laughing from beginning to end."—*H. J.*

"DOG-GONE TORCHY," with Johnny Hines. "A dandy. Some new baby stunts and one of the cutest little stenographers ever 'released' in this two-reel comedy."—*D. A. Kooker, Happy Hour theatre, Ewen, Mich.—GENERAL PATRONAGE.*

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Mark-Strand Theatre
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Arrow Faces the Coming Season with the Greatest Array of Pictures Ever Assembled

You gave us your support — moral and financial—in the years gone by.

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Now, at this crucial period, when good pictures are as vitally necessary to your theatres as oxygen is to your lungs—*we've got them for you!*

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Then you must see as well what your *continued* support will do.

Need we say more?

W. E. Shallenberger

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A Ben Wilson Production Starring

ROY STEWART and KATHLEEN KIRKHAM

This is the picture that drew vast throngs to B. S. Moss' Broadway Theatre. It will do the same for you.

"Delves deep into the elemental passions. An intimate revelation of the human heart."—The Billboard.

ONE OF THE BIGGEST SPECIALS OF THE YEAR!

4 PETER B. KYNE PRODUCTIONS

"A Motion to Adjourn"
With
Roy Stewart and Marjorie Daw
A Saturday Evening Post Story

"One-Eighth Apache"
With
Roy Stewart and
Kathleen Kirkham
A Red Book Magazine Story

"Back to Yellow Jacket"
With Roy Stewart and Kathleen Kirkham
A Cosmopolitan Magazine Story
ONE PICTURE IN PREPARATION

No living American writer has greater dramatic power or a larger personal following than Peter B. Kyne. His stories are eagerly awaited by countless thousands in every section of the civilized globe. Those same thousands are waiting to pack the house of the exhibitor who shows Mr. Kyne's stories in picture form.

"CHAIN LIGHTNING"

A rapid-fire drama of the race-track. Made by Ben Wilson and starring Ann Little. Possessed of infinite heart interest and unlimited exploitation possibilities.

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220 West 42nd Street **New York City**

Each one of these productions is what showmen call "an audience picture." They'll do big business for you if you give them a chance. And so will the remainder of the big productions that we have planned for 1922 and 1923. We'll be glad to tell you all about them.

W. E. Shallenberger

ARROW PICTURES
INDEPENDENT

4 James Oliver Curwood Productions

God's Country and the Law

A Splendid All-Star Production Rich in Dramatic Values.

The Broken Silence

Starring Zena Keefe

Cast Includes J. Barney Sherry, Robert Elliott and Gypsy O'Brien.

The Girl From Porcupine

Faire Binney and William Collier, Jr. are Starred in This Great Picture.

Jacqueline

To Be Made Under the Able Direction of Dell Henderson, with an All-Artist Cast.

James Oliver Curwood needs no introduction to exchangemen, exhibitors or the theatre-going public who know him for a superlative genius of the pen.

EVERY CURWOOD PICTURE IS A SURE-FIRE HIT!

2 Grace Davison Productions

"LOVE, HATE AND A WOMAN"

"THE SPLENDID LIE"

Pictures that will please any and every audience.

A New Series
Starring

JACK HOXIE

Six new rapid-fire Westerns made for better houses.

4 NEVA GERBER'S

Made by Berwilla Productions.

Engrossing society dramas, splendidly produced and enacted.

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You
Need
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Therefore
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The growth of the Independent industry has been remarkable. But its greatest development is still to come.

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1922 and 1923 will see many splendid comedies on the market. Here are some of them:

EDDIE LYONS SUPER-SPECIAL COMEDIES

Strong enough in themselves to draw the crowds to any theatre where they are shown.

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Fast-moving and actionful. They're a yell from start to finish!

Exhibitors know that short reel subjects are often the feature of the bill.

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SELECT SP PICTURES

LEWIS J. SELZNICK, PRESIDENT

A Notable Stage Play Admirably Acted for the Screen

Oscar Wilde Play Admirably Acted on Strand Screen

STRAND THEATRE—"A Woman of No Importance," a Select picture adapted from Oscar Wilde's play.

THE CAST:

Rachel ..... Fay Compton
George Harford, afterwards Lord Illingworth ..... Milton Rosmer
Gerald Arbuthnot ..... Lila Walker
Hester Worsley ..... M. Gray Murray
Sir Thomas Harford ..... Hetta Bartlett
Lady Cecelia ..... Henry Vibart
Rachel's Father ..... Daisy Campbell
Lady Hunstanton ..... Gwen Carton
Elsie Farquhar .....

FINELY staged and admirably acted is "A Woman of No Importance," and admirers of Oscar Wilde's dramatic art should find it especially interesting. Plays adapted to the screen invariably develop peculiar problems in treatment of theme and character and there is always the fear that a drama written brilliantly will appear at a great disadvantage when reproduced silently, with only sub-titles to suggest the sparkle of the original production.

FAY COMPTON

Yet "A Woman of No Importance" seems not to suffer in its transition to the screen. Fay Compton, blonde and stately, carries off the difficult title role with an artistry that is wholly convincing. Milton Rosmer as Lord Illingworth is true to the traditional type of British nobleman. Ward McCallister, in the part of the illegitimate son, does very well indeed, and there is a suggestion of resemblance about him to the noble Lord that is altogether artful.

The surrounding programme bristles with entertaining numbers.

From NEW YORK AMERICAN ~ JUNE 26 ~

Oscar Wilde's "A Woman of No Importance"

D. W. GRIFFITH

"The Birth of a Nation"

"Hearts of the World"

"Intolerance"

"Broken Blossoms"

"Way Down East"

"Orphans of the Storm"

Coming in September
A New Dramatic Comedy

The Picture That Made London Turn "Movie Mad"

Unqualified Praise From England's Greatest Critics

"One of the greatest sensations in the way of emotional entertainment that London has ever known is 'Orphans of the Storm' *** Raises film making almost to the scale of Wagnerian dynamics *** There is the spiritual insight of Shakespeare in it. One knew that sooner or later Griffith would drive critics to seek parallels for his genius in other paths of arts."—London Express.

" 'Orphans of the Storm' stamps Griffith as a producer of genius *** admirably and perfectly done *** every child in London should be taken to see it."—London Times.

"With 'Orphans of the Storm' Griffith has set a standard for other producers to emulate."—London Telegraph.

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" A masterpiece *** a perfect film *** the acting of Lillian Gish is inspired."—London News.

Thunderous Thrills! Tenderest Love!
Trembling Romance! Something Perfect!

Now Booking Through

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Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith
Hiram Abrams, President

Shooting at the Moon

has ceased to be profitable in the motion picture industry. The time has passed when prosperity could be achieved through haphazard spending of enormous sums to crowd the market with faulty pictures hurriedly produced to meet an imaginary demand.

SECOND NATIONAL PICTURES CORPORATION

was organized to distribute the best motion pictures produced by independent concerns, and on terms which insure a large share of the gross returns to producer and exhibitor. This is being accomplished by cutting down the enormous expense of distribution resulting from the cumbersome and unorganized condition of the industry in the past, and avoiding the expenditure of huge sums in the pushing of poor pictures which do not justify the expense.

SECOND NATIONAL

secured the rights to twelve notable pictures, featuring Peggy Hyland, Madge Titheradge, Albert Ray and other screen favorites, and enlisted the co-operation of the most efficient established exchangemen in the country. The best product of the independent field now is being offered to Second National, because of the effective method of distribution and the favorable terms provided, for the coming season. Exchangemen are enthusiastic over the quality and appeal of the four pictures so far released in the current season, and exhibitors all over the country are making eager inquiries regarding forthcoming releases.

CURRENT RELEASES

"THE NIGHT RIDERS," in which Maudie Dunham, Albert Ray and Andre Beaulieu represent striking types in the visualization of Ridgewell Cullum's great story of the Northwest;

"BROKEN SHADOWS," an Irish romance from the famous novel, "Nance," by Charles Garvice;

"HER STORY," by Dion Titheradge, featuring Madge Titheradge;

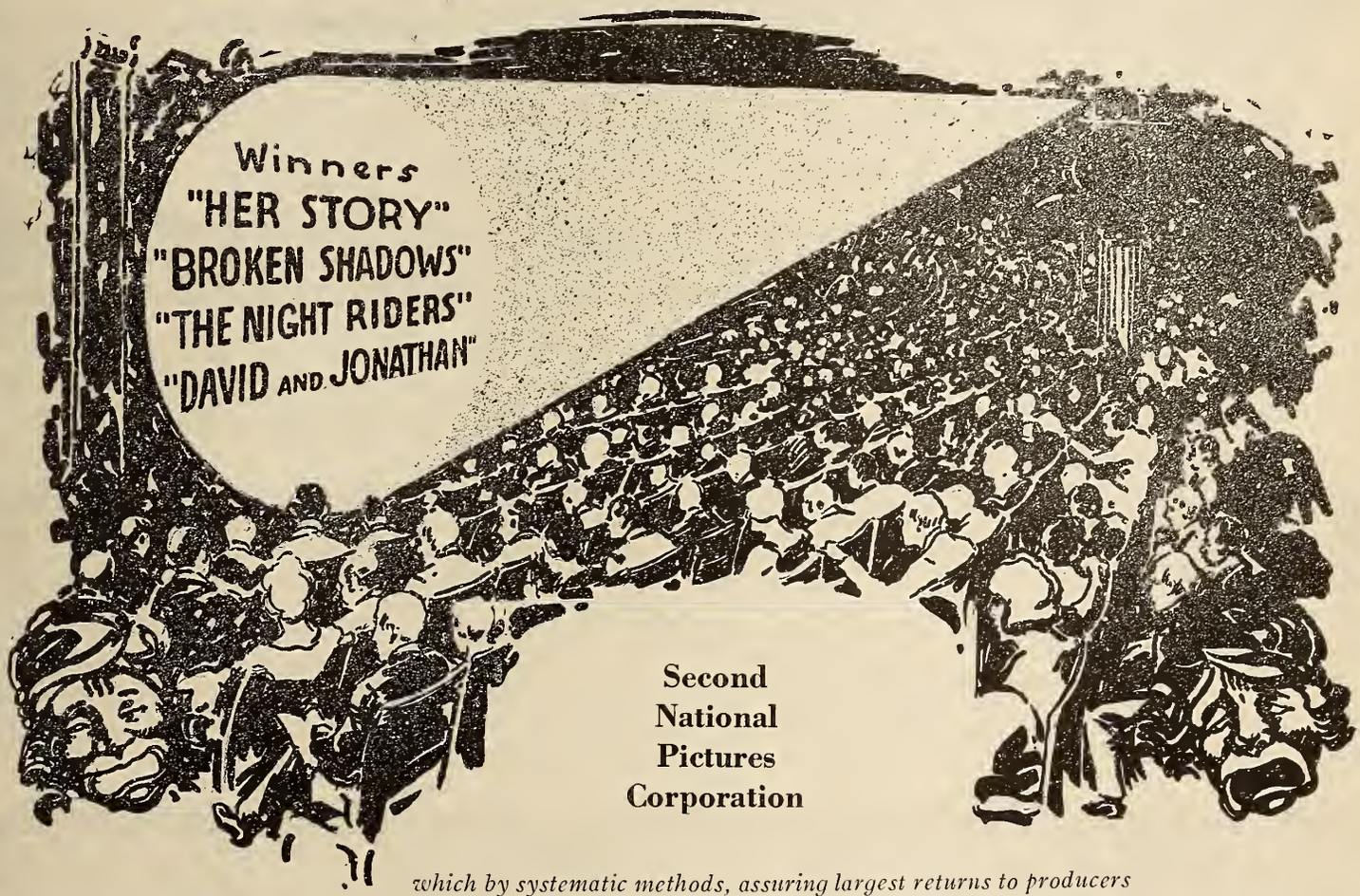
"DAVID AND JONATHAN," picturization of the popular novel by E. Temple Thurston, with Madge Titheradge.

SECOND NATIONAL PICTURES CORP.

140 West 42nd Street **New York**

SHADOWS!

What do they mean? Primitive man, fearing them mightily, never understood. In modern times shadows, flickering on a lighted screen, have been made to provide four-fifths of all the theatre entertainment of mankind, in the form of motion pictures. Still there is much misunderstanding in regard to shadows, and especially their uses as photoplays and the effective distribution of the same. Many film companies are groping and experimenting, burdened by enormous overheads which absorb too much of the gross and leave too little for producers and exhibitors. Not so with



Second National Pictures Corporation

which by systematic methods, assuring largest returns to producers and exhibitors, is solving the most serious problems of the motion picture industry.

"THE NIGHT RIDERS"—Thrilling Northwestern from the popular novel by Ridgewell Cullum, with Maudie Dunham, Albert Ray and Andre Beaulieu.

"HER STORY"—Tense human interest photodrama featuring Madge Titheradge, speaking stage star of "The Butterfly on the Wheel."

"DAVID AND JONATHAN"—Picturization of E. Temple Thurston's famous novel of love and adventure afloat and ashore, with Madge Titheradge.

"BROKEN SHADOWS"—Irish love story from the novel, "Nance," by Charles Garvice, featuring Isobel Elsom, Mary Forbes, James Lindsay and Ivan Sampson.

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take chances when sure box office winners are offered you on reasonable terms?

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YOU CAN CROWD YOUR THEATRE REGARDLESS OF WEATHER

Pick out a day that you would like to boost—matinee or evening, or both—and announce that every woman attending your theatre that day will receive absolutely free an invisible

MOVIE FAN HAIR NET

There were many millions of hair nets sold last year, and nearly every woman wears them. There are very few women that will be able to resist the appeal of attending a theatre that will give them free a MOVIE FAN HAIR NET. Be the first one in your town and have them attend your theatre instead of your competitor's.

If you have the least doubt about this being a success, ask the next woman you meet if she will attend a theatre that will give away absolutely free an invisible MOVIE FAN HAIR NET.

FREE ADVERTISING ACCESSORIES

We will furnish you absolutely free the following advertising accessories:
2 STYLES OF SLIDES, 1 and 2 COLUMN ADVERTISING CUTS and 2 ONE-SHEETS.

Every MOVIE FAN HAIR NET is packed in a very attractive envelope and comes in convenient boxes marked with the color of each hair net.

On the bottom of the envelope is printed very prominently "Compliments of" (your theatre name here).

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PRICES ARE AS FOLLOWS:

$45.00 Per 1000 **$25.00 Per 500**

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Show yourself to be an up-to-date show man by being the first one in your territory to take advantage of this wonderful summer proposition.
DON'T DELAY, BUT SEND IN YOUR COUPON TODAY!

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City..... State.....

References: First National Bank of Chicago

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IN THE CROWNING SUCCESSES OF HER BRILLIANT CAREER

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Directed by Geo. Archainbaud

A great, soul stirring drama that tears down the temple of damnation as builded upon the foundation of circumstantial evidence.

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A powerful, pulsating story of heart-interest and intrigue in which Miss Hammerstein easily surpasses her many previous screen successes.

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With Lon Chaney, E. K. Lincoln, and an all-star cast, directed by Clarence L. Brown;
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ASSOCIATED FIRST NATIONAL PICTURES, Inc.
NEW YORK

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To you this has been a conviction which you have symbolized with prologues, settings, orchestrations, and other presentation features to a degree and with a skill that has meant much to popular regard for motion pictures. By your original and practical methods for providing proper and enhancing programs, as settings and compliments to feature productions, you have also provided many other exhibitors with precedent and encouragement.

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J. D. WILLIAMS, Mgr.

Mr. S. Barret McCormick,
Allen Theatre,
Cleveland, Ohio.

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The ROTO SIGN is the very newest in a moving, illuminated sign for the advance advertising of your next week's feature in the window, lobby, or on the stage.

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No Theatre Manager doubts that statement. If an electric sign doesn't pull the business, nothing will. Still life doesn't lure the dollars nowadays. COLOR, SPARKLE, MOTION—day and night, that's it.

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AMERICAN SIGN COMPANY
Kalamazoo, Michigan

FORTY WORDS ARE SUFFICIENT to tell your whole bill for next week, and will travel automatically and continuously, in illuminated letters, across the face of the sign, one hundred and forty times every hour. IT COSTS LESS THAN ONE CENT PER HOUR FOR OPERATING EXPENSE.

Exhibitors Trade Review

THE publication of the Theatre Equipment Directory Number, which you now have before you, represents the fulfillment of a purpose which Exhibitors Trade Review has had in mind for a long time.

The Theatre is the cornerstone of the industry. Its construction, equipment and operation are of the very first importance. If they are high-class in every respect the interests of the entire picture business are advanced, because the theatre is the industry's vital contact with the public.

Until the present issue of Exhibitors Trade Review came from the press, no attempt had been made to provide the exhibitor with a complete survey of the equipment and accessory field. Nor had a medium been furnished by which the manufacturer and dealer in theatre supplies and the producer and distributor of pictures could reach, in a single trade paper, the whole exhibitor body.

This issue of Exhibitors Trade Review goes to every theatre in the United States, and, in addition, every exchange, every laboratory, every studio, every production and distribution office.

Such an undertaking clearly marks an epoch in motion picture trade paper history, and presents a fitting occasion upon which to discuss the publication purposes and policy of Exhibitors Trade Review.

With distinctive service as its reason for being, Exhibitors Trade Review, fifty-two weeks in the year, devotes itself to constructive work in behalf of the theatre owner and manager. It offers him reliable reviews of pictures, written by experts; exploitation articles of wide range and practical nature; the news of the industry insofar as it has a direct bearing on box-office problems; special articles that inform and help on many subjects; departments devoted to theatre construction and equipment, of which this issue is the highwater mark of the year; complete and accurate release guides; and "The Voice of the Box-Office", a compilation of reports on pictures from first-run theatres throughout the country.

Home of Exhibitors Trade Review—Knickerbocker Building, Forty-Second Street and Broadway, New York City

Special attention should be called to the fact that the book which you now hold in your hand contains a year's report on what pictures actually did in first-run theatres. This is alphabetically arranged, classified by cities, and presented in the simplest possible form so that any exhibitor may determine at a glance the picture record for the 1921-1922 season.

In this issue also, you are provided with complete listings of manufacturers and dealers in every conceivable kind of building material, or equipment, necessary to the picture theatre. These lists are spread over some sixty pages and form one of the chief features of this number.

The editorial policy of Exhibitors Trade Review is built with but one purpose in mind: to serve the exhibitor and serve him in a constructive way. The motion picture trade paper is the only independent avenue of communication between the different branches of the industry. The motion picture theatre is the point at which all the industry's activities focus. Exhibitors Trade Review, therefore, in moulding its policy with a view to serving the exhibitor best necessarily is offering the whole industry the only sort of publication service worthy the name.

The owners and editors of Exhibitors Trade Review believe in the motion picture both as an art and a business. As an art,

Plates by Powers Fourth Engraving Co., N.Y.

it is capable of limitless expansion on the side of amusement and education. Because the screen is the most expressive, the most direct medium ever devised, its influence is beyond calculation. We make it our duty to keep the exhibitor constantly informed of new developments in picture-making, for they have a very important relation to the box office. And we support vigorously any movement which has for its object the advancement of the screen in the estimation and affection of the public.

As a business, we believe the motion picture industry is undergoing the same process of growth and stabilization that has come to other industries. We believe the principles and practices that have made other industries solid and substantial parts of the nation's industrial life can be applied and are being applied to this very industry. The application of these principles must be made, of course, with clear understanding that the motion picture has a distinct individuality of its own.

The great currents in the picture field to-day are moving toward business stability. Because that is true EXHIBITORS TRADE REVIEW believes the industry is due for constantly increasing normal growth and prosperity.

The Theatre Equipment Directory Number will serve you as a permanent reference book for a considerable period. At the end of that time, if you are a subscriber to EXHIBITORS TRADE REVIEW, a second number of the same sort will come to you; and in the interim you will have received weekly issues that no theatre owner or manager can afford to be without.

Personnel of Exhibitors Trade Review

A. B. SWETLAND, President. Director, United Publishers Corporation. For many years General Manager the Class Journal Co., publisher of a number of the leading publications in the automotive field.

L. W. BOYNTON, Editor and Publisher. Graduate Cornell University. Engaged in general law practice fifteen years. Associated with publishing business seven years in important capacities and (since 1920) with EXHIBITORS TRADE REVIEW.

C. S. MILLS, Business and Advertising Manager. Five years in newspaper field, editorial and advertising. Eight years in advertising departments of various publications. Joined TRADE REVIEW, 1922.

OSCAR COOPER, Associate Editor. Graduate Yale University. Twelve years' publication experience. City Editor, New Haven (Conn.) *Palladium;* member editorial staff, Dallas *News;* with Advertising Department, The Macmillan Company; member editorial staff, *Motion Picture News.* Joined EXHIBITORS TRADE REVIEW staff at paper's inception and has been with it continuously as News Editor, Managing Editor and Associate Editor, except for period of service in U. S. Army.

HOWARD MCLELLAN, Associate Editor. Educated at University of California. Started newspaper career as reporter on San Francisco *Chroncile* and employed on staffs of San Francisco *Call*, San Francisco *Examiner*, Seattle *Star*, Los Angeles *Express*, Los Angeles *Examiner*, Associated Press, and eight years on New York *World* staff. Joined staff of EXHIBITORS TRADE REVIEW as court house representative when publication was started and left to join Twenty-seventh Division, A. E. F. Intelligence Section. Rejoined EXHIBITORS TRADE REVIEW staff on return from France and placed in charge of Technical and Exploitation Departments.

GEORGE BLAISDELL, Associate Editor, has been connected with publications since leaving school. On newspapers he has been through the mill of compositor, hand and machine, proofreader and reporter. On motion picture publications in 1911 for eight months he conducted a page of comment on pictures in the *Motion Picture News.* From May, 1912, until September, 1920, he was employed on the *Moving Picture World* as General Writer and later as Editor. In 1915, in the course of a five-months' countrywide trip, he wrote a history of the motion picture industry on the West coast. Before joining EXHIBITORS TRADE REVIEW at the beginning of this year he was for nearly a year with the Eve Unsell Photoplay Staff.

JAMES M. DAVIS, Treasurer. Educated at University of Pennsylvania. In U. S. Navy during war. Associated with EXHIBITORS TRADE REVIEW since September, 1920.

THOMAS C. KENNEDY, member Editorial Staff. Educated New York City. Member reviewing staff of *Motography;* joined EXHIBITORS TRADE REVIEW at inception as reviewer. Army service in Signal Corps, France, 1918. Subsequently, returned to TRADE REVIEW and has been with paper since, except for period as member of Pathe Publicity Department and in general business lines. Now Assistant Editor, Exploitation Department, EXHIBITORS TRADE REVIEW.

GEORGE T. PARDY, Review Editor. From 1899 to 1916, reporter on Chicago dailies; Sporting Editor, New Orleans *Item;* Boxing Editor, Chicago *Inter-Ocean;* Assistant Sporting Editor, Chicago *American;* Associate Editor, International Press Bureau; Managing Editor, Universal Press Syndicate; New York Correspondent, Chicago *Inter-Ocean,* Detroit *Free Press,* Lincoln, Neb., *State Journal;* Motion Picture Reviewer, *Morning Telegraph;* Motion Picture Editor, New York *Dramatic Mirror.* Author of "Fresh Water Salts," "Michael Danevitch," "Tales of the Squared Circle," etc. Vaudeville sketches—"What Happened to Mary," "The Belle of Chatham Square," "A Gambling Greenhorn."

GEORGE B. MERWEDE, in charge of the make-up, both text and advertising, and editor of "Voice of the Box Office" and compiler of the release pages, is a practical printer of many years' experience, being versed in all branches of the trade. For a score of years his training has been in the field of periodicals, including the department of printing and extending to photoengraving as well. Joined EXHIBITORS TRADE REVIEW, 1919.

J. T. MCCOY, Director of Advertising. Educated U. S. Naval Academy. Number of years' experience in newspaper field; film salesman and advance representative for film road shows; associated for several years with advertising departments of business publications. With EXHIBITORS TRADE REVIEW since 1920.

J. STANTON NORTHRUP, Advertising Representative. Educated at Cornell University. Two and half years, Southern District Sales Manager, Franklin Automobile Co.; advertising representative for several business publications. Since 1920 with Advertising Department, EXHIBITORS TRADE REVIEW.

CLARENCE SCHOTTENFELS, Advertising Representative. Educated at College of the City of New York. Studio Manager for Imp and Reliance picture companies; produced own comedies and operated own state rights exchange, being one of the first to handle big features; operated film brokerage office. Joined EXHIBITORS TRADE REVIEW, 1922.

NORMAN A. MCLAREN, Circulation Manager. Educated at College of the City of New York. Joined EXHIBITORS TRADE REVIEW, September, 1921, coming direct from the Division of Publicity and Morale and Motion Picture Division, U. S. Navy. November, 1921, became Circulation Manager of publication.

HYMAN SCHLEIER, Auditor. Educated at Townsend Harris Hall, N. Y. Thirteen years Auditor for various publications. With EXHIBITORS TRADE REVIEW since 1922.

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Says Joe Koehler Mgr. The Tompkins Theatre Co.
Colorado Springs, Colo.

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"PERSONALLY, I think that the Century Comedies are (and this without fear of successful contradiction) the best real good comedies on the market.

"Now get this: We get about 52 first-class comedies from Universal while the other fellow gets one about every two or three months at a d—n big price; so you can't blame us for saying: 'CENTURY COMEDIES, FIRST, LAST AND ALL THE TIME FOR US' from the squarest company in the business."

THE NATION'S FAVORITE

Released by UNIVERSAL

41 Great Paramount Pictures

No. 3

A Paramount Picture

This is the 4-col. press Ad. Mats at Exchanges.

A stirring tale of adventure and love in the South Seas, full of life and color. The plot is one of the most unusual ever conceived.

One of the big scenes shows the greatest shipwreck scene ever staged. The cast includes John Bowers and Richard Dix.

ADOLPH ZUKOR PRESENTS

Betty Compson in "THE BONDED WOMAN"

By John Fleming Wilson
Based on the story
"The Salving of John Somers"

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

Directed by Philip Rosen
Scenario by
Albert Shelby LeVino

Isadore Bernstein *presents*

MONROE SALISBURY in The GREAT ALONE

A West Coast Films Corp. Production

Directed by Jacques Jaccard

Supervised by Isadore Bernstein

Booked over the Marcus Loew New York City circuit.

Booked by Lubliner & Trinz circuit in Chicago.

Booked across the Turner & Dahnken California circuit after world-premiere at their San Francisco Tivoli.

Booked for all of Stephen Lynch's Georgia, Carolinas, Florida, Tennessee and Alabama circuit.

Booked by Alex Pantages for Los Angeles premiere with Monroe Salisbury in person in a star act and following in other Pantages cities.

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BB

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The Producer who now—months before release—begins nationwide exploitation of his Independent market productions is doing what *no other producer is doing for you.*

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in

"HOW WOMEN LOVE"

Through the Bell Syndicate, 40 great American newspapers in 40 leading cities are publishing for two weeks the serial story, "The Dangerous Inheritance," on which "How Women Love" is founded. This great newspaper chain blankets the entire United States from Maine to California.

You can get the full benefit of this for your exchange by closing for our four Independent market Betty Blythe Productions—but you must act quickly as we are closing territorial contracts now and can deliver "How Women Love" on or before August 1st.

B. B. PRODUCTIONS, Inc.
JAMES A. GAUSMAN, *Sales Manager*
15 West 44th Street, New York City

SELECT SP PICTURES

LEWIS J. SELZNICK, President.

The Dramatic Sensation of the Season

Oscar Wilde's

A Woman of No Importance

From the celebrated stage play of the same name

PROOF OF ITS GREATNESS THE COUNTRY OVER

PHILADELPHIA

Stanley
COMPANY OF AMERICA
PHILADELPHIA, PA

OFFICE OF
JULES E. MASTBAUM

June 6, 1922.

Mr. Louis J. Selznick,
Selznick Pictures Corporation,
729 Seventh Avenue,
New York City.

Dear Sir:

Being a staunch advocate of the idea of bestowing praise where it is due constrains me to write and inform you that for downright delightful motion picture entertainment the Selznick production "Reported Missing" with Owen Moore as the star, which we are playing this week at the Victoria Theatre ranks amongst the best for many a day. It is splendid, tingling comedy-melodrama, replete with excitement and thrills and fun, with lots of punch and every other element that goes into the making of real screen entertainment of the highest quality. It is one of those rare combinations of artistry in star, direction, cast and every other detail, even to the most minute, which enter into the making of a picture that merits enthusiastic approval from the public who love motion picture in their most entertaining estate.

That the public has placed the stamp of their approval on "Reported Missing" is evident at the Victoria Theatre where it is going over in wonderful style. On Tuesday the critics of the daily papers were enthusiastic in their praise of the production. The comment we heard as patrons left the theatre illustrated the fact that they too, were given keen enjoyment. But then, with a picture that is so nearly perfect as this one, there could be nothing else but praise evoked. There is never a moment when the entertaining

qualities of this production lags and rarely has Owen Moore been seen in a picture that so effervescently combines genuine humor with good melodrama. To sum up, "Reported Missing" is a gem containing 90 per cent of the qualities for pleasure which motion picture fans look for.

I remain

Your very truly,
Jules E. Mastbaum.
President.
Stanley Company of America.

JEM/m

BUFFALO, N.Y.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

12NY S 40 4EX
MA BUFFALO NY 132PM JUNE 23 1922

L J SELZNICK
NEWYORK

CONGRATULATIONS ON YOUR PRODUCTION REPORTED MISSING STARRING OWEN MOORE OPENED SUNDAY TO AS BIG A BUSINESS AS ON THE FOUR HORSEMEN WHICH WAS RUN IN MIDSEASON CONSIDER TFIS REMARKABLE FOR SUMMER WEATHER MORE PRODUCTIONS OF THIS CALIBER WOULD CAUSE THE EXHIBITOR TO CEASE WORRYING

H LORENCE
BELLEVUE THEATRE NIAGARA FALLS NY 317PM

TUSLA, OKLA.

WESTERN UNION TELEGRAM

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TULSA OKLA MAY 21-22 1922

LEWIS J SELZNICK
NEWYORK

REPORTED MISSING OPENED TODAY TO EXCELLENT BUSINESS IN SPITE OF TREMENDOUS OPPOSITION STOP PICTURE FAR EXCEEDED MY EXPECTATIONS STOP AUDIENCE IN AN UPROAR EVERY PERFORMANCE STOP THINK IT IS THE GREATEST AUDIENCE PICTURE I HAVE EVER SHOWN CONGRATULATIONS

W M SMITH
RIALTO THEATRE
950AM

QUINCY, ILL.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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QUINCY ILL 325P MAY 29 1922

J S WOODY
SELECT PICTURES NEWYORK NY

REPORTED MISSING OPENED CAPACITY YESTERDAY TURNED THEM AWAY ALL SHOWS PICTURE A RIOT OPPOSITION STEAMBOAT EXCURSIONS CARNIVALS DOESNT COUNT IF YOU HAVE GOT WHAT THE PEOPLE WANT AND THIS PICTURE IS IT

HOEFFLER MCCONNELL MANAGER
735P

MOBILE, ALA.

WESTERN UNION TELEGRAM

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10FY FDS 49 NL
MOBILE ALA MAY 31 1922

J S WOODY
SELECT PICTURE CRPN 729 7 AVE NEWYORK NY

HEAVY RAIN AND WIND ALL DAY SUNDAY MONDAY AND TUESDAY BUT REPORTED MISSING DREW CAPACITY HOUSES EACH PERFORMANCE WITHOUT A DOUBT BEST PICTURE WE HAVE PLAYED IN OVER A YEAR PLAYED TO MORE PEOPLE WITH REPORTED MISSING THAN WE DID WITH THE FOUR HORSEMEN GIVE US MORE LIKE IT

J H AND C B KING
651A JUNE 1

SEATTLE, WASH.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

RECEIVED AT

1NY S 54 NL
FY SEATTLE WASH JUNE 6-7 1922

JOHN S WOODY
NEWYORK

NOW PLAYING CAPACITY YOUR REPORTED MISSING AND FAIR TO YOU SAY I THOUGHT IT A GREAT COMEDY BUT THE REAL JUDGES THE AUDIENCES YELL SCREAM AND CONVULSE WITH LAUGHTER IT IS CREATING SENSATION HERE STOP WITH POSSIBLE EXCEPTION CONNECTICUT YANKEE IT IS GREATEST LAUGH PRODUCER ON RECORD AND REAL MONEY GETTER ACCEPT MY CONGRATULATIONS

JOHN HAMRICK

Lewis J. Selznick
presents

"REPORTED MISSING"

Starring

Owen Moore

Directed by Henry Lehrman

READ THIS

From Motion Picture News, July 8, 1922

THERE has been a general call for a "cleanup" in the motion picture industry. Will Hays, Adolph Zukor, the Amerifederation of Women's Clubs have issued edicts which in effect call for cleaner, better, bigger pictures. Carl Laemmle answers this demand with "Human Hearts." Never has a more wholesome, sweeter, thrilling, entertaining story been told on the shadow stage. Here we get back to the "old home folks" those beloved characters which many of us had begun to fear had passed from the realm of screen lore. Here is real life, its joys, sorrows, despairs, its sunshine and shadows; life as it has undoubtedly been lived.

The big thing in this production is its story. It's full of "meat." Although seven full reels in length, one will be surprised at the way the plot holds from first to last scene. There's a host of dramatic situations, in fact enough for several five reelers of average type. King Baggott who directed this one, has put some sure fire heart throbs into it.

We would say that "Human Hearts," approaches 100 per cent. as a picture play. That also goes for its box office appeal. If this is an example of some of the pictures we may expect this fall—well, exhibitors better install larger safes in their houses to hold the receipts overnight.

The cast of "Human Hearts," is one of uniform excellence. So good are they all that one almost forgets that it's just acting after all. First honors go to House Peters, as Tom Logan, who fits the part like a glove. Stepping close on the star's heels for honors are Gertrude Claire who gives to the screen another classic bit of interpretation as the mother; Russell Simpson as "Paw" Logan, whose work as the stern, religious blacksmith of the Ozarks is convincing at all times; George Hackathorne as Jimmie Logan, the half witted brother and Edith Hallor as Barbara Kay who displays histrionic ability of a type that will surprise a lot of folks. Then there is our old friend Snitz Edwards who supplies the comedy relief, Ramsey Wallace in the role of Benton, the convict and little Gene Dawson as Little Barbara. It's a cast that sets a pace for others to follow.

Exploitation Angles—Look up all the superlatives in Webster's well known book and use them on this one. It will stand up under the strongest plugging. Tell your patrons that here is a super-production in the true sense of the word. Play up the fine cast, its mother love theme, its "old home" backgrounds and its abundance of thrills.

Drawing Power—Suitable for the finest houses in the land. Properly exploited it should be a clean-up. Go to it!

HUMAN HEARTS

To be presented by CARL LAEMMLE in October with **HOUSE PETERS**

and a Superb cast From Hal Reid's Stage Play Directed by King Baggot

"A STORY THE WHOLE WORLD LOVES"

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Think What Ringling Bros. Would Do—

—with a colossal, thrilling show like this! Think what any great showman would do—then go to it! Bill it like a circus—it's thrilling, magnificent, stupendous! Each episode is a feature. Book it and go to it as strong as you can!

Carl Laemmle
will soon present

"In the Days of Buffalo Bill"

starring

ART ACORD

An amazing whirlwind of spectacular and thrilling events in the history of the OLD WEST
The greatest and costliest chapter-play ever screened

DIRECTED BY EDWARD LAEMMLE

Produced by
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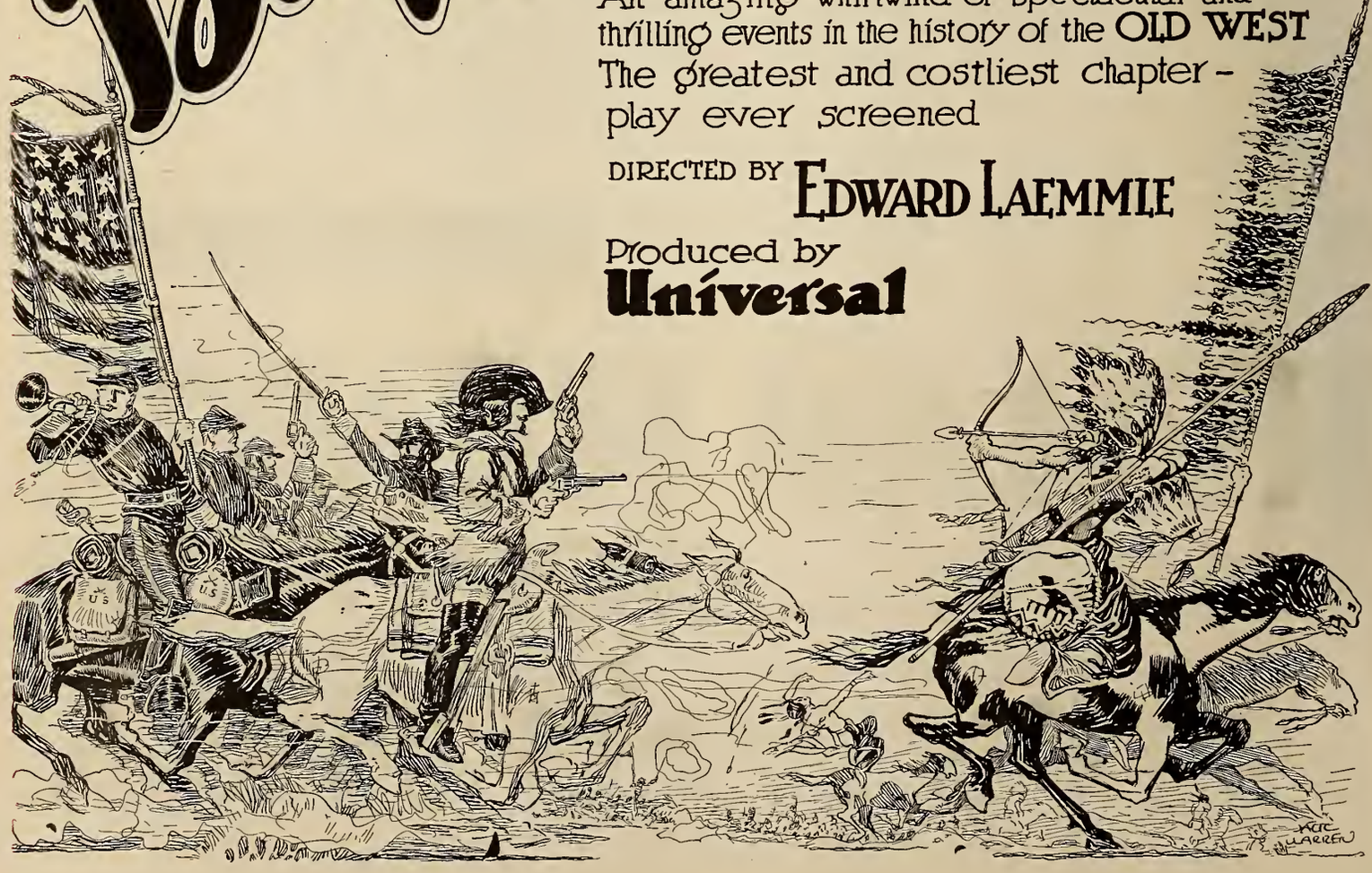

"WORTH $2.00 TOP!"
"A WHALE!"

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MGR UNITED ARTISTS CORP ATLANTA GA

ORPHANS OF STORM IS BY FAR THE GREATEST PRODUCTION I HAVE EVER PLAYED OR SEEN MOST SPECTACULAR CLIMAX EVER ATTEMPTED IF THERE EVER WAS A PICTURE WORTH TWO DOLLARS TOP PRICES THIS IS IT THERE IS NO USE FOR GRIFFITH TO SQUANDER HIS ABILITY AND MONEY IF EXHIBITORS WILL NOT MEET YOUR PROPOSITION FOR ORPHANS ITS A WHALE BEST REGARDS

GEO B HENDRICKSON MGR LIBERTY THEATRE.

UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
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HIRAM ABRAMS · PRESIDENT

No. 6

A Paramount Picture

SIXTH of the "Famous 41," this will be a sensation everywhere. Can you imagine Glorious Gloria as the dancing sensation of Paris—with over a score of daring, dazzling dance costumes?

David Powell, Harrison Ford and Walter Hiers are in the cast.

A Sam Wood Production

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

From the play by Ann Nichols
Scenario by Elmer Harris and Percy Heath.
Released Sept. 4.

JESSE L. LASKY PRESENTS

GLORIA SWANSON

IN

"Her Gilded Cage"

4 Column Press Ad—Mats at Exchanges

SELECT SP PICTURES
LEWIS J. SELZNICK, President.

Oscar Wilde's

Noted Drama

"A Woman of No Importance"

A Superb Screen Entertainment—Rich in Sentiment, Heart-Interest and Pathos—A Powerful Wilde Story, Faultlessly Told.

PHOTOGRAPH

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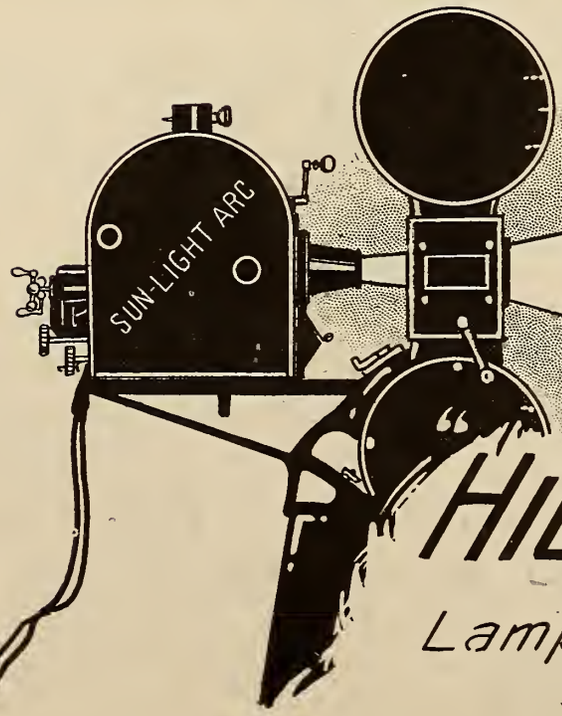

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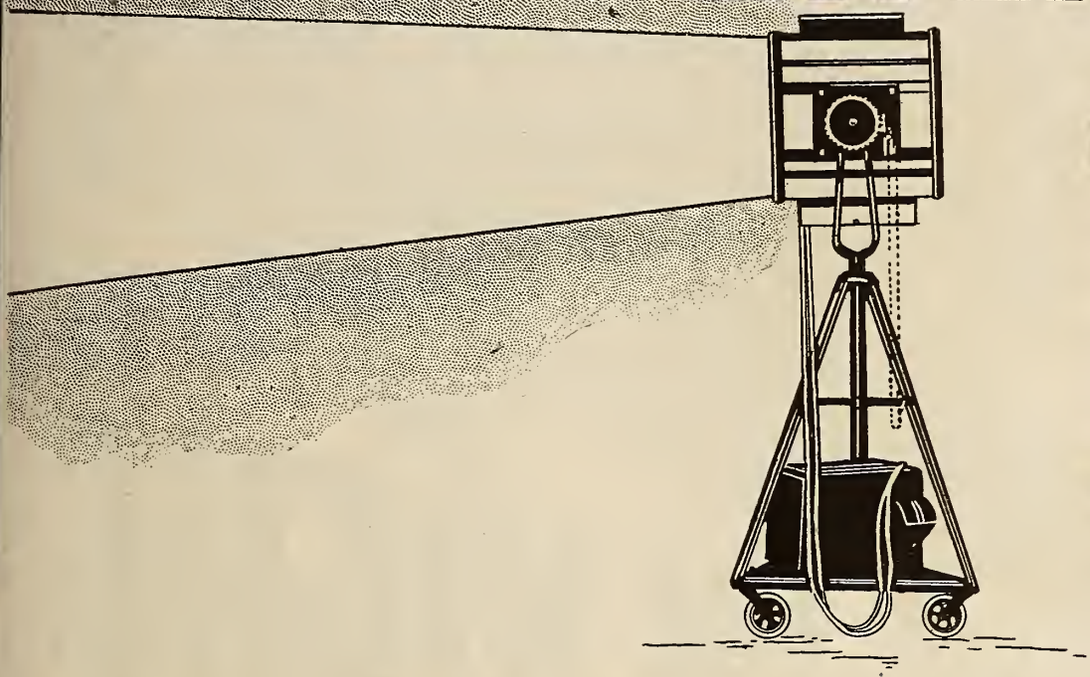

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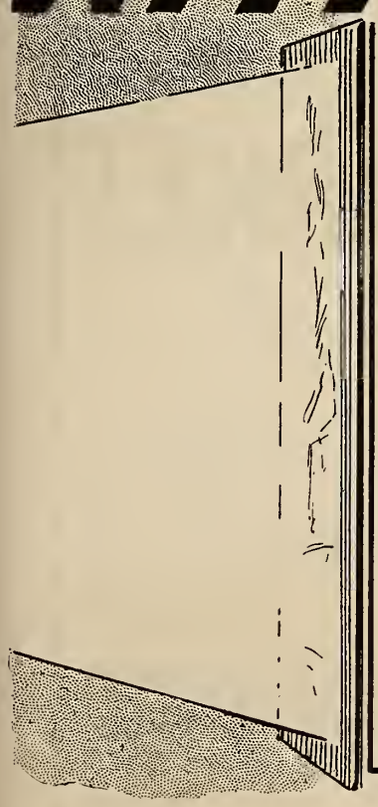

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SUN-LIGHT ARC CORPORATION

J. Justice Harmer

President

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AT YOUR
SERVICE

DESCRIPTION OF THEATRE

Seating capacity .....
Projection throw ..... ft.
Current used for projection { Amperes / Volts / A. C. or D. C.
Source of current { Motor Generator / City Supply
If you use motor generator what is its make and rating .....
.....
Size of screen.....or
Kind of screen.....
Number of proj. machines.....
Type of proj. machines.....
Size of auditorium Width..... Length.....
Name of your dealer.....
.....

To P. R. BASSETT *Date* .....
ILLUMINATING ENGINEER
Sun-Light Arc Corporation
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Dear Sir:

I would like to receive your SPECIAL DIAGRAM AND EXPLANATORY REMARKS showing the lighting that will give me the best results in my theatre. I am supplying you with the data as requested.

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Theatre .....

Address .....

City ..... *State*.....

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To the Exhibitors of the World

THE statements that have been made—the adjectives that have been hurled—the prophecies that have been uttered—the expectations that have been aroused in the minds and hearts of thousands of film men in every city, town, village and hamlet in the country have not been in vain. . . .

The picture that will uphold the reputation of the entire industry—that will give the public a new and bigger insight into the rare beauties of what fine pictures can accomplish in rare entertainment—the picture is here. . . . It's "IN THE NAME OF THE LAW" (an Emory Johnson Production) Directed by Dame Nature —God's own story of every town that dots America. . . . Speak to your nearest F. B. O. Exchange Manager NOW and—

Keep your eye on F. B. O.

R-C Exchanges will hereafter be known as FILM BOOKING OFFICES of America

A Summer Season "Snow Special"

See the critic's review in The Film Daily, dated July 9th, which says: "'JAN OF THE BIG SNOWS' is a good bit different from most of Curwood's stories and contains no wasted footage on unessential details. You can be certain of pleasing audiences with 'JAN.'"

James Oliver Curwood's

Drama of the Hudson Bay Country

JAN OF THE BIG SNOWS

Directed by Charles M. Seay

There's a strong, elemental force in this human Curwood story of a woman—the only woman at a fur traders' post—protected by the code of the Far North against a designing agent from civilization. It is a story of honor, love and loyalty.

The other trade journal critics have been just as vigorous in their approval. "A picture that will please nine out of every ten picture fans," says Motion Picture News. "It will satisfy all who like strong outdoor subjects; among Curwood's best," says Exhibitors Herald.

American RELEASING CORPORATION

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Wade right in with this rattling big show and jam it across with our ROUSING EXPLOITATION—our roaring posters—our virile accessories—and our RED-BLOODED AND INTENSELY PRACTICAL METHOD OF SHOWMANSHIP—

There's a certain SCOOP awaiting every showman who plays this splendid summer attraction and uses our big ideas to drive it over!

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The Incomparable

Jane Novak

in a gripping drama of self sacrifice

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A CHESTER BENNETT PRODUCTION

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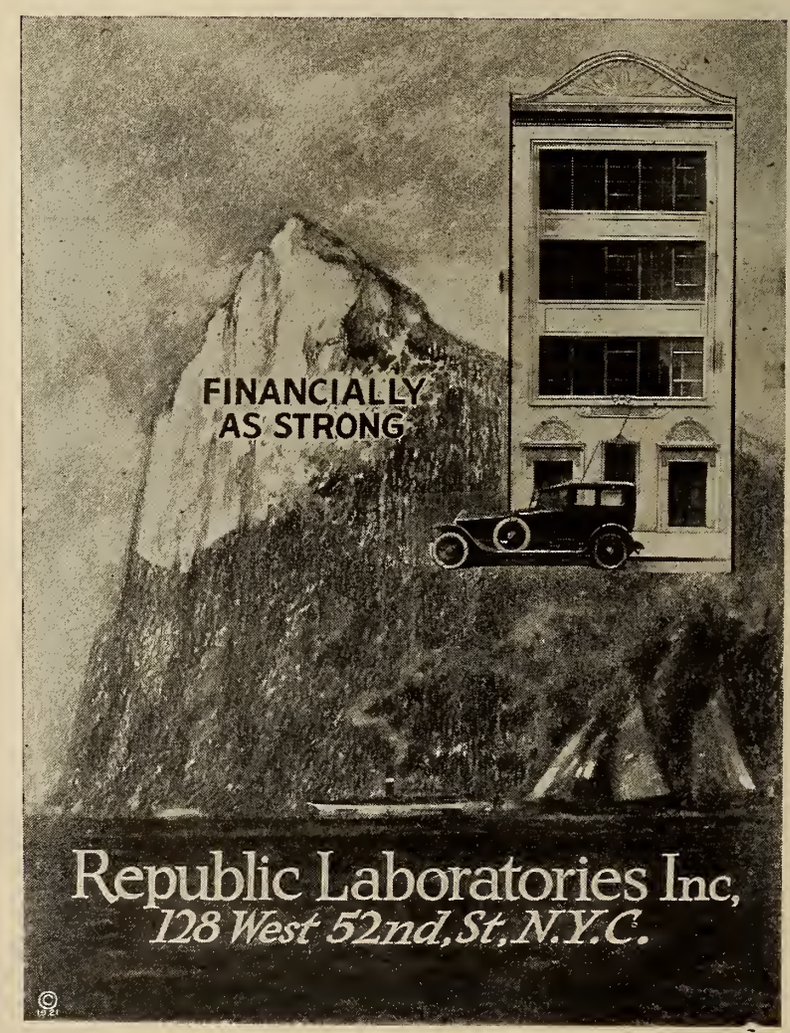

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Bring the young people to your theatre

Let *with*

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THE COUNTRY FLAPPER

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An entertainment made to order for your conditions

F. RICHARD JONES, *who gave you* **"MICKEY," "MOLLY-O"** *and* **THE CROSS ROADS** *of* **NEW YORK**

NOW *offers you his most timely masterpiece with dainty, alluring* **DOROTHY GISH**

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PRODUCERS SECURITY CORPORATION

516 FIFTH AVE. NEW YORK

VIA THE TUBE

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Location:	Flushing, L. I. Only twenty minutes from Times Square by our speedy delivery vans.
Capacity:	3,000,000 feet a week.
Equipment:	Latest type automatic developing and printing machines. *Tube System,* insuring clean prints. No handling of film.
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Negative Insurance:	Lowest rate in New York: 43.8 cents per hundred. Four vaults of modern design conforming fully to fire regulations assure maximum protection.
Raw Stock:	We prefer using only highest grades but our superior equipment enables us to make good prints from any make on the market that the producer may wish to use.
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EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

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JACK COHN AND
LOUIS LEWYN

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Every issue full of the kind of entertainment that all your patrons like.

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Pathé Distributors

Pathe Exchange,
35 West 45th Street,
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April 27, 1922

Gentlemen:

I have just read that the single reel SCREEN SNAPSHOTS is to be released through your organization and want to congratulate you on its acquisition.

I consider "Screen Snapshots" the greatest single reel on the market and my patrons look upon it as a real feature, come to see it regularly, and talk about it in the highest possible terms.

Personally, I never miss seeing it myself and on the days "Screen Snapshots" plays my house, am sure to be in the audience to see it at least once.

You have a big thing in this reel.

Very truly yours,
Charles A. Goldreyer.
The Concourse Theatre

CC:

"They Stand Unequalled!"

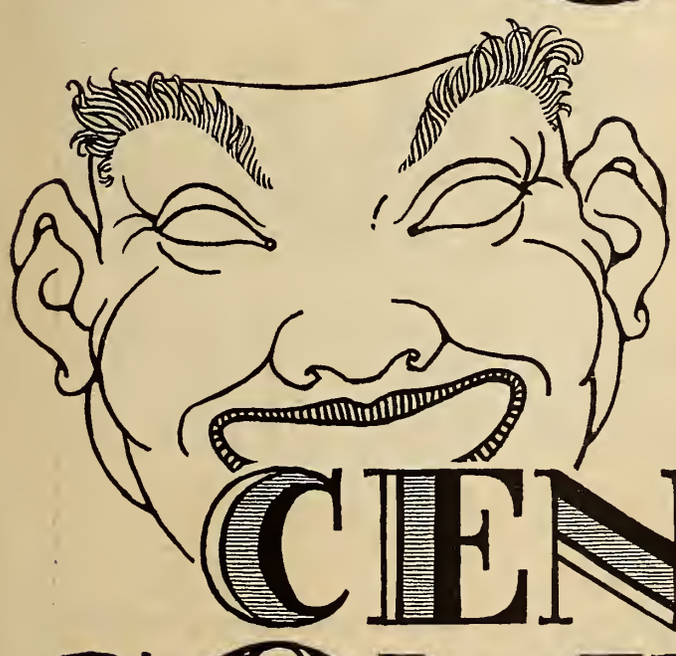
says

O.L. MEISTER
Whitehouse Theatre—Milwaukee, Wis.

LEE MORAN

BROWNIE

THAT'S what Century Comedies are—UNEQUALLED in fun, in entertainment and box office returns! Everyone packed with clean, fast-action humor—the sort that everyone enjoys. That's why they're the Nation's favorites. You get these UNEQUALLED comedies every week.



JOHNNY FOX

QUEENIE

CENTURY COMEDIES

RELEASED THRU UNIVERSAL

41 Great Paramount Pictures No. 8

THIS big stage hit makes a sure-fire picture. One of the greatest casts ever assembled, and a production in which no expense has been spared.

It will be one of the most talked-of pictures of the year.

From the play by Rachel Crothers. Screen play by Clara Beranger.

This is the 4 col. press book ad. Mats at exchanges

Watch the trade papers for the other 40.

Splendid Pictorial Appeal and Good Direction Keeps Story Interesting

Wm. P. S. Earle Prod.

"DESTINY'S ISLE"

American Releasing Corp.

DIRECTOR ..... Wm. P. S. Earle
AUTHOR ..... Margery Land May
SCENARIO BY ..... Not credited
CAMERAMAN ..... Wm. S. Adams
AS A WHOLE .... Likely to please a typical "fan" crowd especially, and those who favor tropical atmosphere and good pictorial values
STORY ....Interesting love story of a fairly familiar formula, however; follows the usual South Sea Island romance
DIRECTION.....Good; gives the picture goer a film that is always good to look at and worth seeing
PHOTOGRAPHY ..... Excellent
LIGHTINGS ..... Very good
PLAYERS .... Popular players that are well suited and do good work; Virginia Lee, Florence Billings, Ward Crane and George Fawcett a pleasing quartette
EXTERIORS ..... Beautiful tropical shots
INTERIORS ..... All right
DETAIL ..... Adequate
CHARACTER OF STORY..... Wealthy young man, disillusioned by society girl he wants to marry, eventually marries an island girl who saved his life
LENGTH OF PRODUCTION .... About 5,500 feet

For some reason or other, a picture containing atmosphere of the South Seas or of Florida's famous winter resorts, always seems to have a very definite appeal to the picture goer. In "Destiny's Isle" it is Miami and a small tropical isle off the coast that provides the spectator with about five and a half reels of very beautiful backgrounds that make the picture a pleasure, as far as visual appeal is concerned, from beginning to end.

The director has shown good judgment in using all the exteriors he could and in the variety of shots such as the beaches, beautiful homes, gardens and bathing resorts. There are one or two fine airplane views of Miami and the coast towns that are especially interesting.

The story is an interesting romance that holds the attention nicely and will satisfy a big enough majority to get it over. Those critical and those objecting to fairly slight situations may find fault with it but even these should find adequate compensation in the feature's pictorial value. The idea of the rich fellow meeting the island girl and falling in love with her is the most familiar angle but the remainder of the story is sufficiently original.

Earle tells it in a straightforward manner and never allows the development to become obvious. You don't know just how it is all going to turn out. Some minor inconsistencies in connection with the island girl's sudden entrance into society and the remarkable way in which she adapts herself to her surroundings are a bit implausible since she had apparently never associated with people of society previously. The subtitles are a bit too "flowery."

Story: Florence Martin permits Arthur Randall to kiss her because she thinks it will make Tom Proctor, whom she loves, jealous. Instead, Tom thinks she is in love with Randall. He goes for a spin in his motorboat, an accident occurs and he is rescued by Lola Whitaker, daughter of an island physician. Florence and her father locate Tom and, finding him with the girl, attack her character. To protect her Tom says she is his wife. The party returns to the mainland where Lola learns Florence loves Tom and she confesses that they are not married. Meanwhile Florence has proven herself unworthy of Tom's love so he marries Lola.

Exploit the Atmosphere and They Should Be Pleased If You Get Them In

Box Office Analysis for the Exhibitor

The average audience will be well pleased with "Destiny's Isle" and unless you cater to a very critical patronage, you can feel certain that it will go over satisfactorily. Play up the tropical atmosphere and display plenty of stills in the lobby that will let them know that it is a story dealing with the Southern resorts. If you can secure a trailer of some of the very picturesque shots, it will be one sure way of arousing their interest and bringing them back.

The curious crowd will be attracted if you will tell them that the passenger plane, Miss Miami, which was wrecked with the loss of several lives recently, is used in the picture. You might do well to make an extra play on this as an exploitation stunt. Use the names of the principal players. There are no stars but Florence Billings, George Fawcett, Ward Crane and Virginia Lee are well known to the "fan" audience.

There is not a better or more pleasing summer season picture now in the market than "Destiny's Isle" with its beautiful Florida and Bahamas out of doors backgrounds and its popular all-star cast of well liked players. The public in a score of cities has expressed its liking for the picture, as well as the critics quoted below.

Destiny's Isle

A William P.S. Earle Production

With an all star cast including

VIRGINIA LEE
GEORGE FAWCETT
FLORENCE BILLINGS
WARD CRANE

Personally directed by Wm. P.S. Earle

Film Daily in its critic's review on July 9 said: "Audiences will be pleased with 'Destiny's Isle.' There are fine chances for exploitation in it. It is an interesting romance that holds the attention nicely and will get over well. Visually the picture is a pleasure from beginning to end." Ask our nearest exchange to show it to you now.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

LOOK AND BOOK

"IN THE NAME OF THE LAW"

Presented by
P. A. POWERS

An Emory Johnson Production

Prints Now in Exchanges

Write for a Press Book and Sell Yourself

Distributed by FILM BOOKING OFFICES OF AMERICA

HAROLD LLOYD
IN
"GRANDMA'S BOY"

HIS FIRST

5

PART FEATURE

PRESENTED BY HAL ROACH

Contract No:-
1
Symphony, Los Angeles,
Dr. H. B. Breckwedel,
May 14th — Indefinite
2
Strand, San Francisco
Mr. M. L. Markowitz
July 9th — Indefinite
3
Mark Strand, New York City
Mr. Joseph Plunkett, Mg. Dir.
Opening Sept. 3rd or 10th
Now Booking for the Fall Season
through
Associated Exhibitors
Arthur S. Kane, President
Foreign Representative Sidney Garrett
PHYSICAL DISTRIBUTORS
PATHE EXCHANGE
INC.

LEWIS J. SELZNICK
presents~

Elaine Hammerstein

in

"Under Oath"

By Edward J. Montagne
Directed by
George Archainbaud

SELZNICK PICTURES
REG. U.S. PAT. OFF.

"The Star Without a Failure" in another great screen success —

The superb story of a remarkable character transformation in which Miss Hammerstein is ably supported by Niles Welsh, Mahlon Hamilton and other notable players.

See What The Saenger Amusement Company *Says:*

FORM 130

SAENGER AMUSEMENT CO., INC.

GENERAL OFFICES: TULANE AVE., AND LIBERTY ST.

NEW ORLEANS, LA.

J. H. SAENGER, Pres.
A. D SAENGER Vice-Pres
E. V. RICHARDS, Jr. Vice-Pres.
L. M. ASH, Treas.
W. H. QUERINGER, Asst. Gen Mgr.
E. M. CLARKE, Sec.

E. V. RICHARDS, JR.,
VICE PRES. & GEN. MGR.

JUNE TWENTY-SECOND,
1 9 2 2.

TO WHOM IT MAY CONCERN:

We take pleasure in subscribing to the efficiency and practicability of the GUERIN VACANT SEAT INDICATORS as we have tried their JUNIOR SYSTEM and found it worked to our entire satisfaction and that of the public, in our STRAND and LIBERTY THEATRES.

We feel, in justice to this Concern, that it is only fair that we make this statement public.

Yours very truly,

SAENGER AMUSEMENT COMPANY, INC.

E M Clarke

SPECIAL REPRESENTATIVE

EMC: VL.

The Saenger Amusement Company, tried, tested and used these Vacant Seat Indicators under every and all conditions and circumstances, for THREE SOLID MONTHS. THEY THEN BOUGHT AND PAID FOR THEM AND NOW WOULD NOT DO WITHOUT THEM. Here are a few reasons:

—seat 100 people in the time it takes to seat 25 today.

—enable ushers to signal just how many seats there are and whether singles, doubles, etc., from anywhere in the house.

—eliminate constant walking up and down aisles by ushers, thereby conserving energy and increasing efficiency.

—Reduce standees in the back to a minimum.

—Furnish real, genuine SUPER-SERVICE yet undreamed of.

Don't Wait For The Fall Rush— Equip Your Ushers NOW!!

GUERIN THEATRE SEATING SYSTEM INC.

(Vacant Seat Indicators)

General Offices: Suite 903 New Hibernia New Orleans, La.

"Neilan Gives You An Unusual Picture"

EXHIBITORS HERALD

You can depend upon Marshall Neilan for the unusual. He gave it to you in "Bits of Life," and in "Fools First" he displays an unusual fertility of imagination. The story was "suggested by Hugh MacNair Kahler's *Saturday Evening Post* story," according to the main title, but Neilan's adroit handling of the story brings out every ounce of suspense value, which is considerable. It is strong meat, but a welcome change from the wishy-washy stuff often dished up for melodrama.

The development of the story is perfectly clear despite its various ramifications, a good continuity being preserved and some excellent bits of comedy introduced to relieve the more tragic scenes of their somberness.

Richard Dix appears in the leading role as Tommy Frazier. He gives an excellent portrayal of a crook who would reform. Claire Windsor appears opposite him as Ann Whittaker, whom you suspect to be a lady crook. She is pretty and natural all the way through and never overacts. Claude Gillingwater is Denton Drew, a banker and a student of criminology. He gives a most excellent portrayal also. Raymond Griffith is "Tony the Wop," leader of a gang of crooks; George Siegmann is Spud Miller, half-brother of Frazier, another crook; George Dromgold plays "Spider" Webb and Helen Lynch is "Blondie" Clark. The minor crooks and character parts are all exceptionally well cast and well played.

MARSHALL NEILAN

presents his latest big picture for First National—Suggested by the story in The Saturday Evening Post by Hugh MacNair Kahler.

With a powerful cast headed by Claire Windsor, Richard Dix and Claude Gillingwater

Photographed by David Kesson and Karl Strauss

MARSHALL NEILAN PRODUCTIONS

FIRST NATIONAL PICTURES

"FOOLS FIRST"

A First National Attraction

There'll Be a Franchise Everywhere

And Again Keaton Takes the Honors!

Don't Miss Any of the Buster Keaton Comedies

"The Cops"
"The Boat"
"The Paleface"
"The Playhouse"
"My Wife's Relations"

Presented by Joseph M. Schenck; written and directed by Buster Keaton and Eddie Cline.

Released on the Open Market

First National Attractions

Read what the Conservative New York Times and The Film Daily say of Buster Keaton in "The Cops."

Keaton the Feature

"It would take something a lot better than the feature photoplay at the Rivoli this week, to take the honors of the program away from Buster Keaton's new comedy, 'Cops.'

"You must see the comedy to learn of these things—and laugh. Ever since the early Keystone Age comedies have wound up with a police chase, but how many comic heroes have mixed themselves up with a police parade and then had the entire force after them? There's novelty in multiplication, as you will see at the Rivoli."

—The New York Times.

Keaton Rings the Bell

"Once more Buster Keaton rings the bell. His latest comedy 'Cops' is just as funny as 'The Boat' and will bring down the house with laughter. The comedy gags roll out one after another and lead to a side splitting climax in which Buster is chased all over the lot by about 300 cops.

"Never have so many cops been assembled before in a short subject and in no comedy have the devices used to evade capture been so ingenious. And through all this Buster sails quickly and quietly; not once does his serious expression break and not once does he forestall a gag. As the reels unravel the laughs get closer together until at the finish it becomes all one long ripple. Such was the effect, when the comedy was shown to a Broadway audience on a hot, humid night.

"Buster Keaton is irresistible and you can make no mistake if you show him to your audience. His popularity has grown and is on the ascent. He is the chief attraction of many a program and threatens to remain so."

The Film Daily.

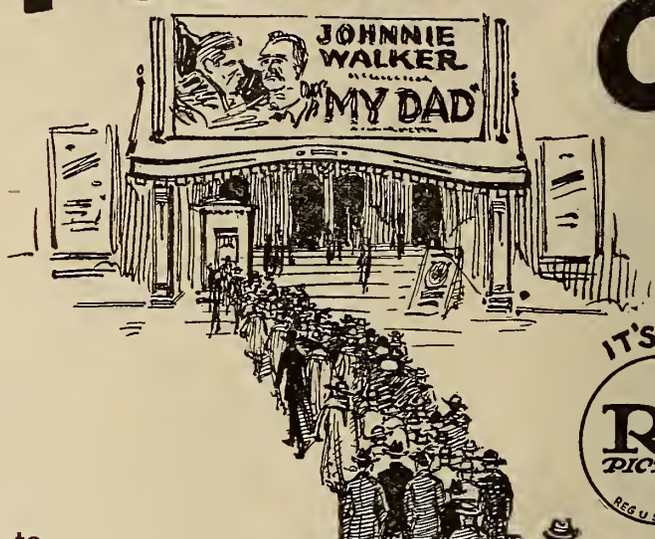
FIRST NATIONAL PICTURES

Every Show Is a Good Show When Keaton Heads The Bill!

The Storm Hits Chicago's and Smashes All Precedent
-first time in history that three big circuits book same picture simultaneously
Booked by ASCHER BROS
Booked by LUBLINER and TRINZ
Booked by BALABAN and KATZ
Carl Laemmle presents
the storm
IT'S IN THE AIR IT'S EVERYWHERE IT'S UNIVERSAL YEAR AND YOUR YEAR!
Starring
VIRGINIA VALLI
HOUSE PETERS
MATT MOORE
DIRECTED BY REGINALD BARKER
THE BIG PICTURE OF THE YEAR
THIS PICTURE WILL BE ADVERTISED IN THE SATURDAY EVENING POST
UNIVERSAL JEWEL

"Dad" Has a Tremendous Following

Book this timely smash and play to every parent and child in your community

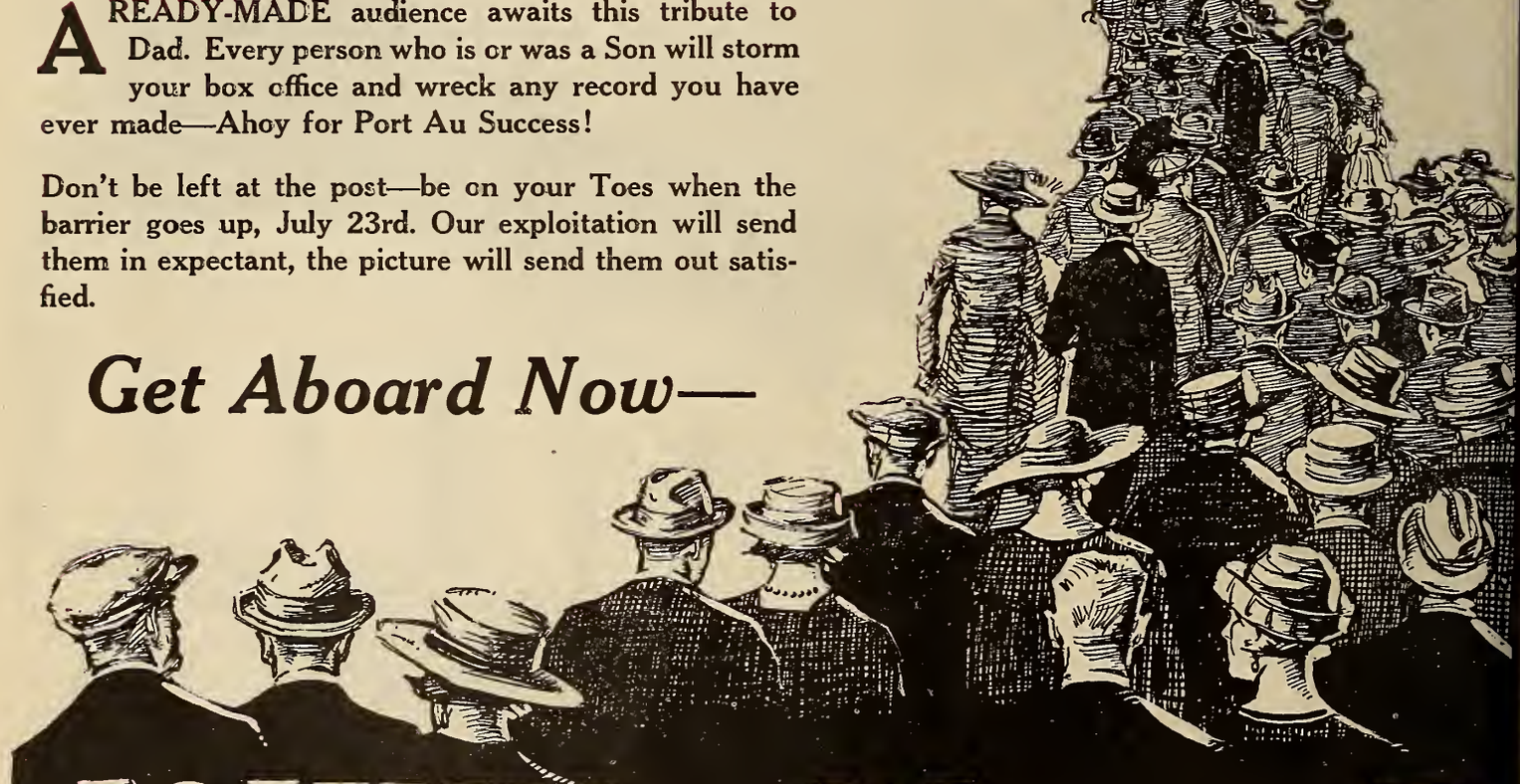


IT'S AN R-C PICTURE
REG U S PAT OFF

ALREADY-MADE audience awaits this tribute to Dad. Every person who is or was a Son will storm your box office and wreck any record you have ever made—Ahoy for Port Au Success!

Don't be left at the post—be on your Toes when the barrier goes up, July 23rd. Our exploitation will send them in expectant, the picture will send them out satisfied.

Get Aboard Now—



JOHNNIE WALKER

IN A DRAMA OF TOWERING EMOTIONS

"MY DAD"

A CLIFF SMITH PRODUCTION DISTRIBUTED BY FILM BOOKING OFFICES OF AMERICA

Rain and Pictures

Rain at the Right Time
Saves the Farmer's Crops

The Right Picture at the Right
Time Saves the Exhibitor's Season

Just as water puts new life into dry fields, and keeps the crops growing for weeks after the downfall

So does the RIGHT PICTURE put new life into your theatre territory, and keep right on working for YOU for months after the showing.

For this reason a great picture is far more important to YOU and YOUR theatre than just a week's attraction.

It brings that new life, that new growth, that keeps right on drawing patrons and making money for months.

That's what you can expect and get from

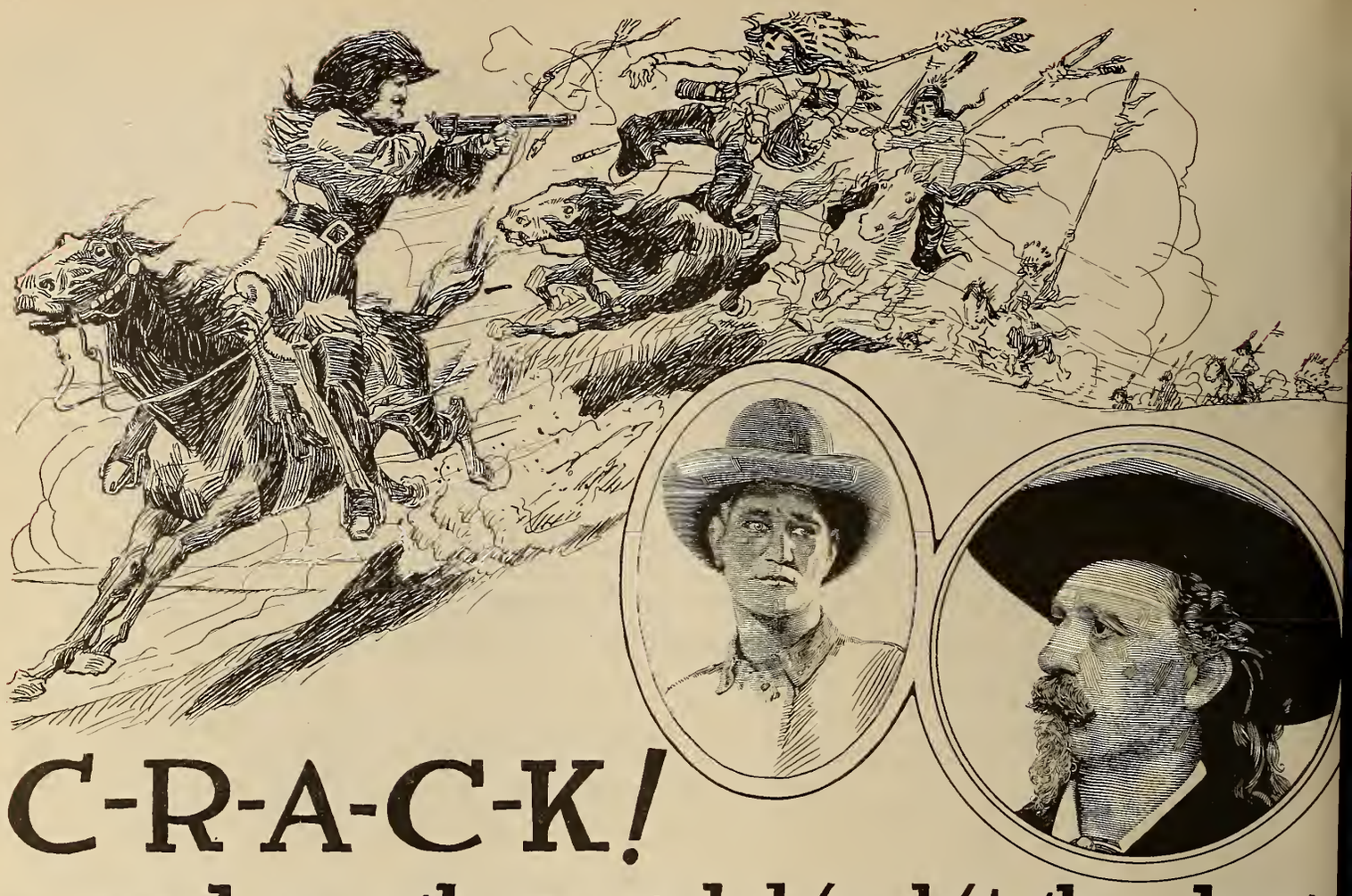
D. W. Griffith's

"Orphans of the Storm"

Booking Now Through

UNITED ARTISTS CORPORATION

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith
Hiram Abrams, President



C-R-A-C-K!

– and another redskín bít the dust

THEY'RE going to get right up in their seats and yell when you start this picture! Never were more thrilling, more engrossing adventures screened than those of America's great plainsman, Buffalo Bill —it's the biggest show on the screen, a show that you can bill like Ringling Brothers bill the circus! Get ready for it! Make sure you use the wonderful ideas in The Campaign Book.

CARL LAEMMLE will soon present

"In The Days Of Buffalo Bill"

STARRING **ART ACORD**

A spectacular chronicle of events and adventures in the life of America's greatest scout . . . .

DIRECTED BY

EDWARD LAEMMLE

UNIVERSAL'S MIGHTIEST CHAPTER PLAY.

SELZNICK
REG. U.S. PAT. OFF.
PICTURES

LEWIS J. SELZNICK
presents—

"Love Is An Awful Thing"

Starring

OWEN MOORE

BY VICTOR HEERMAN

A VICTOR HEERMAN PRODUCTION

With a splendid SELZNICK cast including

MARJORIE DAW

The Smartest Comedy Creation Since "REPORTED MISSING"

LEWIS J. SELZNICK
presents

"LOVE IS AN AWFUL THING"

STARRING

OWEN MOORE

Cast Includes
MARJORIE DAW

Written and Directed
by Victor Heerman
AUTHOR AND DIRECTOR
OF "THE POOR SIMP" AND
"THE CHICKEN IN THE CASE"

Distributed
by SELECT

Great Paramount 41 Pictures

No. 9

A DRAMA of the North, different from any other ever made. With Dorothy Dalton in the sort of role that made her famous.

One of the greatest thrills in screen history is the rescue at the brink of the waterfalls. It's one of a hundred extraordinary scenes.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

A Paramount Picture

ADOLPH ZUKOR PRESENTS

"THE SIREN CALL"

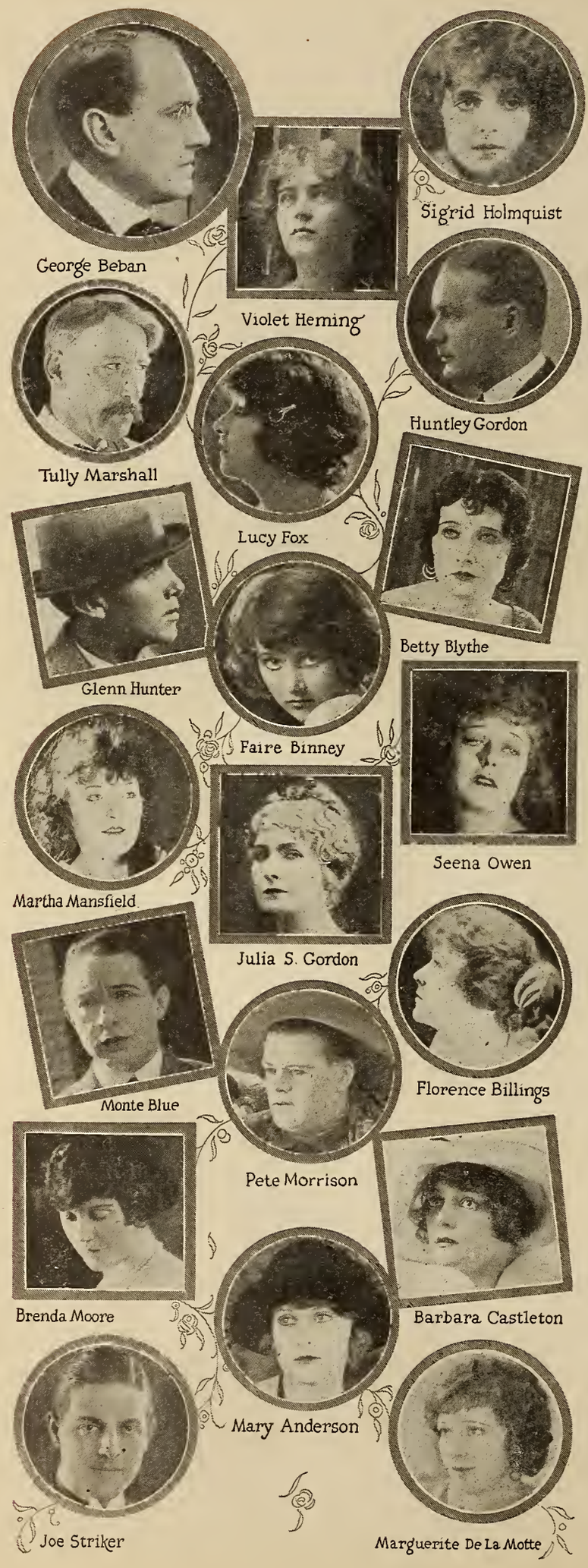
WITH

DOROTHY DALTON

SUPPORTED BY

DAVID POWELL AND MITCHELL LEWIS

An IRVIN WILLAT production
By J. E. Nash. Scenario by
J. E. Nash and Philip Hurn



We've Got The Pictures

AMERICAN RELEASING CORPORATION takes pleasure in announcing its control and distribution of the most sought-after picture of the year, the GEORGE BEBAN production, "THE SIGN OF THE ROSE," which will be booked by us first of all with Mr. Beban and his company of eight players for record-breaking engagements in the big first run houses of the nation—and later on, but not now, to be booked alone without the act. "The Sign of the Rose" is today the world's greatest motion picture attraction.

1 SEPTEMBER 10: "QUEEN OF THE MOULIN ROUGE." Ray C. Smallwood's Pyramid production of Paul Potter's great play featuring Martha Mansfield, Joe Striker and Henry Harmon. Art direction by Ben Carre. A tremendous melodrama.

2 SEPTEMBER 17: "TIMOTHY'S QUEST." A Dirigo Films, Inc., production of Kate Douglass Wiggin's world-known story. Directed by Sidney Olcott. Production Manager Charles M. Seay. Scenario by Katherine Stuart. A combination of "Daddy Longlegs" and "Rebecca of Sunnybrook Farm." A heart story. All-star cast.

3 SEPTEMBER 24: "FOOLS OF FORTUNE." An A. B. Davis production written and titled by W. C. Tuttle and directed by Louis Wm. Chaudet. The biggest laugh melo-comedy drama of the past two years. Marguerite de la Motte, Russel Simpson, Tully Marshall, Frank Brownlee and Jack Dill in the cast.

4 OCTOBER 1: "THE WOMAN HE LOVED." A J. L. Frothingham production. Directed by Edward Sloman from the story by William V. Mong. All-star cast including Marguerite de la Motte, William V. Mong and eight other well-known players.

5 OCTOBER 8: "WHEN THE DESERT CALLS." A bigger, stronger, better known drama than "The Sheik." A Ray C. Smallwood-Pyramid production featuring Violet Heming, Sheldon Lewis, Robert Fraser and a big cast. A tremendous romance of the desert.

6 OCTOBER 15: "THE PILLAGERS." A story of the far north bigger than "The Spoilers" with an all-star cast of seven big principals. An A. B. Davis production directed by Louis Wm. Chaudet and edited and titled by W. C. Tuttle, the author of "Fools of Fortune." Romance and melodrama.

7 OCTOBER 22: "THE HOUSE OF SOLOMON." Starring William H. Strauss supported by Brenda Moore and Nancy Deaver. Directed by Lem F. Kennedy. This is the greatest Jewish comedy-drama ever made. It is a combination of the pathos and beauty of Peter Grimm and the humor and philosophy of Abe Potash. Produced and presented by Carl Krusada from the story by Val Cleveland.

American
RELEASING CORPORATION
In Canada: Canadian Releasing Corporation, Limited

And The Stars

We likewise take pleasure in announcing to exhibitors everywhere thirteen big-story, big-director, big-star or big all-star-cast productions for the first quarter of the 1922-1923 season, beginning September 10th, at the rate of one production each week, with the definite assurance to the exhibitors of America that we will release 70 productions within the year beginning in September.

8 OCTOBER 29: "FLAPPER LOVE." From Eugene Walter's newest play, "The Flapper," to be presented this fall on the New York stage. An all-star cast including Faire Binney, Lucy Fox, Florence Billings, Huntley Gordon, Joe Striker, J. Barney Sherry, Julia Swayne Gordon. Directed by George Terwilliger, who made the Marion Davies success, "The Bride's Play."

9 NOVEMBER 5: "THE OTHER SIDE." A Hugh Dierker production from the story by Thelma LaNier. This is the man who produced "When Dawn Came," a screen production that set the entire country talking. With an all-star cast of six big names.

10 NOVEMBER 12: "THE DEERSLAYER." Another of James Fenimore Cooper's Leather-stocking Tales. Produced at Glacier National Park by Sacramento Pictures Corporation with entire tribes of Crow and Blackfeet Indians giving the picture the reality it deserves. A story of romance and adventure.

11 NOVEMBER 19: "MILES BREWSTER AND THE SUPER-SEX." A Frank R. Adams production personally supervised by the noted author made known internationally through his stories in Hearst's Cosmopolitan and the Saturday Evening Post.

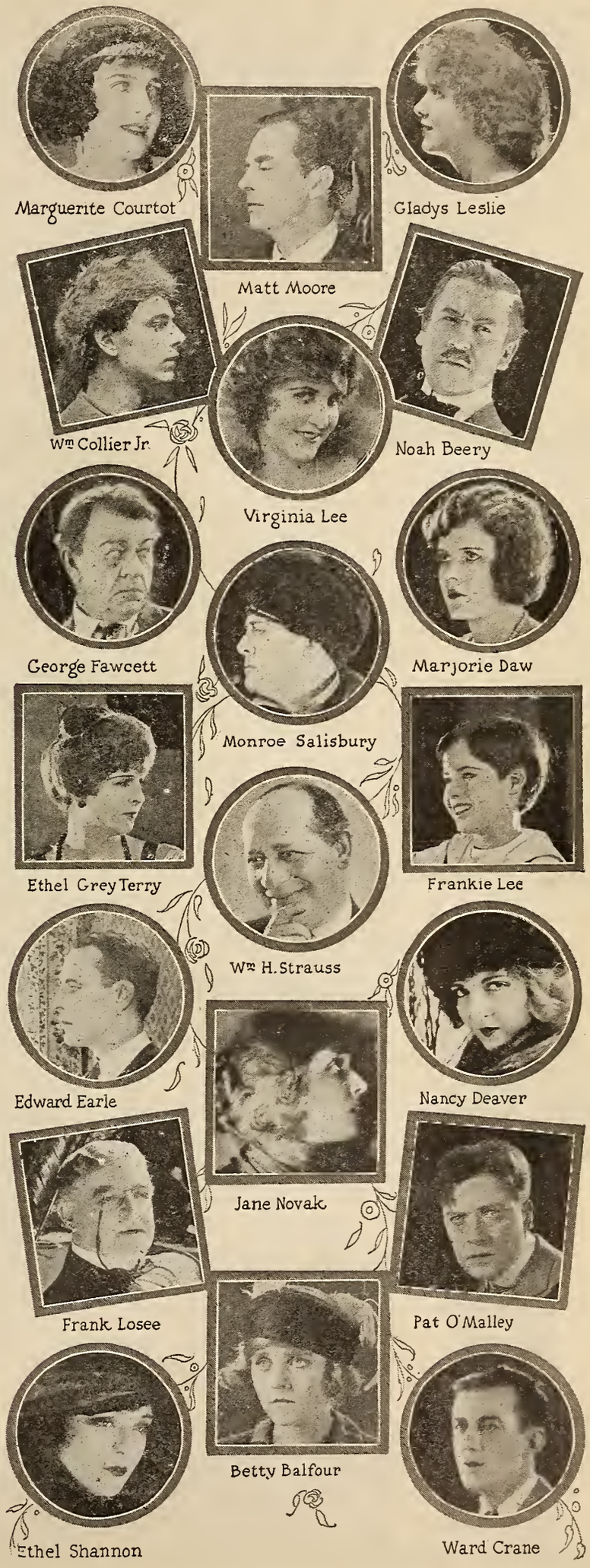
12 NOVEMBER 26: "AT THE CROSSROADS," starring Seena Owen. This is Harriet Comstock's tremendous new domestic novel that is one of the best sellers today in the forty leading cities of America. The star of "Sisters" and "The Woman God Changed" in the biggest picture of her career.

13 DECEMBER 3: "THE GREAT CITY." A tremendous melodrama of New York's night life; its dance palaces, its bright lights. A cast of big names and a big director. Produced at the Whitman Bennet studios under the personal supervision of Whitman Bennett.

Check all these releases against those of all the other producing and distributing companies in the business; match them, week for week, all the way down the year and American Releasing Corporation will equal or excel the output of any other companies in—Stories. Directors. Casts. Box-office values. Technical standards. WE'VE GOT THE PICTURES.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited



The WOMAN who CAME BACK

From the novel **Sonia**
by **Stephen McKenna**

with

Directed by
Denison Clift

Evelyn Brent *and* Clive Brook

Catch the box office punch of that title.

Visualize the words spread across your lobby with a smashing big cutout of the girl's figure as shown on the right. It's the subject of the impelling six sheet.

This is a feature with the dramatic lure which sells tickets; the kind of an offering that never fails to pull.

A beautiful, reckless girl who loves to play with fire. A strong, determined man so deeply in love that he would wager his life for her.

A trifler of dubious morals who plays with her adventuresome nature and leads her on. Then the big moment when the hero follows, fights, saves, scorns and forgives her in a final dramatic jolt.

Everything is in your favor. Play it up strongly.

Presented by

PLAYGOERS PICTURES

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE INC

Katherine MacDonald

FIRST NATIONAL PICTURES

The American Beauty, who recently was voted the most beautiful woman in the world in the Chicago Tribune–New York Daily News beauty contest.

Katherine MacDonald's *new series of finer pictures . . .*

"Take your hands off her, you—" from "The Infidel"

Suddenly a shot rang out and their host pitched forward— from "Heroes and Husbands"

"You phone them not to publish that story, or—" from "The Woman's Side"

"Kiss her! Why don't you kiss her?" from "The Beautiful Liar"

"Shame! you dare bring my name into your quarrel" from "White Shoulders"

"Don't you dare strike him again!" A scene from "The Woman Conquers"

"Your husband no longer cares—and I love you" from "Domestic Relations"

B.P. Schulberg presents *The American Beauty* in a new series of photo-plays that are the last word in artistry and lavishness of production—strong stories—fine acting—clean, fascinating entertainment that appeals to all classes.

FIRST NATIONAL ATTRACTIONS

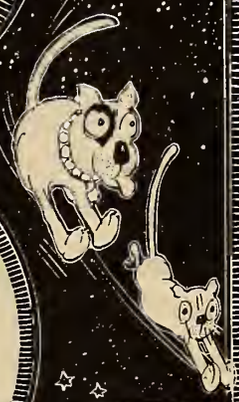
FIRST NATIONAL PICTURES

CONSISTENTLY GOOD

ONE EVERY WEEK IN THE YEAR

LEE MORAN

BROWNIE



JOHNNY FOX

QUEENIE

The Talk of the Trade!

CENTURY Comedies are the sensation of the picture world. And deservedly so. Once every week you receive in your Century a corking good comedy. Once every week you get a two reel picture that is better and funnier than the preceding one. Not once in a while—but once every week. They're consistently good. See your Universal Exchange today and line up with these money makers.

LEE MORAN

"Henpecked," "Apartment Wanted"
"Ten Seconds," "Three Weeks Off"

BROWNIE

"Short Weight," "Live Wires"
"Some Class," "Sic 'Em Brownie"

JOHNNY FOX

"Speed 'Em Up," "Hello Mars"

QUEENIE

"Bath Day," "Horse Tears"
"A Dark Horse," "Horse Sense"

The Nation's Favorite

Century Comedies

RELEASED THRU UNIVERSAL

Sweeping the like a

POSTAL TELEGRAPH – COMMERCIAL CABLES
CLARENCE H. MACKAY, PRESIDENT.
TELEGRAM
DELIVERY NO.

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724 SEVENTH AVENUE
NEW YORK, N. Y.
TELEPHONE BRYANT 4044

This is a fast Telegram unless otherwise indicated by signal after the number of words.—"Blue" (Day Letter) "N L" (Night Letter) or "Nite" (Night Telegram) *Obl—33453
STANDARD TIME INDICATED ON THIS MESSAGE.

Mission Theatre,
Los Angeles, Cal.

RB41SFNW 256 BL 5A

LosANGELES CAL JULY 30

MAT ROTHSTEIN

R C PICTURES CORPN 725 SEVENTH AVE NY

CROWDS ATTRACTED BY WESTERN PREMIER NAME OF LAWAI MISSION LAST NIGHT PACKED STREET DISTANCE OF FOUR BLOCKS STOP AS POLICE BAND OF FIFTY SWUNG DOWN BROADWAY TO MISSION WITH HUGE RIBBON STANDARD BEARING TITLE OF SHOW STRETCHING FROM CURB TO CURB BATTERY OF PORTABLE SUN ARCS TURNED NIGHT INTO DAY AND MOTION PICTURE CAMERAMEN GROUND AWAY MAKING PANORAMA OF SPECTACLE STOP FOR FIRST TIME IN ITS HISTORY MISSION CITYS MOST EXCLUSIVE PLAYHOUSE DEPARTED FROM CUSTOM IN PERMITTING LOBBY DISPLAY STOP FOYER WAS GRACED BY TEN FOOT PHOTO ENLARGEMENT OF LEWIS AND OFFICER OHARA AND TWO FRAME ENLARGMENTS OF SIGNED PRODUCTION ENDORSEMENT BY MAYOR CRYER AND CHIEF OAKS STOP ENTIRE CAST DIRECTOR AUTHOR OCCUPIED LOGES AND WERE SPOTLIGHTED FOR INTRODUCTION TO GALA AUDIENCE JAMMING THEATRE STOP LEWIS DOUBLY DISTINGUISHED HIMSELF PROVING FORENSIC ABILTIY BY HAPPY SPEECH STOP POWERS PRODUCER AND CHIEF OAKS WERE HONORED GUESTS MOVIE CLOSEUP OF LATTER INTRODUCING PLAY I HAD CHARGE OF PREMIERE ON POWERS INSTRUCTIONS STOP OBTAINED POLICE COOPERATION STOP PLACED FORTY LEWIS CUTOUTS AT ALL DIAGNONALLY OPPOSITE CORNERS ON BROADWAY AND SPRING FRONT FIRST TO NINTH TO THEATRE DOORS AND ON SEVENTH EXTENDING SIX BLOCKS WEST FROM SPRING CREATED SENSATION STOP FIFTY BEST BILLBOARDS GAVE US GOOD POSTER BREAK TAGGED THOUSAND AUTOS WITH REPLICAS OF POLICE PENALTY CARDS TYING UP WITH PREMIERE STOP MIDNIGHT STAR DISTRIBUTION RESERVED FOR NEXT SATURDAY

WILL T GENTZ

Read it!

it's positivel amazin

Keep your eye on F.B.O

"IN THE NAME

Entire Country hurricane

Read this it's astounding!

MICHIGAN FILM REVIEW

Some pictures please some, and some please others—so the editor of this paper has always been reticent of endorsing pictures, but after viewing this picture, he unhesitatingly for the first time in his career recommends "In the Name of the Law" as a box-office tonic—a film-fan creator, and the champion motion picture attainment of all times.

POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT

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1922 JUN 31 AM 8 35

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Broadway Strand
Detroit, Mich.

HARRY BERMAN

FILM BOOKING OFFICES 723 SEVENTH AVE NEWYORK

I NEVER BELIEVED ANYTHING COULD BEAT THE TERRIFIC DETROIT SUMMER WEATHER PLUS THE USUAL SUMMER OUTDOOR COMPETITION BUT MY OPENING WITH IN THE NAME OF THE LAW HAS MADE ME CHANGE MY MIND I THANK YOU FOR THIS UNUSUAL ATTRACTION REGARDS

R PHIL GLEICHMAN.

Read! this! and ponder over it — it's unparalleled

Digest These Messages

Read every word of them!

Note especially the stupendous exploitation—the echo of which is roaring across the nation, Whole Police Departments in the greatest cities of the world have put their mighty power into the campaign for this GREATEST OF ALL BOX-OFFICE PROPOSITIONS.

From Canada to the Rio Grande—From New York to San Francisco—"In the Name of the Law" is rocking the show world and blowing attendance records to bits.

Never before has there been anything to equal it. Even competitors concede it to be POSITIVELY THE GREATEST PROPOSITION OF THE AGE!

Nail it NOW! Don't delay an instant.

Film Booking Offices of America, Inc.
723—7th Ave., New York City

OF THE LAW"

POSTERS
as good as the picture

HERE'S the kind of posters that would make a blind man stop and look!

Will they draw people in to see "Nice People"? Try them in your town and see!

These are typical of all the accessories on the new season Paramount Pictures.

If It's Worth Running, It's Worth Advertising!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

SELZNICK PICTURES
REG. U.S. PAT. OFF.

LEWIS J. SELZNICK
PRESENTS

"LOVE IS AN AWFUL THING"

STARRING

OWEN MOORE

by Victor Heerman .....A Victor Heerman Production

A Riotous Farce Comedy With The Same Star As "Reported Missing"

The LYING

A Marion Fairfax

With an all-star cast including
MARJORIE DAW - PAT O'MALLEY
TULLY MARSHALL - NOAH BEERY

Written and directed by ***MARION FAIRFAX***

John Jasper, *Mgr. Production*

Here is a story that has all the wallop of "The Bat," "The Thirteenth Chair" and "The Cat and the Canary"—three plays that with their elements of mystery have done an unparalleled business in New York; one running two years; the others a year each.

Marion Fairfax has given this clean story the punch of a trip-hammer and audiences everywhere like it immensely.

TRUTH

Production

Everywhere "The Lying Truth" has played, in the best houses, on the largest circuits, in the best neighborhood houses, the title of the picture has drawn the public in past the window.

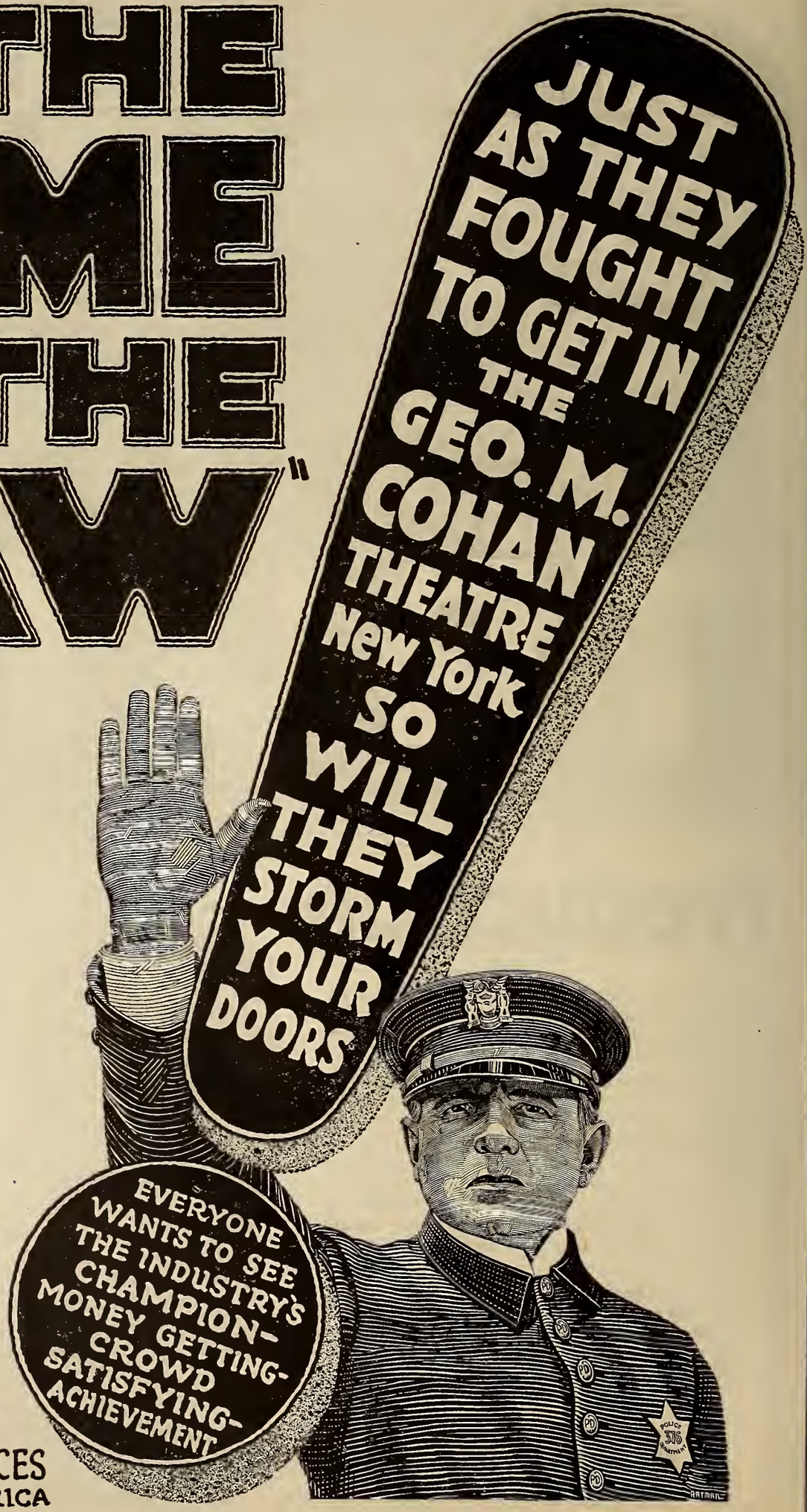
After the audiences were inside they liked the story; the cast of well-liked players; the excellence of Marion Fairfax's direction and editing and titling of the picture.

Romance and mystery are great box-office elements in a well-made picture. Because mystery has been cheapened and abused in certain cheap productions or in lively serials many exhibitors long ago took fright at the word "mystery."

The biggest book publisher in America, lunching yesterday with the most powerful magazine editor in the world, told us that the largest audiences they can get are obtained through constant publication of romantic mystery stories.

American
RELEASING CORPORATION
In Canada, Canadian Releasing Corporation, Limited

"IN THE NAME OF THE LAW"



ABSOLUTELY the most colossal and stupendous box office and exploitation proposition the show business has known in years—

Staggered blase New York like a ton of dynamite—blew Broadway to bits—ripped open Harlem and the Bronx—rocked Brooklyn and the outlying districts—

Frenzied thousands overwhelmed and all but wrecked the Cohan theatre—New York literally plastered with signs and banners in the GREATEST EXPLOITATION CAMPAIGN OF ALL TIME—

If Ringling had this show he'd throw away his circus and put "In the Name of the Law" under canvas—With its marvelous POLICE TIE-UP IT'S POSITIVELY THE GREATEST THING YOU'VE EVER SEEN—

A REAL SHOW FOR REAL SHOWMEN!

Wire your nearest
F. B. O. Exchange
NOW!

Distributed by
FILM BOOKING OFFICES
OF AMERICA

723 Seventh Ave. Exchanges Everywhere

SCIENTIFIC FILM DEVELOPMENT

¶ The old-time photographer pinned his faith to hand development. He poured his solutions over the glass plate and jostled that around in the tray until the image appeared on the emulsion.

¶ Ever and anon he would take the plate in his hand and squint through it toward the light to see whether development had proceeded far enough. Ofttimes he would plunge it into a stronger solution, or a weaker. He had to be an expert to know just what to do, and when.

¶ When film appeared, the old-timer still tried to develop by hand, but when he tried to inspect negative by the roll, he found himself sadly handicapped. Some of his efforts were deplorable.

It was quite a shock to the old-time photographer when the scientists proved that "tank development" with solutions properly prepared gave far better results than he was able to achieve by hand work.

¶ There were good points about developing by hand, but the method was far too slow—and uncertain. If we had to depend upon this method we would never get enough pictures printed to supply the demand.

Now comes the new Tube System, which combines the scientific precision of the tank method with the personal supervision of the photographic expert.

¶ In the tank method the film is kept moving, but the solutions are motionless.

¶ But in the Tube System the film moves in one direction, while a pump keeps the solutions circulating in the opposite direction.

¶ It is not necessary to touch film that is being developed, fixed, tinted, washed and dried by the Tube System, but it is possible to give every foot the same personal inspection that the expert photographer gave to his glass plates.

Producers who desire the best positive prints it is possible to get should telephone Bryant 1939 and find out how low are the rates we charge for our Tube System work.

THE ASSOCIATED SCREEN NEWS, Inc.

120 West 41st St. New York City

July 16th Opened

Mr. M. L. Markowitz's Strand, San Francisco.

"Harold Lloyd a Scream," headlined The Examiner of July 17th. "There is no argument. You owe it to your health, your disposition, and general good humor. See Harold Lloyd in 'Grandma's Boy' now crowding the Strand at every performance. Lloyd's first five part comedy registers 500 per cent in hilarity."

Hal Roach *Presents through*
Associated Exhibitors
Arthur S. Kane, President

Harold Lloyd

in

"Grandma's Boy"

HIS FIRST 5 PART FEATURE

"Lloyd Scores Big in Super-Film at Strand"

"If there is any doubt as to just where Harold Lloyd stands on the ladder of fame it is dispelled with 'Grandma's Boy.' It is a perfect comedy—a veritable hurricane of hysteria and laughter that fills the spectators with sympathy, thrills, pathos."—The San Francisco Bulletin, July 17th.

Foreign Representative—Sidney Garrett

It's Not So Remarkable

that

Harold Lloyd in "Grandma's Boy"

is now playing its

12th Consecutive Midsummer Week at Dr. H. B. Breckwedel's Symphony Theatre, Los Angeles.

232,000 admissions in the first 10 weeks.

The Remarkable Part is No Other Comedy Feature Ever Ran over 7 Continuous Weeks Anywhere, Anytime.

When You See "Grandma's Boy" You'll Say 12 Consecutive Weeks Already in Los Angeles Isn't Remarkable for it.

Anything is Liable, Yes, Likely, to Happen when Harold Lloyd in "Grandma's Boy," his Latest, Greatest and Longest Production, Starts a Run Anywhere.

Owners are Wisely Holding All Time Open Succeeding the First Showing until They Find Out When They Can Safely Set In Another Show.

PHYSICAL DISTRIBUTORS
PATHÉ EXCHANGE INC.

"If there ever was a picture that has everything, this one is it," says the

Motion Picture News

in it's issue of July 15, referring to

MARION DAVIES in "The Young Diana"

Here is one of the most remarkable tributes ever paid a motion picture. Read it-and profit

Watch Next Week's Trade Papers for Colored Inserts

"The Young Diana"

Paramount—6580 Feet

(Reviewed by Charles Larkin)

IF this is a sample of what Paramount is going to offer film fans this coming season—well this jaded old world is in for a surprise, at least as far as motion picture entertainment goes. If there ever was a picture that has everything, this one is it. To begin with there's one of the finest casts ever assembled. It includes besides the star, such well known artists as Maclyn Arbuckle, Forrest Stanley. Gypsey O'Brien and Pedro de Cordoba. Second, it is produced with absolute disregard for expense. It is the most lavishly mounted picture Cosmopolitan has ever offered the Paramount program. Third, the gowns worn by Miss Davies constitute a style show which will be a valuable asset for you in exploiting the picture to your fair sex patrons. Fourth, the story has a "different" angle and it holds the interest every moment. Fifth, Miss Davies appears in two extremes of characterization, first as a young girl, then as a woman 20 years older, grey haired and approaching spinsterhood. Sixth, the Ice Carnival scenes will set a new standard for lavishness. Here is pantomime and tableau, color, novelty, beauty—all mixed into a series of scenes unapproached in gorgeousness.

One could go on indefinitely enumerating the wonders of this production. Albert Capellani and Robert G. Vignola have directed the picture in praiseworthy manner and Luther Reed has admirably adapted Marie Corelli's colorful tale to the screen. Miss Davies in this picture has been given her opportunity. Her work as the young girl, then as the aged spinster, later as Mademoiselle Galatea, brings out histrionic ability heretofore not believed to be in her possession.

Joseph Urban's settings are quite the acme of perfection and he has outdone both "Enchantment," and "Beauty's Worth," in elaborate screen mounting. The ice carnival scenes will set a high mark for others to shoot at.

The story is one possessing novel twists. It deals with the hunt for eternal youth which carries the audience through a series of weird and thoroughly enjoyable adventures. Just as one starts to think how unreal it all is, we find it nothing but a dream and we find ourselves immensely pleased with it all and the observer will be puzzled right up to the close, as the outcome of the story. "The Young Diana" is an attraction that should help to usher in the most successful season in the history of the industry.

The Cast

Diana May.....Marion Davies
Mr. May.....Maclyn Arbuckle
Commander Cleeve.....Forrest Stanley
Lady Anne.....Gypsey O'Brien
Dr. Dimitrius.....Pedro de Cordoba

By Marie Corelli. Directed by Albert Capellani and Robert G. Vignola. Scenario by Luther Reed. Photographed by Harold Wenstrom.

The Story—The plot has an English locale and its complications are due to the desire of a parvenu father that his daughter, Diana, shall marry into society. The father has affected interest in science and wants her to choose Dr. Dimitrius as her husband. Diana, however, is in love with a British naval officer. In a dream that carries her through some of the most weird adventures ever pictured on the screen, she sees the commander eloping with another woman and twenty years pass. Dr. Dimitrius restores her to youth, which does not, however, bring her happiness because love has departed.

Classification—A superb picturization of the dramatic story which ran serially in Hearst's Magazine and was later published in book form. Transferred to the screen in lavish and intensely interesting manner.

Production Highlights—The gorgeous gowns worn by Miss Davies. The lavish and beautiful settings by Joseph Urban, especially those showing the Ice Carnival at Montreux. The very excellent cast. The apparent disregard for expense as far as mounting is concerned. The weird home and office of Dr. Dimitrius in Switzerland. The restoring of Diana May to youth. The meeting, 20 years later, of her old sweetheart and the stormy scenes that follow. The deep, luxurious interiors. The fine interpretation given a difficult dual role by Miss Davies, who here contributes her best work to screen literature. The scenes at the Paris opera, where the star as Mademoiselle Galatea startles the French capital with her beauty.

Exploitation Angles—There is no limit to them in this one. The star's popularity. The gorgeous gowns. The Ice Carnival. Drug store tie-ups on the elixir of life theme. Put on a Beauty Show. You can get some great prologue ideas from the Ice Carnival scenes which will also give you suggestions for lobby dress. Play up the name of the author and arrange for book store displays of her works, including this story. This is a picture where the more you spend in boosting it the more you'll get out of it at the box office.

Drawing Power—The finest theatres in the world can put this one on and reap a golden harvest. It should go anywhere, anytime. Exhibitors who can't make money with an attraction of this calibre should open butcher shops—they'll find the bacon there.

Created by Cosmopolitan Productions It's a Paramount Picture

AN ES PRODUCTION

ENTERTAINMENT *Plus*
a theme as big as all outdoors
Yet so simple a child can understand it!

HEART INTEREST *Plus*
a story that digs into the Heart and imbeds therein a never-to-be-forgotten lesson!

EXPLOITATION VALUE
a story that will appeal to the masses rather than the classes.

Combined is what Exhibitors have—
demanded, you get *these 3 and more!*
in

Edward Sloman's

First Personally Produced Picture

"BLIND JUSTICE"

Adapted from
FRANK R. ADAMS'
most popular story
recently published *in*
MUNSEY'S MAGAZINE

1. "BOX OFFICE" TITLE.
2. A STORY FRESH *in the* PUBLIC'S MIND
3. MASTERLY DIRECTION
4. A PERFECT PRODUCTION
and
5. The GREATEST CAST *ever* ASSEMBLED!

MILTON SILLS
PAT. O'MALLEY
ALEC FRANCIS
CARMEL MYERS
CHAS CLARY
ERIC MAYNE
JACK MOWER
WALTER LONG

EDWARD SLOMAN PRODUCTIONS. 4534 Sunset Blvd., Los Angeles, Cal.

They'll hit the heart as well as the funny bone!

Right off the bat!

Crash!—Bang!—Goes the First Dan Mason—Plum Center Comedy Into Hugo Riesenfeld's Beautiful Rialto Theatre

Class rules with Riesenfeld. Class rules at the Rialto and Rivoli. Features or short subjects MUST have class—they MUST be de luxe—they MUST have that finish of production that appeals to critical audiences. Nothing crude or coarse or flat or stale GOES at the Rialto. That's why it's one of the greatest picture palaces in the world. That's why Hugo Riesenfeld booked Dan Mason in "The Clever Catch." That's why Dan Mason has Broadway eating laughs out of his hand!

PLUM CENTER COMEDIES

His Majesty the King of Rural Comedy welcomed by exhibitors everywhere!

Featuring Dan Mason

FIRST RELEASE

POP TUTTLE'S MOVIE QUEEN

Directed by Robert Eddy

Greatest of all rural comedians in his greatest comedies.

Distributed by FILM BOOKING OFFICES of America

Editor Asks for Second Run!

J. D. D., of the Wichita (Kan.) *Beacon,* addresses Stanley Chambers, owner of the Miller Theatre, asking him to bring back a picture for a second run. Why? Read—

Mr. Chambers, It's Up to You!

DEAR MR. Chambers,
* * *
I SAW YOUR show at
* * *
THE MILLER last night
* * *
AND I WANT to tell
* * *
YOU LORD Tennyson
* * *
MISSED a lot by
* * *
DYING before he saw
* * *
"ONE CLEAR CALL" for
* * *
IT IS EASILY the best
* * *
PICTURE that has been
* * *
HURLED ON A local
* * *
SCREEN in many moons
* * *
AND ANY man that can
* * *
WRITE A poem that would
* * *
INSPIRE SUCH a picture
* * *
DESERVES TO live and
* * *
SEE it and Mr.
* * *
CHAMBERS DON'T you think
* * *
YOU COULD bring it back
* * *
SOON AGAIN, maybe to
* * *
THE PALACE, for there are
* * *
TWENTY thousand people in
* * *
WICHITA WHO would like
* * *
TO SEE IT and there
* * *
ARE EIGHTY thousand who
* * *
SHOULD SEE it and see
* * *
IT SOON.
* * *
I THANK YOU—J. D. D.

Mr. Chambers Comes Back at Mr. J. D. D.

MR. J. D. D.,
* * *
THE BEACON.
* * *
WE WANT to thank you
* * *
FOR the kind appreciation
* * *
OF "ONE CLEAR CALL."
* * *
WE AGREE with you
* * *
THAT everyone should
* * *
HAVE SEEN IT.
* * *
AND IT WAS for this
* * *
REASON that we told
* * *
THEM IN our advance
* * *
ADVERTISING that it
* * *
WAS ONE OF THE BEST
* * *
PICTURES EVER shown here.
* * *
WHICH proves that you
* * *
CAN ALWAYS depend on
* * *
MILLER advertising.
* * *
TO THOSE who failed
* * *
TO SEE this great picture
* * *
WE EARNESTLY recommend
* * *
THAT THEY visit the
* * *
MILLER today or tomorrow
* * *
WHERE a remarkable program
* * *
OF SCREEN and musical
* * *
FEATURES is being offered.
* * *
IT WILL help them to
* * *
FORGET their disappointment.
* * *
THANK YOU—S. N. C.

From the book by Frances Nimmo Greene; adapted by Bess Meredyth; directed by John M. Stahl.

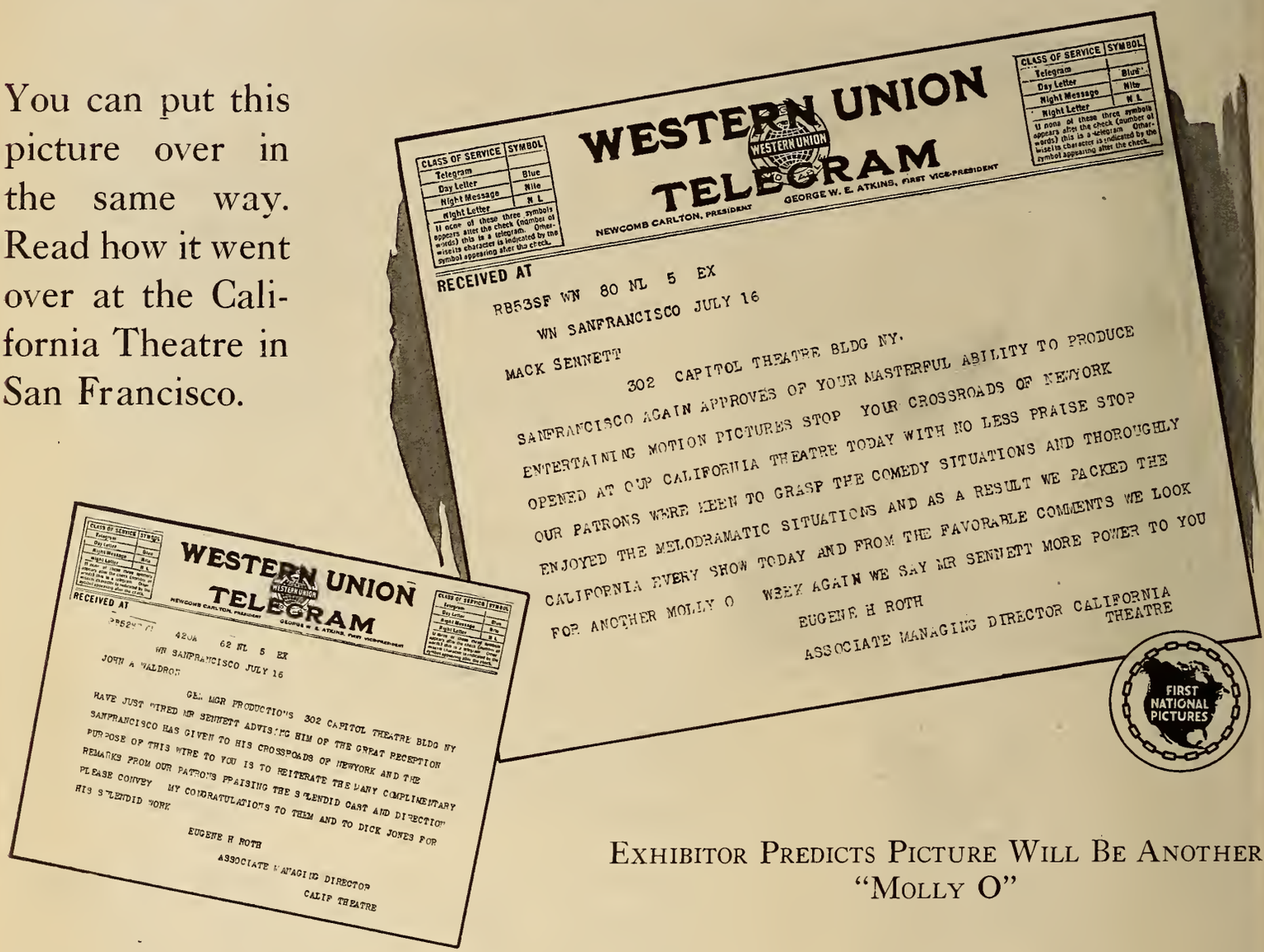
A First National Attraction

Louis B. Mayer presents

The John M. Stahl Production "ONE CLEAR CALL"

"We Packed Our Theatre at Every Show," Wires Eugene H. Roth

You can put this picture over in the same way. Read how it went over at the California Theatre in San Francisco.



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NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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WN SANFRANCISCO JULY 16
MACK SENNETT
302 CAPITOL THEATRE BLDG NY.

SANFRANCISCO AGAIN APPROVES OF YOUR MASTERFUL ABILITY TO PRODUCE ENTERTAINING MOTION PICTURES STOP YOUR CROSSROADS OF NEWYORK OPENED AT OUR CALIFORNIA THEATRE TODAY WITH NO LESS PRAISE STOP OUR PATRONS WERE KEEN TO GRASP THE COMEDY SITUATIONS AND THOROUGHLY ENJOYED THE MELODRAMATIC SITUATIONS AND AS A RESULT WE PACKED THE CALIFORNIA EVERY SHOW TODAY AND FROM THE FAVORABLE COMMENTS WE LOOK FOR ANOTHER MOLLY O WEEK AGAIN WE SAY MR SENNETT MORE POWER TO YOU

EUGENE H ROTH
ASSOCIATE MANAGING DIRECTOR CALIFORNIA THEATRE

FIRST NATIONAL PICTURES

WESTERN UNION TELEGRAM

RECEIVED AT

420A 62 NL 5 EX
WN SANFRANCISCO JULY 16
JOHN A WALDRON

GEN MGR PRODUCTIONS 302 CAPITOL THEATRE BLDG NY

HAVE JUST WIRED MR SENNETT ADVISING HIM OF THE GREAT RECEPTION SANFRANCISCO HAS GIVEN TO HIS CROSSROADS OF NEWYORK AND THE PURPOSE OF THIS WIRE TO YOU IS TO REITERATE THE MANY COMPLIMENTARY REMARKS FROM OUR PATRONS PRAISING THE SPLENDID CAST AND DIRECTION PLEASE CONVEY MY CONGRATULATIONS TO THEM AND TO DICK JONES FOR HIS SPLENDID WORK

EUGENE H ROTH
ASSOCIATE MANAGING DIRECTOR
CALIF THEATRE

EXHIBITOR PREDICTS PICTURE WILL BE ANOTHER "MOLLY O"

Mack Sennett

presents his latest comedy-melodrama
directed by F. Richards Jones

"THE CROSSROADS OF NEW YORK"

Distributed by Associated First National Pictures, Inc.

Created by Cosmopolitan Productions

FAMOUS PLAYERS~LASKY CORPORATION

Presents

Marion Davies

in

"The Young Diana"

Story by MARIE CORELLI ~ *Scenario by* LUTHER REED ~ *Directed by* ALBERT CAPELLANI *and* ROBERT G. VIGNOLA ~ *Settings by* JOSEPH URBAN

MARION DAVIES

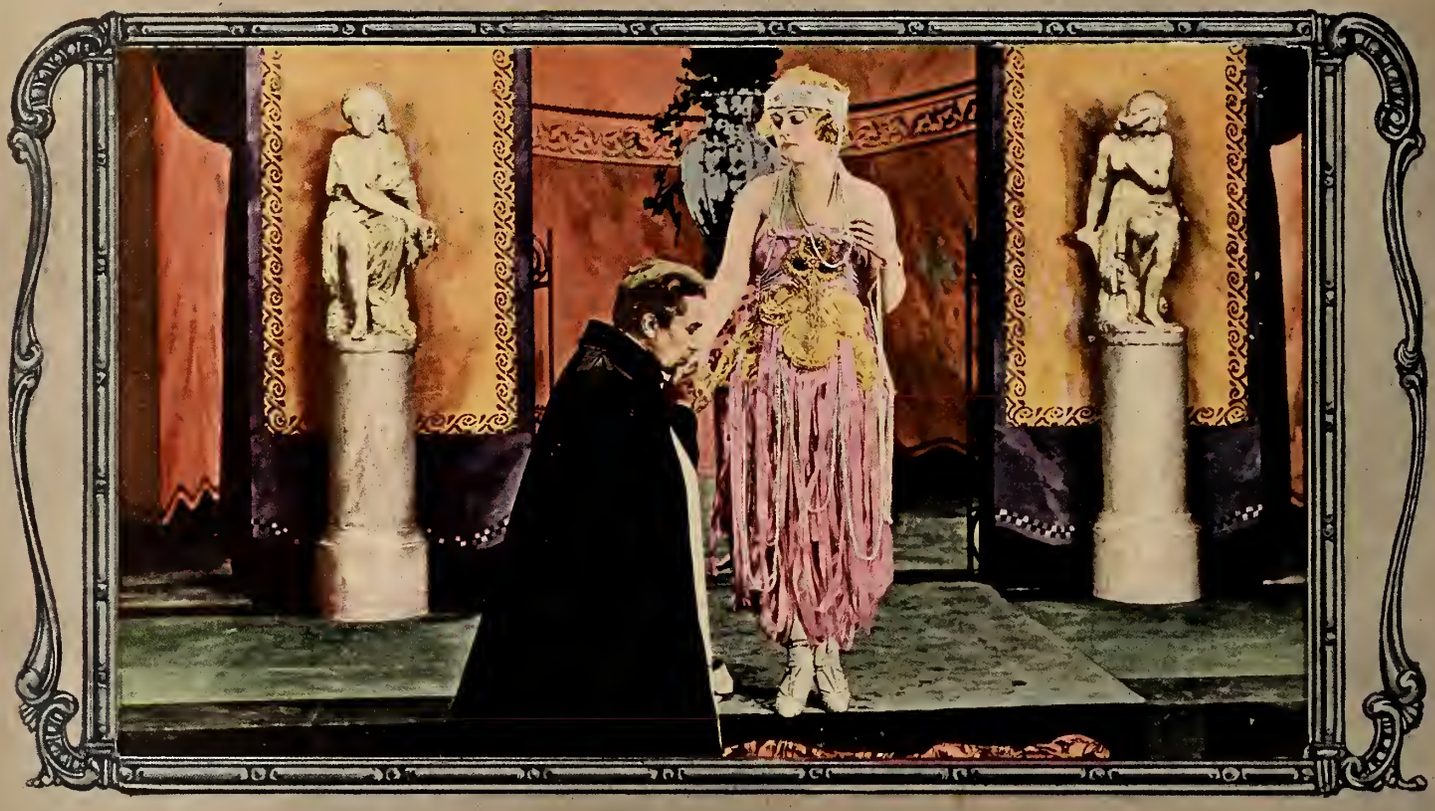
IN this exquisite production Miss Davies is offered an opportunity for the display of emotional ability—of a power hitherto unrevealed. In a dual role she is seen in all her gorgeous beauty and magnificent gowns and then as a prim, drab "old maid.'

The strong supporting cast includes Pedro de Cordoba, Forrest Stanley, Maclyn Arbuckle and Gypsy O'Brien.

in "The Young Diana"

THE tremendous success of Marie Corelli's published story, especially among women is due to the appeal of its unusual theme—the transformation of a spinster into a ravishingly beautiful Princess. Its box office appeal is absolutely assured.

Prove this statement and profit by it, by playing "The Young Diana" at an early date in your theatre.



Read what the "Motion Picture News" Says of MARION DAVIES *in* "The Young Diana"

"IF this is a sample of what Paramount is going to offer film fans this coming season—well, this jaded old world is in for a surprise. If there ever was a picture that has everything, this one is it.

"To begin with, there is one of the finest casts ever assembled.

"Second, it is produced with absolute disregard for expense. It is the most lavishly mounted picture Cosmopolitan has ever offered.

"Third, the gowns worn by Miss Davies constitute a style show which will be a valuable asset for you in exploiting the picture to your fair sex patrons.

"Fourth, the story has a different angle and holds the interest every moment.

"Fifth, Miss Davies appears in two extremes of characterization—first as a young girl then as a woman twenty years older, gray-haired and approaching spinsterhood.

"Sixth, the Ice Carnival scenes will set a new standard for lavishness. Here is pantomine and tableau, color, novelty and beauty, all mixed into a series unapproached in gorgeousness.

"One could go on indefinitely enumerating the wonders of this production.

"Miss Davies in this picture has been given her opportunity. Her work as a young girl then as the aged spinster, later as M'lle Galatea brings out histrionic ability heretofore undeveloped.

"Joseph Urban's settings are quite the acme of perfection.

"The finest theatres in the world can put this on and reap a golden harvest. It should go anywhere any time."

Story by Marie Corelli. Scenario by Luther Reed.
Directed by Robert G. Vignola and Albert Capellani. Settings by Joseph Urban.

It's a Paramount Picture

Here they are—The Winning Nine!

AN ALL-STAR CAST featuring GLADYS BROCKWELL in "Paid Back"
Directed by Irving Cummings

HERBERT RAWLINSON in "Don't Shoot"
By George Bronson Howard
Directed by Jack Conway

GLADYS WALTON in "Top o' the Morning"
by Anne Caldwell
Directed by Edward Laemmle

HOOT GIBSON in "The Galloping Kid"
by Bernard Hyman
Directed by Harry Pollard

FRANK MAYO in "Caught Bluffing"
By Jack Becholdt
Directed by Lambert Hillyer

HERBERT RAWLINSON in "Confidence"
By Bernard Hyman
Directed by Nat Ross

HENRY B. WALTHALL MARJORIE DAW RALPH GRAVES in "The Long Chance"
by Peter B. Kyne
Directed by Jack Conway

GLADYS WALTON in "The Girl who Ran Wild"
By Bret Harte
Directed by Rupert Julian

HOOT GIBSON in "The Lone Hand"
By Ralph Cummins
Directed by Nat Ross

NINE splendid productions that will stand up under all the promises you want to make for them! They're built for BIG exploitation methods — get behind them with every bit of showmanship you've got. Call on the Universal Exploitation Manager in your Exchange —he'll help you put your show over to a harvest of profit. Glance at the titles—they are the kind you can exploit to the skies! So are the stars—the stories and the directors. The Winning Nine will win for every wise showman in the land!

REMEMBER—IT'S UNIVERSAL YEAR—AND YOUR YEAR!

Universal Attractions de Luxe Presented by CARL LAEMMLE

Pictures and Porches

The Summer Front Porch
Habit Hits the Box-Office

Exhibitors need pictures RIGHT NOW BIG ENOUGH to pull their patrons out of their hammocks, off the front porch and into the theatres.

Right Now is the Right Time to
Break up this Hot Weather Habit

Cooler days are near and you need BIG PICTURES to jar your public out of their summer lethargy—pictures that will draw your people off the porch, into your theatre, and make them glad they went. Then they'll go again. D. W. Griffith's

"Orphans of the Storm"

is that kind of a picture. It will break up any front porch crowd that ever gathered. And it will keep right on working for your box-office all the rest of the season.

Booking Now Through

UNITED ARTISTS CORPORATION

Mary Pickford, Charlie Chaplin, Douglas Fairbanks, D. W. Griffith
Hiram Abrams, President

Here's a Live Wire!

The millions who have read and seen that great Dumas romance, "The Three Musketeers," will have the time of their lives when they get hold of this splendid burlesque, "The Three Must-Get-Theres."

There's a lot of money waiting for the theatres that get this comedy feature for an early run. Max Linder is an artist, his comedy is irresistible and his travesty of one of the most popular stories ever told has all the ear-marks of a sensation.

It's a clean-up for the wide-awake theatre-man.

The International Comedy Favorite

MAX LINDER

In His Supreme Burlesque

"THE THREE MUST-GET-THERES"

Five Reels of Superlative Comedy and Clever Satire

Allied Producers and Distributors Corporation
729 Seventh Avenue, New York City

—A Branch Office located in each United Artists Corporation Exchange—

James Oliver Curwood's

Drama of the Hudson Bay Country

JAN of the BIG SNOWS

Directed by Chas. M. Seay

Get 'em to please your patrons, do you, Mr. Exhibitor?

Attaboy! That's the way to take the gamble out o' this game.

The trade papers tell you that "Jan of the Big Snows" is "a good bit different from most of James Oliver Curwood's stories." It *is* original.

They tell you that Charles M. Seay has used this original material *so very well* that Mr. Curwood himself officially approved the production.

They say, too, that photographically it is beautiful. That the cast is excellent, etc. and so forth.

And they sum up in these words: "Taken all in all, 'Jan of the Big Snows' is a picture that will appeal to *nine out of ten* movie patrons, and is a feature worthy of runs in the best houses."

Play it before summer's over; it's a wonderful hot weather picture.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

THE Film DAILY

Sunday, July 16, 1922

Good Acting and Gold Rush Story Make Satisfying Entertainment

Jane Novak in
"BELLE OF ALASKA"
American Releasing Corp.

DIRECTOR ..... Chester Bennett
AUTHOR.....J. Grubb Alexander and Harvey Gates
SCENARIO BY ..... Not credited
CAMERAMAN ..... Jack MacKenzie
AS A WHOLE.....Satisfying entertainment, built around Klondike days. Many situations, climaxes and changes
STORY.....Biographical and a bit rambling but holds the attention
DIRECTION.....Some good effects but a little uneven
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Fair
STAR.....Pleasing and does good work throughout
SUPPORT.....Adequate. Includes Noah Beery and J. Frank Glendon
EXTERIORS ..... Suffice
INTERIORS ..... O. K.
DETAIL ..... Fair
CHARACTER OF STORY.....Young wife separated from husband in gold rush. Falls victim of circumstances but defends herself by taking the identity of a dead companion
LENGTH OF PRODUCTION.....5,000 feet

The "Belle of Alaska" is a satisfying entertainment dealing with the gold rush in Alaska. The scenes are laid in Seattle and Nome in about the year 1899. The story deals mainly with the adventures and experiences of a deserted farmer's wife who attempts to join her husband in Alaska. This role is taken by Jane Novak who does some nice bits of acting and carries the burden of the production.

Director Bennett has achieved some good effects and helped intensify the drama in its many situations. In some places he has allowed a little overacting and has given too much importance to minor details. As a whole he has obtained an interesting and entertaining offering built with familiar material.

The story is a little rambling and events seem to "just happen" as they do in real life. There is little foreshadowing and no accumulation but it holds the attention just the same and deals with a picturesque and dramatic period of American life.

There is but one episode in the entire production that might raise a question in the minds of the audience. This is after the girl shoots the bully in self-defense and becomes a fugitive from justice. There seems to be no need for her to run away from such kind of law breaking, yet much of the story depends upon this unconvincing point.

In the cast J. Frank Glendon and Noah Beery support the star with some good work to their credit. Florence Carpenter and Leslie Bates add a needed contrast of strong and well done character parts.

Story: A farmer and his wife, Ruth, sell their home and set out for Alaska. They are separated in Seattle where Ruth gets a job in a lunch room. She shoots a man in self defence and flees to Alaska. The ship is wrecked before it reaches its destination but Ruth is rescued by a passing steamer. She takes advantage of the disaster to assume the identity of her companion who was known as "Chicago Belle" and who was on her way to a dance hall in Nome. Ruth gives birth to a baby and avoids the dance hall until one of the rich miners wagers that he will make her dance. He turns out to be her lost husband but money and life in Alaska has worked a decided change in him. The former owner of the Seattle lunch room arrives, and fights the evil husband and wins the girl.

Use the Star's Name and Play Up the Alaska Theme

Box Office Analysis for the Exhibitor

Mention Jane Novak in your advertisements for she has many admirers and a steadily increasing following. Also play up the Alaska idea in the story for this period of American life is romantic and always attractive. You can promise some good acting and plenty of dramatic situations.

Gi... what the story is about and te... girl's life during the gol... rush. ... bags hung about the ... atmosphere to ... ax scenes and ... attract. A ... was not ... be-

Jane Novak in BELLE OF ALASKA

A Heart and Action Drama of the Roaring Yukon

Supported by
NOAH BEERY and J. FRANK GLENDON

A
Chester Bennett Production

With Film Daily's Review, reproduced above, the five major trade papers have spoken. See Exhibitors Herald, March 11, page 62; Motion Picture News, April 29, page 2471; Moving Picture World, June 24, page 737; Exhibitors Trade Review, July 15, page 737.

Read 'em and smile! They tell you this is a sound and wholesome picture of the quality you need and are seeking.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

This Advertisement Was Written By An Exhibitor—

Here are a Few of the Famous Forty-One

SEPTEMBER

GLORIA SWANSON in
"Her Gilded Cage"
WILLIAM de MILLE'S
"Nice People"
with Wallace Reid, Bebe Daniels, Conrad Nagel and Julia Faye
RODOLPH VALENTINO in
"Blood and Sand"
"THE VALLEY OF SILENT MEN"
with Alma Rubens
Created by Cosmopolitan
"THE SIREN CALL"
with Dorothy Dalton
JACK HOLT in
"While Satan Sleeps"
CECIL B. DE MILLE'S
"Manslaughter"
with Thomas Meighan, Leatrice Joy and Lois Wilson

OCTOBER

"ABOVE ALL LAW"
Hamilton Production
"PINK GODS"
with Bebe Daniels, James Kirkwood, Anna Q. Nilsson and Raymond Hatton
"THE OLD HOMESTEAD"
with Theodore Roberts
"THE FACE IN THE FOG"
with Lionel Barrymore
Created by Cosmopolitan
GEORGE MELFORD'S
"Burning Sands"
with Wanda Hawley and Milton Sills
WALLACE REID in
"The Ghost Breaker"
Supported by Lila Lee
"THE COWBOY AND THE LADY"
with Mary Miles Minter and Tom Moore
GEORGE FITZMAURICE'S
"To Have and To Hold"
with Betty Compson and Bert Lytell

And It's Full of Wisdom for Other Exhibitors!

I HAVE been a 100 per cent Paramount user for eight years, and seen the wonderful strides made by this organization, but after looking over the new series "Forty-one Without an Alibi" I feel that if anything in the world will improve the depression that the exhibitors have been going thru the past few months, these "Forty-one" should sure do it.

For the past few months the depression felt by all of us has had a tendency to destroy my faith and confidence in the future of the industry, but the looking over of these forty-one pictures has done more than anything else could have done to restore my full confidence in the future of this big industry, and filled me chuck full of pep and enthusiasm over future prospects. I feel that every exhibitor should get right out and get behind every one of these "Forty-one Without an Alibi," as with the stories, stars, directors and wonderful producing organization, and the still more wonderful distributing organization, the new accessories and national advertising campaign to be carried out as planned, they will be amply justified in using every means at their disposal in properly exploiting these "Forty-one."

I feel now it is up to the exhibitor as Famous Players-Lasky Corporation has given us the stuff, so let's go from here.

Yours for more like the "Forty-One."

R. J. MORRISON
ISIS THEATRE
ASPEN, COLO.

SEPTEMBER 3 4 5 6 7 8 9 1922 fifth annual Paramount week

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
NEW YORK CITY

SEPTEMBER 3 4 5 6 7 8 9 1922 fifth annual Paramount week

Playgoers Pictures *presents*

"Through the Storm"

with Edith Stockton *and* Louis Kimball

A storm picture. A gripping drama in which the rising emotional stress of the heroine matches the sweeping tempo of a furious hurricane.

This girl started something she couldn't finish. She passed herself off as another girl to escape the sting of disgrace. But she couldn't make it go.

Each lightning flash was a threat of her exposure. Thunder echoed the rumblings of her guilty conscience. She bared her heart to the truth, then love came like the rainbow.

You'll get all the action and interest you want in this drama of tumultuous emetions.

PHYSICAL DISTRIBUTORS
PATHE EXCHANGE

FOREIGN REPRESENTATIVE
SIDNEY GARRETT

A·HORACE G. PLIMPTON·PRODUCTION

GANGWAY!

HERE I COME WITH MY TEAM OF GALLOPING GLOOM CRASHERS—
EVERY HONK OF MY HORN MEANS A ROAR OF LAUGHTER—
EVERY CHUG OF MY MOTOR MEANS A CYCLONE OF CHUCKLES—

BOOK DORIS MAY

THE SPRIGHTLY LITTLE SPEED MERCHANT
IN THE COMEDY JUGGERNAUT

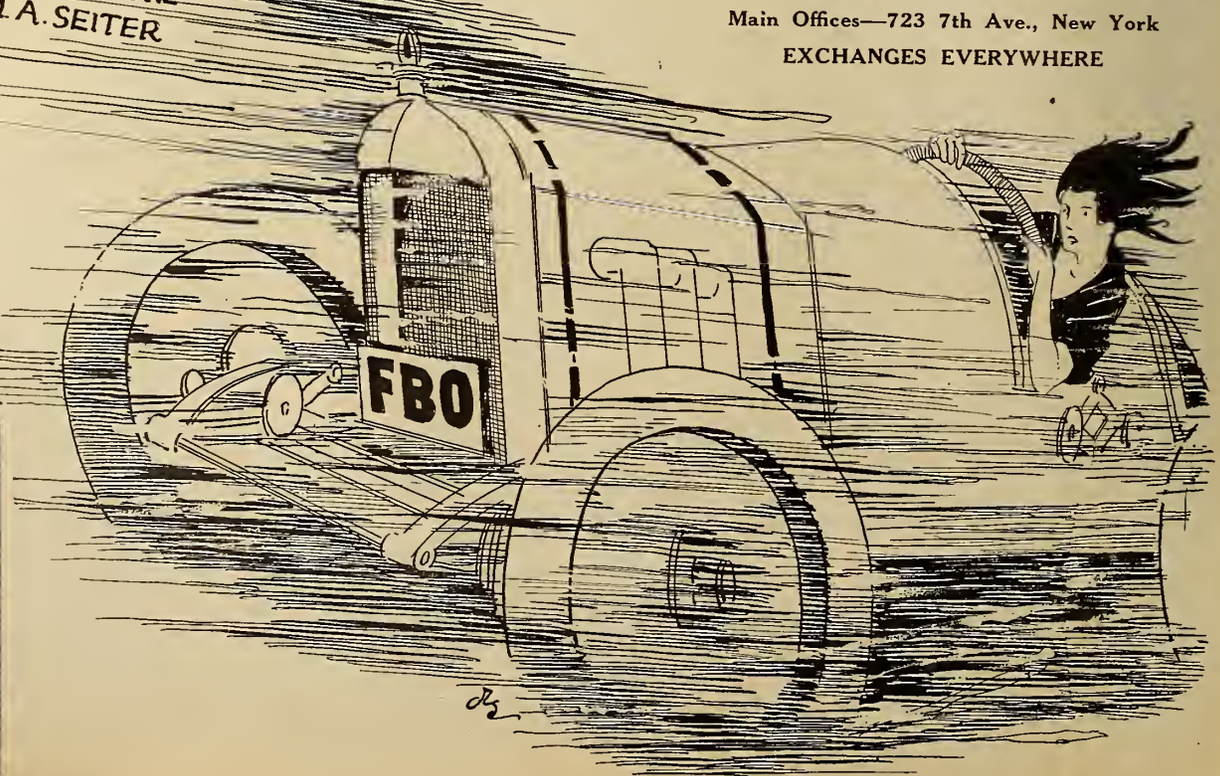
"UP AND AT 'EM"

STORY BY LEWIS MILESTONE
DIRECTED BY WM. A. SEITER

Tie up to this catapult of big comedy—Handle it like a carnival with our circus exploitation—our circus posters—and other circus accessories—all created to drive this humdinger of humor over for BIG MONEY—Hit your town right on the nose with our exploitation and the folks will think Mr. Ringling's circus has arrived! And DO IT NOW by communicating with your nearest F. B. O. Exchange.

Film Booking Offices of America

Main Offices—723 7th Ave., New York
EXCHANGES EVERYWHERE



Take Our Tip
Keep Your
Eye on
F.B.O.

SELZNICK PICTURES
REG. U.S. PAT. OFF.

Lewis J. Selznick presents

LOVE IS AN AWFUL THING

STARRING

OWEN MOORE

AND A SPLENDID SELZNICK CAST INCLUDING
MARJORIE DAW

BY VICTOR HEERMAN

A VICTOR HEERMAN PRODUCTION

Distributed by SELECT

~~~ as fast as "REPORTED MISSING"
~~~ as farcial as "THE POOR SIMP"
~~~ as flippant as "THE CHICKEN IN THE CASE"

The most irresistible screen farce ever produced

"LOVE IS AN AWFUL THING"

Written and directed by Victor Heerman
and starring

Owen Moore

with a supporting cast including.
Marjorie Daw, Kathryn Perry,
Arthur Hoyt, Alice Howell and
other notables

Ready for Immediate Booking
~~~

OPEN MARKET

BETTY BLYTHE

THE NOW WORLD-FAMOUS STAR OPENS THE NEW SEASON WITH THE BIGGEST HIT OF HER BRILLIANT CAREER,

How Women Love

From Izola Forrester's Novel, "The Dangerous Inheritance," Adapted by Dorothy Farnum

Just Completed and Ready for Showing

Territory Immediately Sold

NEW ENGLAND (Me., N. H., Mass., Vt., R. I., Conn.):

Federated Film Exchange of New England, S. V. Grand, Pres., 48 Piedmont St., Boston, Mass.

Federated Film Exchange of New England, 134 Meadow St., New Haven, Conn.

N. Y. STATE & NOR. NEW JERSEY:

Merit Film Corp., 130 W. 46th St., N. Y. C.

Merit Film Corp., 680 Broadway, Albany, N. Y.

Merit Film Corp., 254 Franklin St., Buffalo, N. Y.

APPLICATIONS BY WIRE OR MAIL CONSIDERED IN THE ORDER RECEIVED.

B. B. PRODUCTIONS, Inc.

JAMES A. GAUSMAN, Sales Manager

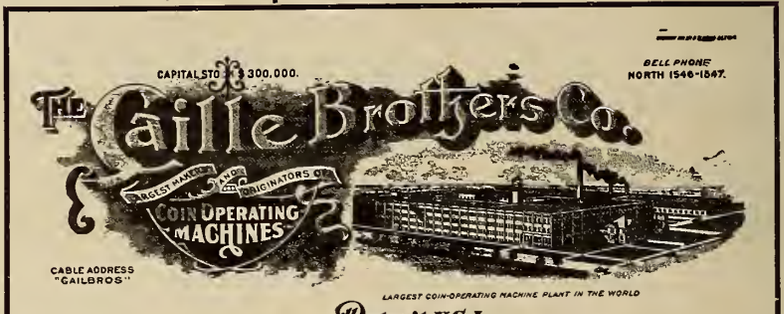
15 West 44th Street, New York City

Following Through—Clear Through

Specialized Service

Can only be given to Advertisers when a publication understands their needs.

Did we give this manufacturer Specialized Service?



Detroit, U.S.A. May 5th, 1922.

Exhibitors Trade Review,
Knickerbocker Bldg.,
42nd Street & Broadway,
New York City, N. Y.

Gentlemen:-

Please accept our thanks for list of Theatre Architects enclosed with your letter of the 1st inst.

We are mailing literature to each party and we will no doubt receive some inquiries as to our line of TICKET CHOPPERS.

This service is indeed a help to the manufacturer and is a service that is bound to be recognized and appreciated.

Again thanking you for this co-operation, we are

Yours very truly,

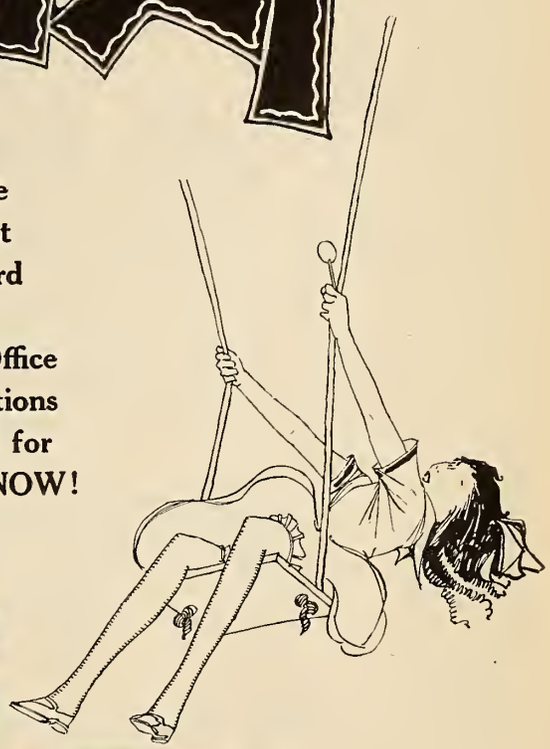
THE CAILLE BROTHERS COMPANY.

AJC:MB

OMING!—to Pack Picture Theatres Everywhere

GLORIA JOY COMEDIES

The Last Word in Box Office Attractions Speak for Them NOW!



Something Entirely New, Novel and Unique in One Comedy Field

TUMBLING in on a sweeping gale of laughter Gloria Joy takes her place among the greatest of all juvenile comediennes. This brilliant youngster, whose extraordinary talents mark her as an absolute genius, joins the rapidly growing array of F.B.O. stars to appear in a series of two-reel Gloria Joy comedies, directed by that skillful showman, Sherwood McDonald. She brings to the screen an absolutely different brand of comedy—youthful, whimsical, breezy, gay, buoyant, just the sort that will endear this charming little miss to thousands everywhere. "Sweet Thirteen" is the first. Others fashioned to strike the heart as well as the funny bone are in production.

Made to Order for Exhibitors' Box Offices

Book thru your nearest F.B.O. exchange.

F.B.O.

The Literary Digest

PRESENTS

"FUN FROM THE PRESS"

THE LATEST AND BIGGEST LAUGHMAKER—a genuine novelty that will add distinction and entertainment-value to any bill and will delight any audience. Exhibitors will recall the sensational success of the short subject formerly sponsored by The Literary Digest. This *new* Literary Digest subject will be even more popular, because The Literary Digest with its great influence and prestige, will be behind it 100%.

Biggest Exploitation Campaign Ever Given a Short Subject!

400 Daily Newspapers Will Tell Nearly 14,000,000 Readers About It!

20,000 Street Cars Everywhere Will Carry a Message to the Millions Who Ride!

5,000,000 Men and Women Will Read of It in Magazines!

Uncle Sam Will Carry Direct Messages to Millions More Throughout the Year!

CAUTION

"Fun from the Press" is the *only* motion picture subject with which "The Literary Digest" has any active connection whatever at present. Any use of the name "The Literary Digest" by producers, distributors, or exhibitors, except in connection with this new subject "Fun from the Press" is wholly unwarranted and unauthorized and when so used is illegal. If exhibitors wish to show the *genuine* Literary Digest subject—the *only* film now produced, sponsored and backed by The Literary Digest, they will immediately get in touch with the nearest Hodkinson exchange.

Distributed by W. W. HODKINSON CORPORATION

Notice to the Trade!

World's Rights on the following releases are controlled by Associated First National Pictures, Inc.

The River's End (Marshall Neilan Prod.)
In Search of a Sinner (Constance Talmadge)
The Family Honor (King Vidor)
The Idol Dancer (D. W. Griffith)
The Woman Gives (Norma Talmadge)
Don't Ever Marry (Marshall Neilan Prod.)
Passion's Playground (Katherine MacDonald)
The Love Expert (Constance Talmadge)
A Splendid Hazard (Allan Dwan)
Married Life (Mack Sennett)
Yes or No (Norma Talmadge)
Go and Get It (Marshall Neilan Prod.)
A Perfect Woman (Constance Talmadge)
The Notorious Miss Lisle (Katherine MacDonald)
The Jack Knife Man (King Vidor)
What Women Love (Annette Kellerman)
In the Heart of a Fool (Alan Dwan)
Curtain (Katherine MacDonald)
The Kick in High Life (Henry Lehrman)
The Branded Woman (Norma Talmadge)
The Master Mind (Lionel Barrymore)
Good References (Constance Talmadge)
Nomads of the North (James O. Curwood)
Twin Beds (Carter DeHaven Prod.)
The Scoffer (Allan Dwan)
Wet and Warmer (Henry Lehrman Comedy)
The Devil's Garden (Lionel Barrymore)
Love, Honor and Behave (Mack Sennett)
Dangerous Business (Constance Talmadge)
Dinty (Marshall Neilan Prod.)
Unseen Forces (Sidney Franklin)
The Truth About Husbands (Whitman Bennett Spec.)
The Punch of the Irish (Henry Lehrman Comedy)
The Great Adventure (Lionel Barrymore)
My Lady's Latchkey (Katherine MacDonald)
Not Guilty (Sidney Franklin)
The Woman in His House (John M. Stahl)
Mama's Affair (Constance Talmadge)
Scrambled Wives (Marguerite Clark)
Trust Your Wife (Katherine MacDonald)
Man, Woman, Marriage (Holubar Special)
The Passion Flower (Norma Talmadge)
The Oath (R. A. Walsh Special)
Jim the Penman (Lionel Barrymore)
The Girl in the Taxi (Carter DeHaven)
Lessons in Love (Constance Talmadge)
Bob Hampton of Placer (Marshall Neilan)
Courage (Sidney Franklin)
The Sky Pilot (King Vidor)
Wedding Bells (Constance Talmadge)
Peck's Bad Boy (Jackie Coogan)
The Golden Snare (James O. Curwood)
A Game Lady (Lehrman Comedy)
Stranger Than Fiction (Katherine MacDonald)
Nobody (Roland West Prod.—Jewel Carmen)
Salvation Nell (Whitman Bennett Spec.)
The Child Thou Gavest Me (John Stahl Prod. No. 1)
Serenade (R. A. Walsh Prod. No. 1)
The Sign on the Door (Norma Talmadge No. 6)
Wife Against Wife (Whitman Bennett Spec.)
The Playhouse (Buster Keaton)
Bits of Life (Marshall Neilan)
The Invisible Fear (Anita Stewart)
Woman's Place (Constance Talmadge)
Her Social Value (Katherine MacDonald)
Love and Doughnuts (Turpin-Sennett)
My Lady Friends (Carter DeHaven)
The Wonderful Thing (Norma Talmadge)
Star Dust (Hobart Henley Prod.) (Hope Hampton)
Tol'able David (Richard Barthelmess)
The Lotus Eater (Jorn Barrymore—Directed by Marshall Neilan)
The Boat (Buster Keaton)
Her Mad Bargain (Anita Stewart)
Be Reasonable (Mack Sennett)
Love's Redemption (Norma Talmadge)
The Beautiful Liar (Katherine MacDonald)
By Heck (Mack Sennett)
The Cave Girl (Special)
The Song of Life (John Stahl)
Bright Eyes (Turpin-Sennett)
The Paleface (Buster Keaton)
Polly of the Follies (Constance Talmadge)
The Seventh Day (Richard Barthelmess)
Red Hot Romance (Emerson-Loos Prod.)
The Duck Hunter (Sennett—2 reels)
Penrod (Marshall Neilan)
The Woman's Side (Katherine MacDonald)
A Question of Honor (Anita Stewart)
On Patrol (Mack Sennett)
Cops (Buster Keaton)
Smilin' Through (Norma Talmadge)
The Infidel (Katherine MacDonald)
Step Forward (Turpin-Sennett)
The Woman He Married (Anita Stewart)
My Wife's Relations (Buster Keaton)
Hurricane's Gal (Allen Holubar Special)
The Masquerader (Richard Walton Tully) (Guy Bates Post)
Fools First (Marshall Neilan)
One Clear Call (John Stahl)
The Primitive Lover (Constance Talmadge)
Sonny (Richard Barthelmess)
Rose o' the Sea (Anita Stewart)
Domestic Relations (Katherine MacDonald)
The Half Breed (Oliver Morosco)

World's Rights on the following releases are controlled by First National Exhibitor's Circuit, Inc.

CHARLES RAY PRODUCTIONS
"Forty Five Minutes from Broadway"
"Peaceful Valley"
"Nineteen and Phyllis"
"The Old Swimmin' Hole"
"Scrap Iron"
"A Midnight Bell"
"Two Minutes to Go"
"R. S. V. P."
"The Barnstormer"
"Gas-Oil-Water"
"The Deuce of Spades"
"Smudge"
"Alias Julius Ceasar"

CHARLES CHAPLIN PRODUCTIONS
"The Kid"
"The Idle Class"
"A Dog's Life"
"Sunnyside"
"Pay Day"
"Shoulder Arms"
"A Day's Pleasure"

Associated First National Pictures, Inc.
6-8 West 48th Street
New York, N. Y., U. S. A.

FIRST NATIONAL PICTURES

"A Thrill in Every Foot—It Holds Audience Spellbound!"

—Moving Picture World.

Read—Read—Read!

BOX OFFICE SHOWS
BIG BUSINESS

A thrill in every foot of the film. It holds the audience spellbound and causes them to laugh with reactionary relief. It is fine theatrical entertainment. The box office receipts at Crandall's Metropolitan theatre in Washington indicated the high entertainment value of the film. Melodramatic romance with exciting incidents. Richard Dix and Claire Windsor contribute excellent impersonations.

—Moving Picture World.

FAST ACTION WITH
THRILLS AND LAUGHS

"Movie audiences always take deep interest in this kind of picture. There is no getting away from the thrilling effects achieved. The many tense situations reflect credit upon the directorial skill of Marshall Neilan and dramatic ability of the cast. Gives every indication of winning widespread and well deserved popularity. It is worthy the attention of all exhibitors. There are exciting situations, effective comedy and a good climax. The action is fast."

—Exhibitors Trade Review.

Marshall Neilan

FIRST NATIONAL PICTURES

Presents his latest success—an unusual picture with a powerful cast, headed by Claire Windsor, Richard Dix and Claude Gillingwater.

Suggested by the story in The Saturday Evening Post by Hugh MacNair Kahler. Photographed by David Kesson and Karl Straus.

MARSHALL NEILAN PRODUCTIONS

A FIRST NATIONAL ATTRACTION

"FOOLS FIRST"

It's a Paramount Picture

Cosmopolitan Productions
Presents

MARION DAVIES

IN

"THE YOUNG DIANA"

Story by
MARIE CORELLI
Scenario by
LUTHER REED
Directed by
ROBERT G. VIGNOLA *and* ALBERT CAPELLANI
Settings by
JOSEPH URBAN

Created *by* Cosmopolitan Productions

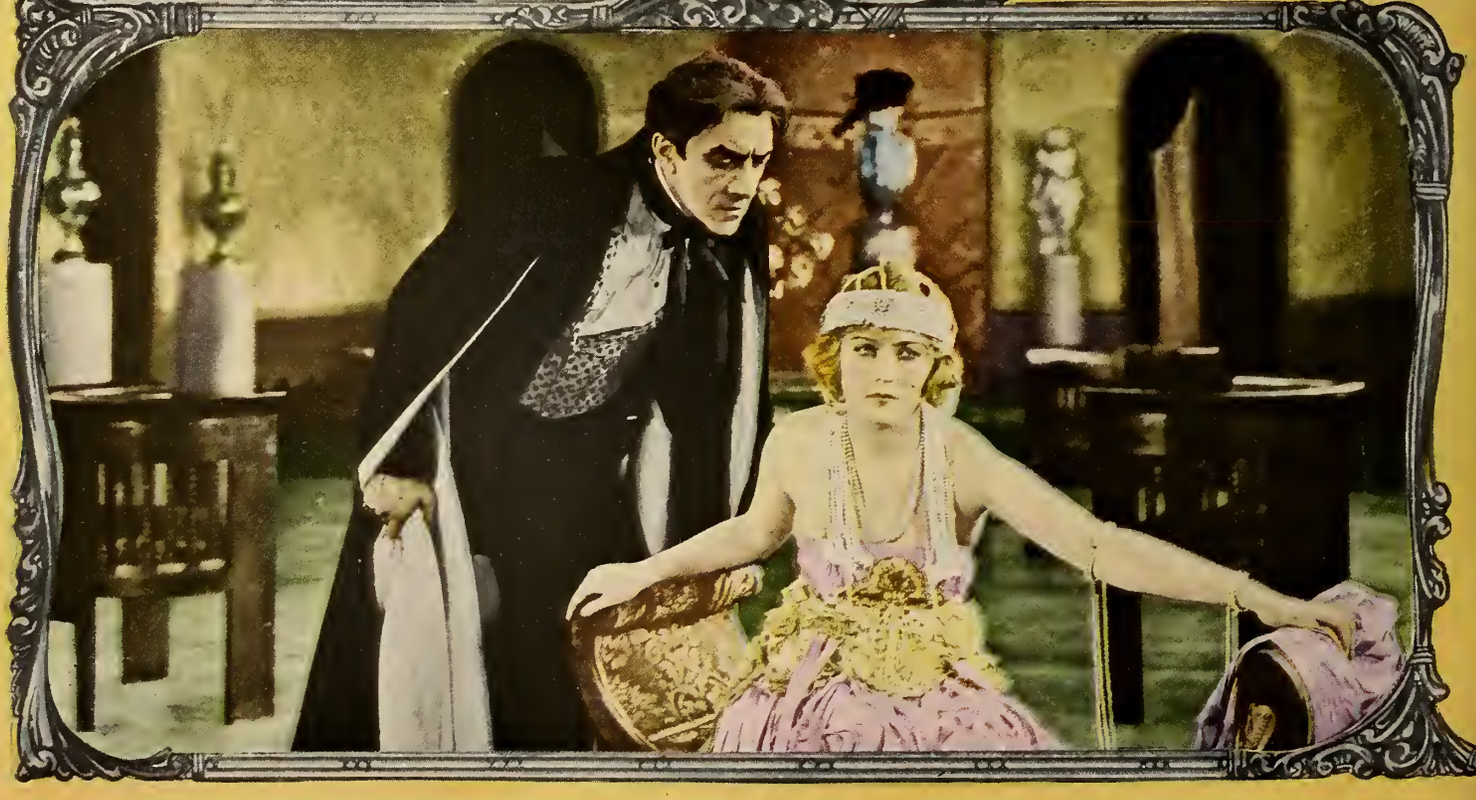
MARION DAVIES

IN THIS exquisite, thrilling production Marion Davies has compelled the enthusiastic admiration of even the most conservative critics.

The combination of comedy and real dramatic ability shown by this delightful actress in a dual role, fixes her even more firmly in the forefront of the glittering galaxy of stars that shine in motion pictures. In support of Miss Davies is one of the finest casts ever assembled, while the story

Holds the Interest Every Moment

It's a Paramount Picture



"THE YOUNG DIANA"

THE brilliancy of pulsating Paris—the colorful ice carnival of Switzerland are among the many gorgeous settings by Joseph Urban which prompted the Motion Picture News to characterize it as the most lavishly mounted picture that Cosmopolitan has ever offered the Paramount program.

The dazzling array of beautiful costumes worn by Miss Davies is in keeping with her wonderful acting and the lavish production.

As the Motion Picture News adds: The Young Diana is

The Picture That Has Everything

Story by
MARIE CORELLI
Scenario by
LUTHER REED
Directed by
ROBERT G. VIGNOLA *and*
ALBERT CAPELLANI
Settings by
JOSEPH URBAN

Created by Cosmopolitan Productions

MARION DAVIES
IN
"THE YOUNG DIANA"

Making a Nation Laugh!

ONE GOOD COMEDY EVERY WEEK

JOHNNY FOX

Your patrons will get a big laugh at this boy in "Speed 'Em Up" and "Hello, Mars."

BROWNIE

In "Short Weight," "Live Wires," "Some Class" and "Sic 'Em Brownie," this wonder dog will be the hit of your show.

LEE MORAN

Book "Apartment Wanted," "Ten Seconds" and "Three Weeks Off" for a happy patronage.

QUEENIE

Get "Bath Day," "Horse Tears" or "A Dark Horse," and give your audience something new!

Released thru

UNIVERSAL

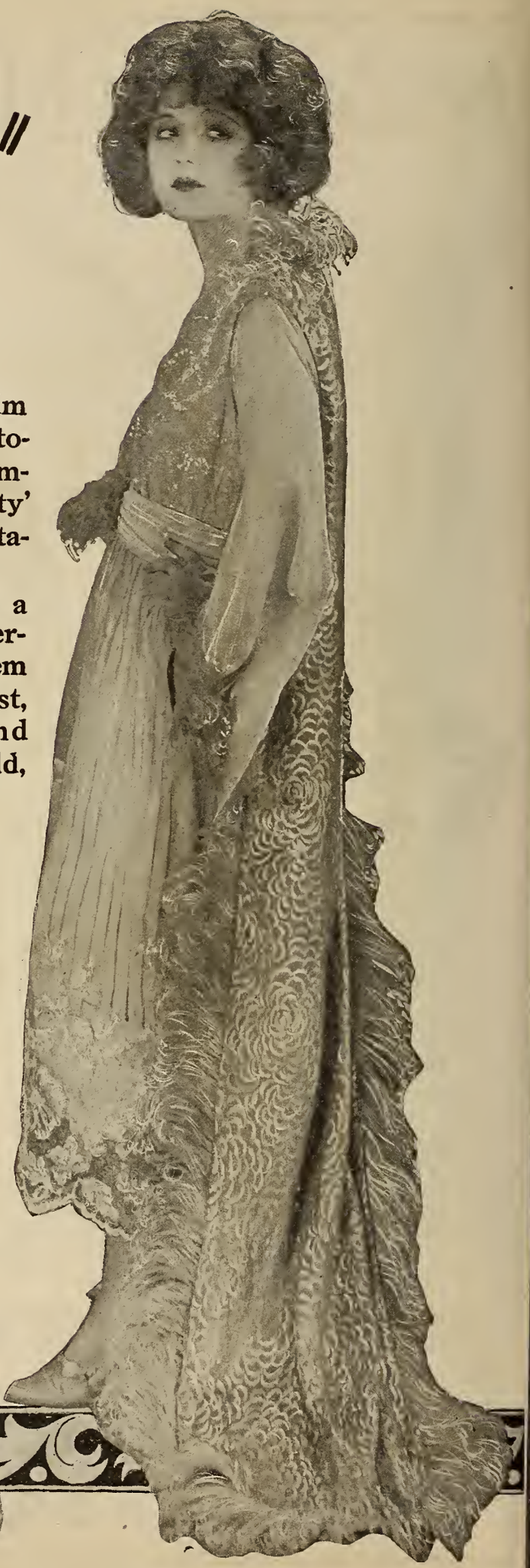
"Consistently Good"

CENTURY COMEDIES

"HER MAJESTY"

WITH

MOLLIE KING AND CREIGHTON HALE



"Exhibitors who are shopping for a film which can compete with summer heat, automobile riding and other warm weather competition, will do well to consider 'Her Majesty' as the subject of an extra effort in exploitation and advertising.

"Playgoers Pictures has offered showmen a number of pictures worth special consideration, but it is doubtful that any one of them has measured higher in all essentials; cast, story, settings, costuming, suspense and general appeal." The Exhibitors Herald, July 22nd.

PRESENTED BY

PLAYGOERS PICTURES

FOREIGN REPRESENTATIVE SIDNEY GARRETT

PHYSICAL DISTRIBUTORS

PATHÉ EXCHANGE INC

"Mollie King is good to look at, wears some stunning gowns and exhibits real emotional ability in a number of dramatic scenes."—Charles Larkin in the Motion Picture News, July 22nd.

ALL CAR AND ELEVATED LINES TIED UP BY STRIKE

Hottest Days of the Summer

That's What They Handed in Chicago to

HAROLD LLOYD

IN

GRANDMA'S BOY

Could They Stop Him? The Answer:

NOW in 3rd week Roosevelt Theatre, Balaban & Katz, Chicago.

NOW in 2nd week Heilig Theatre, Mr. Calvin Heilig, Portland, Ore.

NOW in both Rialto and Princess Theatres, Mr. Homer E. Ellison, Denver.

NOW in 14th week Symphony Theatre, Dr. H. B. Breckwedel, Los Angeles.

NOW Mark Strand Theatre, Mr. Joseph Plunkett, Mng. Dir., New York, has chosen Sept. 3, Labor Day Week for opening. Can you blame him?

Presented by
HAL ROACH
Physical Distributors
Pathe Exchange, Inc.

Through
ASSOCIATED EXHIBITORS
ARTHUR S. KANE, President
Foreign Representative:
Sidney Garrett

PYRAMID PICTURES INC.

presents

RAY C. SMALLWOOD'S

greatest spectacular production

QUEEN OF THE MOULIN ROUGE

From Paul Potter's Famous Play

The most colorful and sensational picture ever directed by a man responsible for many of the screen's unusual pictures and Nazimova's greatest successes; the best work of the man whose "My Old Kentucky Home" has been the outstanding hit of the past summer season.

With a cast that includes Martha Mansfield, Joe Striker and Henry Harmon.

With unusual art direction by Ben Carré.

With scenes taken in Paris and picturesque Quebec.

And from the play that gave American theatre-goers a thrill that they still remember.

A melodrama, yes! A love story, certainly! A moving, fast, panoramic picture of the notorious Parisian Red Mill with all of its excitements and gaieties.

This title says to your public: "Come on in! Come on in! Here's a story and a production to hold your interest!"

If you have booked in some tombstone picture that says to your public "Stay away!" throw it out and book "Queen of the Moulin Rouge" as fast as you can. You better wire for this one. A hundred prints can serve only one hundred theatres at the same time, and it's a big country.

American RELEASING CORPORATION

In Canada: Canadian Releasing Corporation, Limited

For Pre-release Only
AUGUST, 1922

For National Release
SEPTEMBER 10, 1922

JESSE L. LASKY
PRESENTS

Cecil B. De Mille's

PRODUCTION

"Manslaughter"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President

JESSE L. LASKY
PRESENTS

Cecil B. DeMille's

PRODUCTION

"Manslaughter"

WITH

Thomas Meighan

Leatrice Joy *and* **Lois Wilson**

EVERYTHING that has made the name of Cecil B. DeMille an outstanding box-office magnet is in "Manslaughter."

It is greater in story, greater in heart-interest, in splendor of production, in spectacle, in acting, than anything DeMille has ever done.

It has everything that appeals to every audience, and it will be one of the biggest successes in several years.

From the novel by Alice Duer Miller.
Scenario by Jeanie Macpherson.

A Paramount Picture

Oh, Boy! What a "Kick!"

SELZNICK PICTURES
REG U.S. PAT. OFF.
DISTRIBUTED BY SELECT

It's the fastest Comedy Feature Since "Reported Missing"

LEWIS J. SELZNICK presents

"Love Is An Awful Thing"

starring **Owen Moore**

and a notable cast including Marjorie Daw

by Victor Heerman - - - - - - - A Victor Heerman Production

Take this to CURE your Box Office Troubles

DR. WISE EXHIBITOR

℞

Mystery—
Suspense—
Love—
Beauty—
Sets—Exteriors—
All Star Cast—
Mix with
Perfect direction
and Perfect photography

The above is the great mystery love drama a super-special picture

IN THE NIGHT

Now ready for STATE RIGHT MARKET

Released through

PRODUCERS SECURITY CORPORATION

516 - FIFTH AVE. NEW YORK

Start Your Fall Harvest Now

Book the August 4

Every One Is a Money Maker and Will Start the Season With a Big Smash

The August 4

Aug. 7—**JACKIE COOGAN in "TROUBLE"**

Five reels of joy and laughter with sometimes a sob. Jackie's biggest and best. Your patrons fell in love with Jackie in "Peck's Bad Boy" and "My Boy." They'll lose their hearts entirely when they see this one. Get this quick.

Aug. 14—**GUY BATES POST in "THE MASQUERADER"**

This is the wonderful story of Katherine Cecil Thurston. It has been road-showed for years and everyone is familiar with the stage production. Mr. Post's wonderful acting is known to your patrons and this is considered his greatest work.

Aug. 21—**KATHERINE MacDONALD in "HEROES AND HUSBANDS"**

Comes the most beautiful woman in the world, so adjudged by the Chicago *Tribune* and New York *Daily News* beauty contest, in the latest of her new series of finer productions. We can guarantee that it ranks among the best this star has produced.

Aug. 28—**NORMA TALMADGE in "THE ETERNAL FLAME"**

This has been called by those who have seen it greater even than "Smilin' Through." That is SOME recommendation. It is the wonderful story by Honoré de Balzac and it gives Miss Talmadge the opportunity for the most marvelous emotional acting of her career.

Here Are the August Comedies

Aug. 14—**SENNETT-TURPIN—"HOME MADE MOVIES"**

The best the criss-cross eyed comedian has appeared in up to date. It'll bring the roof down when you play it. A good comedy story with all the inimitable Turpin tricks produced as only Mack Sennett can make a comedy.

Aug. 28—**BUSTER KEATON—"THE FROZEN NORTH"**

Our own frozen faced comedian in a tale of the frozen trail in the Northlands. It is the most novel comedy with the most novel tricks in the most novel settings that you have ever seen. It's funny enough to shake a tombstone with laughter.

FIRST NATIONAL ATTRACTIONS

Keep Your Dates Open for the Big 5 September Releases!

FIRST NATIONAL PICTURES

"We Recommend This Picture!"

This is the most unusual statement which appears in the conservative *New York Sun*, which goes on to say:

"Post does masterly acting in his double rôle which he made famous on the speaking stage. As successful as a picture as a play."

As Successful As a Picture As a Play

That's going some for it broke records in 6 years of road showing in every city, town and hamlet in the country.

From the famous novel by Katherine Cecil Thurston and the play by John Hunter Booth.

Directed by

James Young

A First National Attraction

FIRST NATIONAL PICTURES

Richard Walton Tully's Stage Success Proves Triumph at New York Strand! Watch It Make Screen History!

PATHÉ

The World's Leading Distributor of Short Subjects

Announcement for 1922-23

IN quality, quantity and diversity of product, Pathe is the world's leading distributor of short subject motion pictures.

This supremacy has come from the unceasing and earnest effort of years, to render to the exhibitors of the nation a service and a product which they could get nowhere else.

Pathe is a specialist in pictures under feature length.

Short subjects are of more importance to the exhibitor today than they have ever been. Conditions which have so hampered the production of true quality features have not affected the Pathe short subject product. That product is better today than it has ever been. Hence short subject programs have come to stay, since they fill a very real need. Pathe offers complete short subject programs of a quality and diversity suited to any audience in the land. Pathe offers also the best so-called "fillers" that money will buy.

Unhampered by the restrictions imposed by a regular feature release, Pathe offers a limited supply of true Special Features. "Nanook of the North" and "The Isle of Zorda" illustrate their quality.

Summary

PATHE NEWS; twice a week; one reel each.
PATHE REVIEW; every week; one reel.
HAROLD LLOYD; six comedy specials.
SERIALS; four a year, one two reel episode every week.
AESOP'S FABLES; one short reel; every week.
TOPICS OF THE DAY; one short reel; every week.
SCREEN SNAPSHOTS; one reel; 26 a year, one every other week.

COMEDIES—
Harold Lloyd Re-Issues; one reel, every week.
Hal Roach; one reel; one a week.
"Our Gang"; two reels; 13 a year.
"Snub" Pollard; two reels; 13 a year.
Johnny Jones; two reels; series of six.
RANGE RIDER WESTERN DRAMAS; two reels; 26 a year; one every other week.
PLAYLETS; 3 reels; 2 series of 15 each.

Pathe News

During the past twelve months Pathe News has shown news items of international interest from the following countries:

France, England, Ireland, Italy, Germany, China, Canada, Russia, Latvia, Japan, Cuba, Africa, Mexico, Egypt, India, Hawaii, Holland, Philippines, Asia Minor, Morocco, Spain, Jugo-Slavia, Greece, Greenland, Madeira Island, Monaco, Iceland, Porto Rico, Haiti, Roumania, Switzerland, Serbia, Panama Canal, Denmark, Java, Belgium, Portugal, Turkey, Australia, Norway, Fiume, Sardinia, Wrangell Island, Wales, Nova Scotia, Indo-China, Bermuda, Bahamas, Lithuania, Silesia, Singapore.

During the same time Pathe News has also thoroughly covered each one of the United States.

Again we say it

The First News Reel
The Real News First

104 Issues Every Year

Covers the World like a blanket

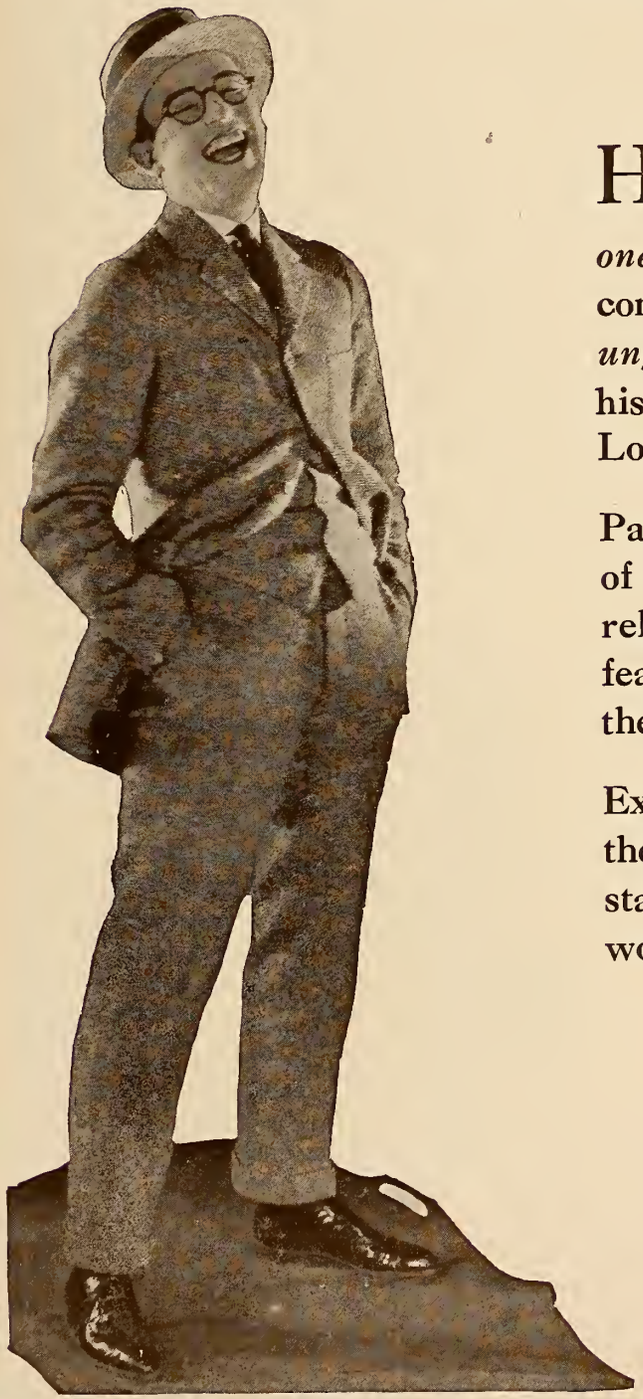
HAL ROACH *presents*

The Superlative Star

Harold Lloyd

in

Six Great Comedy Specials



HAROLD LLOYD is the only star in the world who has played in *one* picture in one theatre for ***thirteen*** consecutive weeks, *with the run still unfinished.* At this writing he is on his thirteenth week at the Symphony, Los Angeles.

Pathe announces with pride the return of Mr. Lloyd as a Pathe star, and the release during the coming year of six feature comedies that will represent the supreme effort of his career.

Exhibitors of the nation know that there is only one Lloyd and that he stands alone as an attraction the wide world over.

Pathécomedy

TRADE MARK

More Laughs, Longer Laughs,
Longer Comedies

"Snub" Pollard Comedies

Now in Two Reels

"Snub" Pollard has won his spurs as the star in one-reel comedies.

His success has demanded a more pretentious product.

Pathe now announces thirteen two-reel comedies starring the little comedian with the big mustache, to be released during the coming season.

Hal Roach, king of comedy producers, will give these comedies his personal supervision, which means that they will be the *best* that can be made.

The thousands of exhibitors who are playing the one-reel Hal Roach Comedies starring "Snub" Pollard, will welcome this new product with pleasure, —and with profit.

Pathécomedy
TRADE MARK

One Two Reel Comedy
Every Four Weeks

The Standard One Reel Comedy
Release of the World

Hal Roach Comedies

Paul Parrott

"Sunshine Sammy"

"Crosseyed Slim"

HAL ROACH has discovered and developed more comedy stars than anyone in the business.

His name on a comedy is just as much a guarantee of quality as the sterling mark on silver; or the Tiffany name on a ring. Week after week, year after year he has been turning out comedies that bear the marks of genius.

Exhibitors who are playing the Hal Roach comedies are assured that the new comedies, with Parrott, will continue to live up to the high reputation these productions have always enjoyed.

Pathécomedy
TRADE MARK

One Reel, One Every Week

Another Comedy Triumph
from the Hal Roach Studios

"Our Gang" Comedies

Two Reels

HERE is the most distinct, novel and genuinely humorous comedy innovation of a decade.

A cast of just kids, freckled, tattered and full of spirits, who put the acting of many high priced stars to shame; who deliver a laugh a minute in stories that are gems, assisted by a troup of trained animals and birds that are wonders.

These comedies are irresistible; the hardest boiled critic will hold his sides; and everyone, old and young, will thank Heaven for entertainment so delightful.

Pathécomedy
TRADE MARK

One Comedy Every Four Weeks

Showing in More Houses Than Any One Reel Comedies Ever Made

Harold Lloyd

One Reel Comedies

Reissues

HAROLD LLOYD is the biggest box-office comedian in the world today.

No other screen comedian has ever starred in as many comedies without a certain percentage being of a quality less than Good.

Harold Lloyd has never appeared in a poor or just fair comedy!

These wonderful one-reel comedies, with "Snub" Pollard and Bebe Daniels in the supporting cast, have never been surpassed. They are as certain to pull and please as anything can be.

Produced by
The Rolin Film Co.

Pathécomedy
TRADE MARK

One One Reel Comedy Every Week

A New Idea in Comedies, developed in a Delightful Way

Johnny Jones Comedies

Two Parts Each

IF you could see yourself as you were when you were young, what a lot of fun you'd have!

That's just what the Johnny Jones Comedies do, put every man and woman back to the days of childhood.

Each portrays the adventures of Johnny and his kid pals in juvenile business. The stories are splendid and well produced. Johnny and little Gertrude Messinger will find their way into the hearts of the grown-ups and the youngsters will love them.

"On the screen program at the Capitol also is a Johnny Jones juvenile picture far better than the average, with a clever plot and lots of humor. Baby Messinger appears to have the true touch of talent for photo-drama."—*N. Y. American.*

"My weakness is for the 'kid' pictures which Johnny Jones ornaments so beautifully..Take my tip and don't miss 'Supply and Demand.'..Funny little Johnny! He is the realest of boys...There is really lots of fun. , I'm glad I saw it..Direction the best. Plot ingenious. Value 100%."—*N. Y. News.*

A Series of Six, Issued One Every Four Weeks

J. K. McDonald Productions, Inc.

Pathépicture

Brilliant and Beautiful

Pathe Review

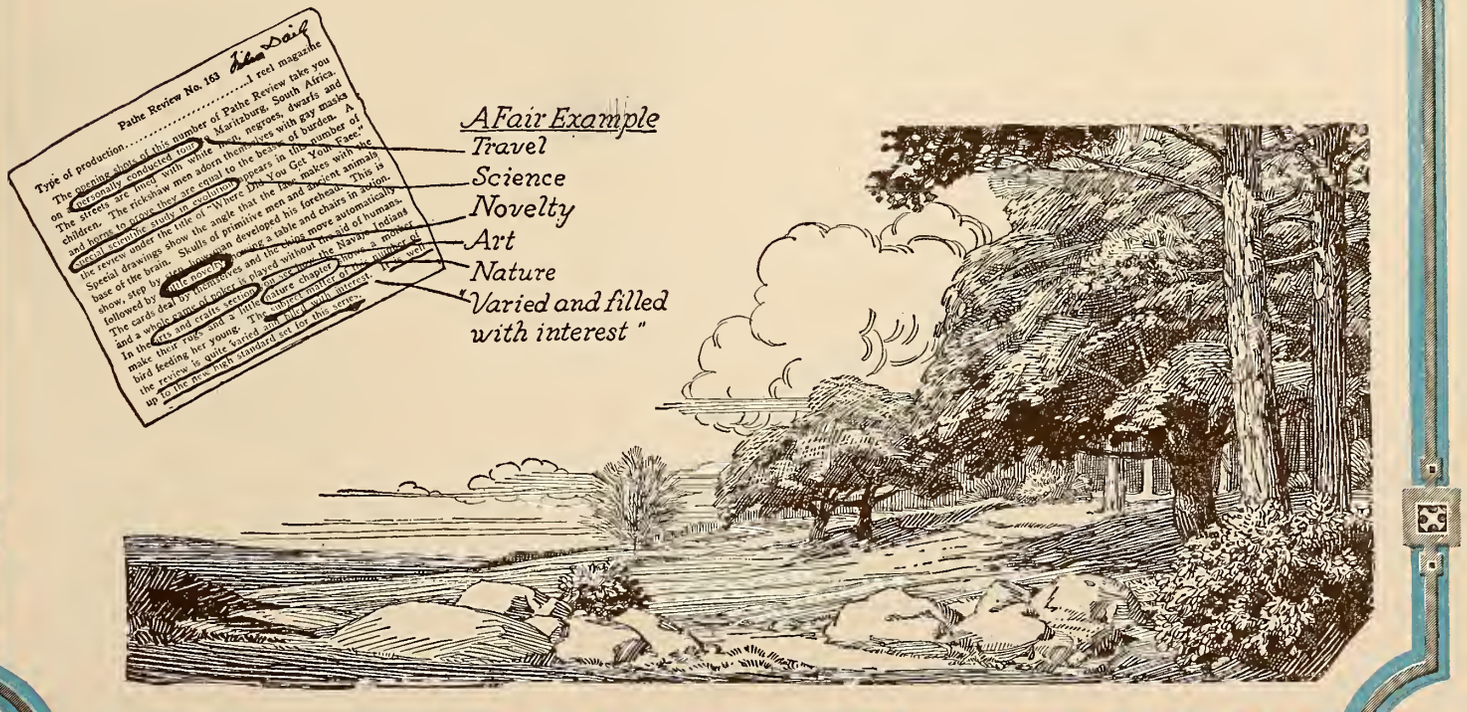
A Screen Magazine—One Every Week

EACH number of Pathe Review must be varied in subject, each subject must be interesting and the issue as a whole must be *strikingly beautiful.*

Is it surprising that the Review is popular with both exhibitors and public? That many exhibitors tell us that it is the *best* screen magazine ever issued?

The Review has introduced delightful "trick" pictures, such as the game of cards, played without players; Photographic Gems, which are true masterpieces, showing Nature in her many moods; striking little dramas with a novel slant, like the "Drama illustrated by feet"; the superb Slow Motion; and the incomparable Pathecolor, which appears in each issue.

Science, sport, art, travel, nature, novelty; you'll find them all in the Pathe Review.



Supreme—

PATHÉ

Pathe announces with pride four big, vital Pathe-serials for the coming year. In stars, stories, casts, direction and production they fully measure up to the very high standard Pathe has set and will maintain.

1

RUTH ROLAND

Peerless star of Western serials

in

THE TIMBER QUEEN

A brilliant, breath-catching, stunt-filled story of the big timberlands of the Pacific coast.

2

CHARLES HUTCHISON

Dare-Devil of Dare-Devils
Life Risker Extraordinary

in

SPEED

A serial which lives up to its name, and presents the cyclonic star in many amazing exploits.

SERIALS

3

PEARL WHITE

Pathe Serial Queen

in

PLUNDER

Now back to repeat her former history-making serial successes with the co-operation of the very men who were identified with those successes—Geo. Brackett Seitz, producer and director, and Bertram Millhauser, author and scenario writer.

4

RUTH ROLAND

Box-Office Magnet Unsurpassed

in

THE RIDDLE OF THE RANGE

A galloping, invigorating, seat-filling story of lofty Western mountains and wide-stretching Western plains.

In Box-Office Value, Audience Interest and Money Making Power These Serials Speak for Themselves

The Drawing Power of a Big Special Feature, Yet it's in Just One Reel

Screen Snapshots

THE stars of a thousand successes, as they are at home, at work, and at play, *and in just one reel.*

A stroke of genius created this release that is so widely popular, so widely shown.

It is wisdom to show it for the sparkle it adds to your program, the dollars it means at the ticket window.

Edited by Jack Cohn and Louis Lewyn

One Reel, Every Other Week

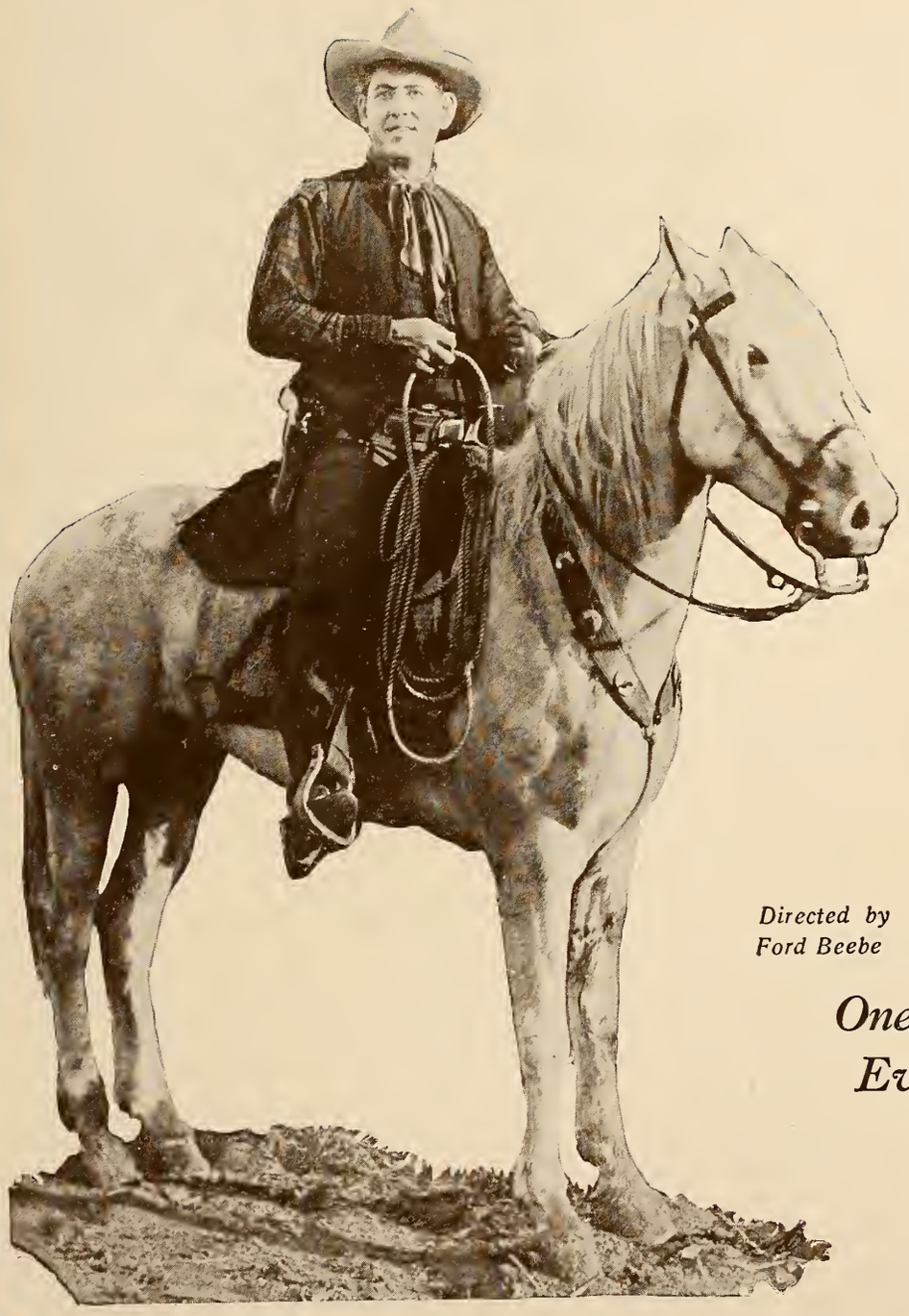
Pathé Distributors

Brilliant, Clean-cut, Thrilling Western Dramas in Two Reels

Leo Maloney

in the

Range Rider Series



THE public loves *good* Western drama. It must be logical, well photographed in picturesque exteriors, full of thrilling action, well produced, well directed, well cast.

The Range Rider Series more than meets every requirement. Each has a strong story. Each starts off at a gallop and is racing at the finish. There is not one wallop but a dozen in every one.

Directed by Ford Beebe

One Two Reel Drama Every Other Week

Pathépicture
TRADE MARK

FABLES PICTURES, INC.

presents

Aesop's Film Fables

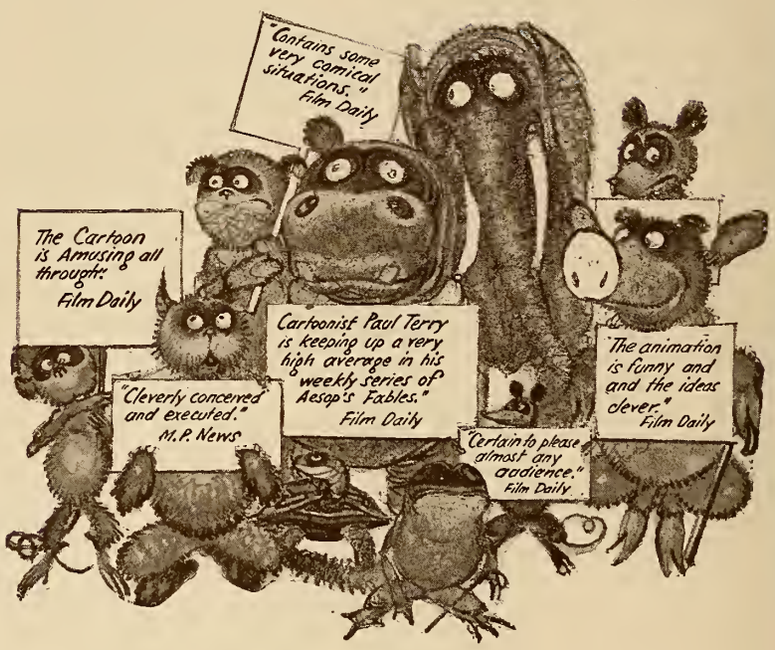
CARTOONIST PAUL TERRY

Every line a laugh—every scene a comedy—every flicker a snicker.

Shown in best theatres everywhere.

Appeal to all classes, sorts and conditions.

Aesop's Fables have had 2600 years of advertising.



One Every Week

TIMELY FILMS, INC.

offers

Topics of the Day

3000 theatres in the United States show Topics of the Day regularly

It has helped them build up business
It will help you if you give it a chance

One Every Week

Pathé Distributors

It's Sweeping the Country
Like a Prairie Fire

Nanook of the North

Some of the bookings, played, playing and to be played

CAPITOL, NEW YORK; Big business; "One of the four most distinctive pictures I ever played."—Rothafel.

KEITH'S CIRCUIT; 17 theatres; has played the Broadway, N. Y., to big business; month of July.

STRAND, BROOKLYN; Good business; "In point of timeliness, entertainment qualities, and sure fire box-office value, I consider this the most striking feature-novelty issued this year."—Edward Hyman.

Kinema, Los Angeles; 14 days; played to a line a block long; hailed by Los Angeles papers as the greatest attraction ever played in the city.

Pantages, Salt Lake; one week; "40% increase in business. Most remarkable record."

Stanley Circuit, Philadelphia; 75 days.

Capitol, Altoona; one week.

Liberty, E. Liberty, Pa.; one week.

Pittsburgh State, Pa.; one week.

Century, Baltimore; one week.

Regent, Rochester, N. Y.

Allen, Cleveland; "Splendid success; I never presented picture that pleased such a large percentage; without doubt the most entertaining and fascinating picture in years."—S. Barret McCormick.

Entire Gore circuit, 25 houses, Los Angeles.

Rialto, Ft. Worth; one week.

Blue Mouse, Seattle; one week.

Heilig, Portland; one week.

Capitol, St. Paul.

State, Minneapolis; one week.

Circle, Indianapolis; one week.

Rye Playhouse, Rye, N. Y. "Established a new record at advanced prices, though picture followed 'Four Horsemen' and 'Orphans of the Storm'."

Palace, Dallas; "Caused more favorable comment than any picture we have ever run. Wonderful."—So. Enterprises.

Mecca, Saginaw; one week.

Walnut, Cincinnati; one week.

Granada, San Francisco; one week.

Franklyn, Oakland; one week.

Colorado, Denver; one week.

Blue Mouse, Tacoma; one week.

Liberty, Spokane; one week.

Positively the Outstanding Feature Success of 1922

Pathépicture

A Revillon Freres Production
Produced by
Robert J. Flaherty, F. R. G. S.

Proven Successes, Big Stars, Directors and Stories, Now Presented in Three Reels

Pathe Playlets

THE heavy bookings, the highly favorable comment on Pathe Playlets, have proven that *the length of a picture has nothing to do with its exhibition value.*

Picture value is based upon the story, director, star and cast. If they are all *good,* the picture is good, whether in six parts or three.

Pathe Playlets are features with really successful records, carefully selected and re-edited to three parts.

They, with other Pathe short subjects, enable you to present a diversified, intensely interesting program with which you can make money.

What some of the many exhibitors say:

"The Playlets are all Pathe claims them to be."—M. Swedberg, Cort, Luverne, Minn.

"The Playlets are just the thing for the suburban house. We have noted an increase in patronage on each succeeding one."—C. E. Crane, Ideal, S. St. Paul, Minn.

"Pathe claims each Playlet is a 'thrill-packed story.' That's true. Pathe claims that each Playlet has powerful dramatic action. That's true. Am using these with a Pathe serial and Hal Roach comedies, and claim that's the best program in the United States."—Mrs. W. M. Kimbro, Greenland Theatre, Greensboro, Ga.

"I find by booking the Playlets with a serial and the Rolin comedies I have a varied program so that each part will suit each patron and it has increased my attendance to a wonderful extent. This gives the small town exhibitor a wonderful and varied program to suit all at a reasonable feature price and helps to keep the service rental down. One gets as much in the Playlet as in most five or six-reel features."—L. G. Benefiel, Mars Theatre, Pendleton, Ind.

Two Series of Fifteen Playlets Each

LEAg'21

For truthful reproductive quality use

EASTMAN POSITIVE FILM

You can't play real music on an instrument with two strings—neither can you reproduce the full quality of your negative with only highlights and shadows. You need the full range of Eastman Positive Film halftones that carry quality through to the screen.

Eastman Film, both regular and tinted base is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

EASTMAN KODAK COMPANY
Rochester, N.Y.

SCREEN SNAPSHOTS

Great stars at work and at play!

That's just what Screen Snapshots shows. You have the lure of great names; you have the added attraction of the fact that they are shown *behind the scenes,* so as to speak, in their homes, between times at the studios. You see them as they are, real people with unusual and attractive personalities.

From the box-office standpoint it's 100%; from the entertainment standpoint just as big.

The first number is a good example. Douglas Fairbanks, Charlie Chaplin, Norma Talmadge, Constance Talmadge, Harrison Ford, Alma Rubens, Gloria Swanson, Wallace Reid, Theodore Roberts, Cecil de Mille, Gus Edwards, Lila Lee, Betty Compson, Coleen Moore, Thomas Meighan, Tom Forman, Guy Bates Post, Adele Ritchie, Herbert Rawlinson, Sunshine Sammy, Pal and Fay McKenzie are in it!

A ONE REEL ATTRACTION WITH THE PULL OF A BIG FEATURE.

Edited by

JACK COHN *and* LOUIS LEWYN

Pathé Distributors

When You Invest in a Smith Unit Organ You Get a Franchise for the Best Music in Town

THE Smith Unit Organ is More Than an Organ—it's a Musical Institution.

Console of a Three Manual Smith Unit Organ

IT does the work of an orchestra without the expense and care which an orchestra entails.

IT provides the widest range of musical effects, from comedy and "trick" playing to the finest symphonies, solos or concerts.

THE *Reproducing Record Device exclusively* a feature of the Smith Unit Organ, makes it possible to reproduce the accurately recorded playing of the foremost organists WITHOUT AN ORGANIST.

THE new and enlarged factory of the Smith Unit Organ Company, where every instrument is built under the personal supervision of Frederick W. Smith, one of the world's foremost organ builders, is working on a production basis which insures early deliveries and the closest attention.

THE Smith Unit Organ is made in various sizes and types to suit large and small theatres.

SMITH UNIT ORGAN CO.

Factory and General Offices:

413-419 WEST ERIE STREET **CHICAGO, ILL.**

Sales and Demonstration Room: 339 So. Wabash St., Chicago

IRENE CASTLE

FRANK KEENAN

FANNIE WARD

Pathé Playlets

"ACUTE SHORTAGE OF FEATURES HITS THE TRADE. SHORT RUN HOUSES SUFFER"
VARIETY

"THE shortage of feature film is becoming most acute," says Variety of April 21. "For the greater part the daily change houses are up against it in their endeavors to secure sufficient material to keep their schedules. Those houses playing double features are particularly hard hit. The Picture Exhibitor is up against one of the worst combinations of conditions that have fared him in practically his entire existence. There is insufficient regular program to keep daily change houses going."

There IS a Feature shortage. There is also a remedy. Play Pathe Short Subject Programs, built around a Three Reel Pathe Playlet, proven successes re-edited to three reels. They are business getting programs at let-live prices.

The Second Series of Pathe Playlets

FRANK KEENAN in
"The Ruler of the Road"
"The Silver Girl"
"Todd of the Times"

BRYANT WASHBURN in
"The Ghost of the Rancho"
"Kidder & Ko."
"Twenty-One"

FANNIE WARD in
"The City of the Weak"
"A Japanese Nightingale"
"Our Better Selves"

IRENE CASTLE in
"The Hillcrest Mystery"

BABY MARIE OSBORNE in
"A Daughter of the West"
"The Little Diplomat"
"Cupid by Proxy"

BESSIE LOVE in
"Carolyn of the Corners"
"The Great Adventure"

BESSIE LOVE

© EVANS

BABY MARIE OSBORNE

BRYANT WASHBURN

If you want film reels that are strong and heavy enough to meet the demands of the severest service, that have edges smooth and free from burrs—if you want film reels that are made by a company with long and thorough experience in the manufacture of all kinds of metal parts—then you should order GLOBE Film Reels.

The Globe Machine & Stamping Co.

1250 W. 76th St., Cleveland, Ohio

"You have hit exactly the angle the public wants" WILLIAM BRANDT

SCREEN SNAPSHOTS

edited by
JACK COHN and LOUIS LEWYN

WILLIAM BRANDT

HARRY BRANDT

WILLIAM BRANDT'S ENTERPRISES
728 FLATBUSH AVENUE,
BROOKLYN, N Y

PARKSIDE THEATRE
CARLTON THEATRE
BUNNY THEATRE

CARLTON AIRDOME
FELTMAN'S AIRDOME

May 5th, 1922.

Mr. Jack Cohn,
Editor, Soreen Snapshots,
1600 Broadway,
New York City.

Dear Mr. Cohn:

I underatand Pathe Exchange is to handle your "Soreen Snapshots". You are both in luck-- the Paths Organization for having secured so excellent and popular a release, and yourselves for having found so excellent a medium for their distribution.

May I take the liberty of telling you how much you have fulfilled my confidence in the "Screen Snapshots" I was, I believe, one of the first exhibitors to run them, and when they first came out, prophesied they would some day be very big because you had hit, in them, so exactly the angle the public wants.

My congratulations on your success. You can depend upon me to do anything I can to further it.

Yours very truly,

William Brandt
Mgr. The Carlton Theatre
The Bunny Theatre

WB

GREAT STARS AT WORK AND AT PLAY

Do you get the meaning of that?

Do you realize the pull, the attraction of a one-reel release that puts your audiences behind the scenes, so to speak?

A dozen stars instead of one; twelve times the drawing power of the average picture!

Of course you want it!

Pathé
Distributor

For truthful reproductive quality use

EASTMAN POSITIVE FILM

You can't play real music on an instrument with two strings—neither can you reproduce the full quality of your negative with only highlights and shadows. You need the full range of Eastman Positive Film halftones that carry quality through to the screen.

Eastman Film, both regular and tinted base is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

EASTMAN KODAK COMPANY
Rochester, N.Y.

It stood 'em up in Seattle at the Winter Garden—
It was held over for a second week at Clune's Broadway in Los Angeles!

LOUIS NALPAS' MAMMOTH PRODUCTION

THE ISLE OF ZORDA

BASED ON JULES VERNE'S CELEBRATED NOVEL "MATHIAS SANDORF"

"THE Voice of the Box Office" in the Trade Review says that "The Isle of Zorda" played to very good business at Clune's Broadway in Los Angeles, having been held over for the second week, and that it stood them up at the Winter Garden in Seattle.

Every report of this superb picture is enthusiastic!

The Liberty in Kansas City has just played it and gotten the business. It has been booked at the Rialto in San Francisco for Shrine week. It is being booked by the best theatres everywhere, on merit.

What it is doing for others it will do for you. Get it quick!

Pathépicture
TRADE MARK

EASTMAN POSITIVE FILM

Its consistently fine reproductive values and its long scale, which registers every gradation from highest light to deepest shadow, carry quality through to the screen.

Eastman Film, both regular and tinted base, is identifiable throughout its entire length by the words "Eastman" "Kodak" stenciled in *black* letters in the transparent film margin.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Get ready for the greatest Serial sensation ever produced –

Ruth Roland

in "The Timber Queen"

SEE Miss Roland "bulldog" the wild Argentine steer!

See her escape from the runaway freight car, plunging down the mountainside, at 50 miles an hour!

See her fight the most sensational duel with swords ever staged!

See her ride in one of the most exciting horse races ever run!

Just see her fill your house for fifteen big money-making weeks!

Positively her best serial

Pathéserial

TRADE MARK

produced by
Ruth Roland Serials, Inc.
supervised by
Hal E. Roach.

When Your Picture Fails to Please the Crowd the Music of Your Smith Unit Organ Will Satisfy and Hold Your Patronage

HOW often have you heard audiences remark: "I didn't care much for the picture, but the organ music was wonderful. That's one redeeming feature about this theatre — the music is always good."

Console of a Three Manual Smith Unit Organ

THE finest quality and highest standard of music is steadily maintained by the Smith Unit Organ.

SMITH Unit Organs are conceived and built by one of the country's foremost organ experts, whose sole object is to perfect a theatre organ that will meet the growing demand for better music in theatres.

THE Reproducing Record Device, by which the playing of the world's greatest organists is reproduced WITHOUT THE SERVICES OF AN ORGANIST, is an exclusive feature of the Smith Unit Organ and the only satisfactory means of *insuring your theatre against the absence of music.*

THE new and enlarged factory of the Smith Unit Organ Company, where every instrument is built under the personal supervision of Frederick W. Smith, one of the world's foremost organ builders, is working on a production basis which insures early deliveries and the closest attention.

THE Smith Unit Organ is made in various sizes and types and sold at prices to suit large and small theatres.

SMITH UNIT ORGAN CO.

Factory and General Offices:

413-419 WEST ERIE STREET **CHICAGO, ILL.**

Sales and Demonstration Room: 339 So. Wabash St., Chicago

The most widely shown, widely known one reel comedies produced ——

HAL ROACH COMEDIES

Did you ever see such reviews?
That's the way they all run!

FROM THE "FILM DAILY"

"Full O' Pep"—Hal Roach—Pathe
Type of production . . . . 1 reel comedy
Monkey glands come in for their share of satire in this latest Hal Roach single reeler "Snub" Pollard and Marie Mosquini are the chief fun makers and are supported by little Sunshine Sammy **The laughs are numerous and the comedy business well carried out "Full O' Pep" is one of the good ones of the series and will tickle almost any audience.**

"Down and Out"—Hal Roach—Pathe
Type of production . . . . 1 reel comedy
"Snub" Pollard is the chief fun provoker in this latest Hal Roach single reeler. **The comedy is full of laughs and clever comedy business.** "Down and Out" is up to the standard of the series.

"Jump Your Job"—Hal Roach—Pathe
Type of production . . . . 1 reel comedy
"Snub" Pollard has a lot of fun trying to get rid of his job in this latest Hal Roach single reel comedy. He does everything he can to torment his boss but still is not fired. At length he knocks him down and serves notice upon him. But just as he does this along comes a telegram which tells about a large sum of money that "Snub" is to inherit provided he still has his job. **The comedy gags are cleverly done and will provoke a good deal of laughter.** Marie Mosquini plays opposite "Snub."

"Stage Struck"—Hal Roach—Pathe
Type of production . . . . 1 reel comedy
"Stage Struck" is full of fun and has some clever comedy gags. The action is speedy and the entire production above the average.

"Days of Old"—Hal Roach—Pathe
Type of production . . . 1 reel comedy
"Days of Old" differs from the usual comedy production in that it contains a consecutive story and is more than a mere collection of gags. The comedy business is very funny and is certain to get a good many laughs. "Days of Old" is certain to amuse any type of audience.

"Kill the Nerve"—Hal Roach—Pathe
Type of production
1 reel comedy
The action is amusing and will get more than the average number of laughs.

"Penny-in-the-Slot"—Hal Roach—Pathe
Type of production . . . . 1 reel comedy
"Snub" Pollard is as funny as ever in this new comedy, "Penny-in-the-Slot" The action is lively and the business clever This one will get more than the average number of laughs.

Produced under the personal supervision of Hal Roach himself
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EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

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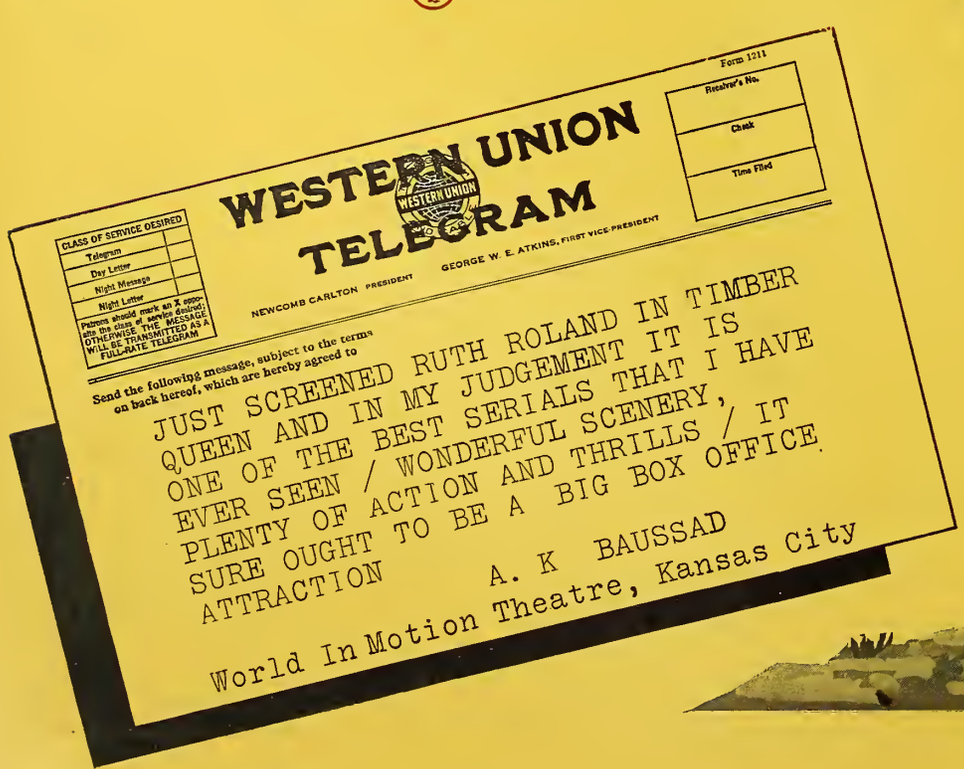

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